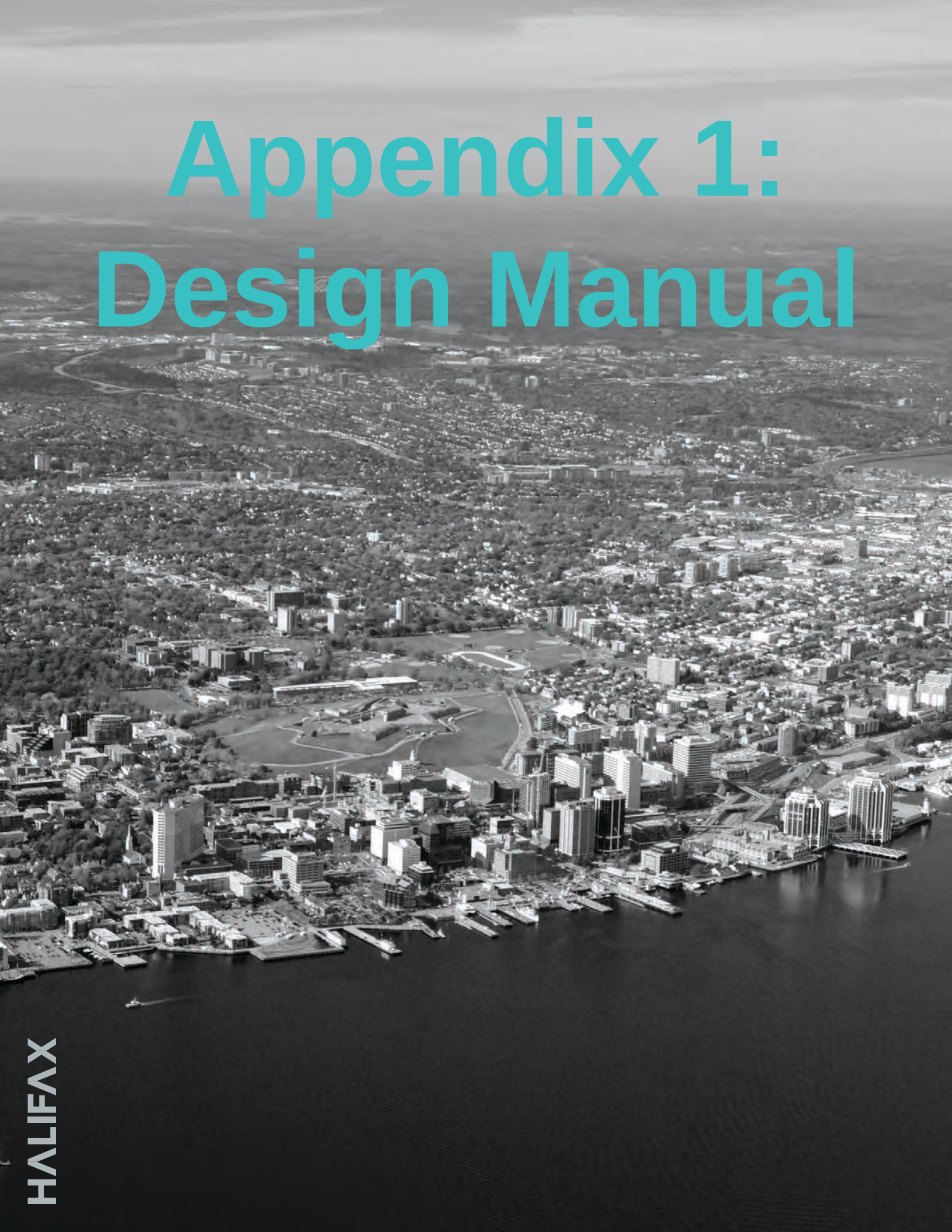
Appendix 1: Design Manual



HALIFAX



Table of Contents

01 INTRODUCTION

02 SITE & LANDSCAPE DESIGN

03 ARTICULATION & BUILDING DESIGN

04 HERITAGE DESIGN

05 SITE PLAN VARIATIONS

06 DESIGN CONCEPTS



01 INTRODUCTION

Purpose

Urban Design Goals

Design Review Committee

Design Objectives

PURPOSE

A clearly stated design strategy and well-defined standards for urban design foster quality developments and vibrant public spaces. In recognition of downtown Halifax's role as an area of economic and cultural importance in the Atlantic Region and within Halifax Regional Municipality, a clear urban design vision is needed to guide development and investment. The overall purpose of this document is to help improve design standards in Halifax.



DEVELOPMENT APPLICATIONS

This Design Manual is used during the design review component of the Site Plan Approval process for downtown Halifax development applications.

Site Plan Approval is a development approval process enabled under the *Halifax Regional Municipal Charter* that brings improved clarity, predictability, and timeliness to development. Under Site Plan Approval, a development application will proceed in two parts:

1. The quantitative elements of an application (maximum height, setbacks, stepbacks, etc.) are subject to approval based on the prescriptive criteria in the Downtown Halifax Land Use By-law. This will enable an applicant to understand exactly how much development is possible before the application is submitted.

2. The qualitative elements of an application (architectural design, streetscape presence, open space design, etc.) are subject to discretionary approval resulting from the design review process. It is this discretionary process that the Design Manual is intended to support. Additionally, the Design Manual contains criteria by which modest modifications to the quantitative elements of the Land Use By-law may be made through the design review process.

DESIGN EDUCATION

A secondary purpose of the Design Manual is to create a common understanding of urban design concepts between design professionals, real estate developers, property owners, municipal planning staff, and the public. The Design Manual will foster conversation around good design, innovation, and creativity in development.



URBAN DESIGN GOALS

The following Urban Design Goals represent the collective vision and expectations for downtown Halifax. These Urban Design Goals are based on policy, goals, and principles as outlined in the Downtown Halifax Secondary Municipal Planning Strategy.

These Urban Design Goals express the urban design values of downtown Halifax, and are the source of the objectives and methods outlined in this document. They provide a framework for design professionals and inform site-specific design concepts through the objectives and methods of this document. The intent is to develop high-quality and innovative designs that respond to the local context. When achieved, these goals will produce buildings and spaces that reflect the community's vision for downtown Halifax.

1 DESIGN THAT IS HUMAN-SCALED

Human-scaled design:

a) reflects and complements the scale and walking pace of pedestrians;

b) prioritizes the relationship between private buildings, private spaces, and the public realm;

c) offers positive pedestrian experiences by creating safe, comfortable, and welcoming environments; and

d) results in pleasant spaces that encourage walking and social interaction.



2 DESIGN THAT REFLECTS COMMUNITY CONTEXT

Contextual design:

a) recognizes and complements the natural, built, and cultural character of the area around the development project; and

b) generates or reinforces a sense of place by highlighting distinctive elements of a site and emphasizing the values of its community.



3 DESIGN THAT INSPIRES CIVIC PRIDE

Inspirational design:

a) enhances the quality of the built environment through high-quality, durable, and sustainable development techniques and materials;

b) encourages civic engagement and an overall positive view of downtown Halifax; and

c) can result both from cutting-edge development techniques and materials, as well as traditional best practices that blend with a development's context.

DESIGN OBJECTIVES

The Design Objectives provide a baseline for projects to achieve the Urban Design Goals. These Design Objectives are requirements based on best practice for achieving a positive relationship between the components of a proposal and downtown Halifax.

Each Design Objective is intended to be used in developing and evaluating development proposals. Each objective is structured to provide a clear rationale for the Design Objective, a list of methods, and illustrated examples of how the methods can be achieved in a design proposal. Compliance with all methods is required to meet the Design Objective.

1. DESIGN OBJECTIVE	A clearly stated design requirement that must be achieved by the design proposal through the methods outlined.
2. RATIONALE	An explanation as to why the Design Objective is important for good design and how it is defined for these purposes.
3. METHODS	A collection of best practices and proven approaches for good design, which are required to achieve the Design Objective.
4. EXAMPLES	Illustrations showing ways that the methods have been realized locally and in international contexts. These are examples only and do not override the methods.

DESIGN REVIEW COMMITTEE

Design review is a required part of the approval process, that encourages a higher standard of urban design.

The Design Review Committee is a team of design professionals with a range of specialties who review and provide design advice on development applications based on their compliance with this Design Manual. The scope of the Design Review Committee's role can be found in the Downtown Halifax Land Use By-law.

The Design Objectives, the requirments of the Land Use By-law, and the recommendations of planning staff and the Design Review Committee are intended to aid design professionals and real estate developers in understanding the community's urban design expectations. The review process ensures that these expectations will be met for all proposals.



HERITAGE CONTEXTS

The purpose of these design guidelines when used in heritage contexts is to ensure that new, abutting or integrated development is complementary to existing heritage structures, and that additions to or restoration of heritage buildings is appropriate in terms of form and materials.

Heritage buildings are beneficial to our streetscapes by providing human-scale built form and articulation, high quality materials, and unique architectural detail which should be conserved. This manual, as well as other existing policy and regulations will ensure that the built heritage of Downtown Halifax will continue to be a vital part of existing streetscapes, and that new construction will be sensitive to the design context set by existing heritage buildings.

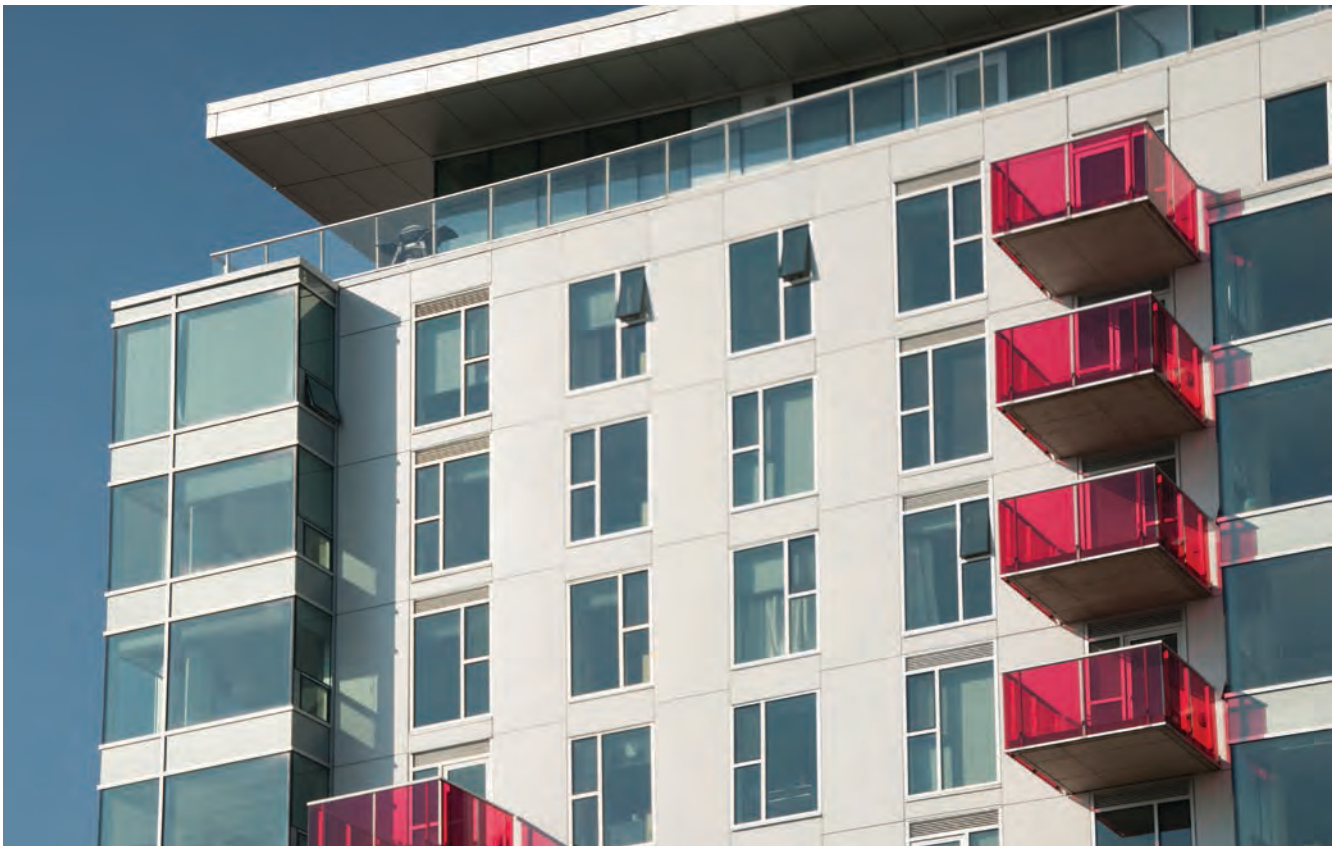
The Municipality has adopted The Standards and Guidelines for the Conservation of Historic Places in Canada, 2nd Edition to evaluate any proposed alteration to a Registered Heritage Property, or properties within Heritage Conservation Districts. The design manual for Downtown Halifax should be considered supplementary to the Standards and Guidelines and the Land Use Bylaw for Downtown Halifax when being used to consider proposals in heritage contexts.



FLEXIBILITY

The Design Manual acknowledges that there may be circumstances where a certain qualitative method cannot be achieved or is not appropriate.

An alternative method may be considered if the applicant can provide a robust and convincing argument that the different method better meets the Design Objective and continues to support the overarching Urban Design Goals. An applicant may also make the argument that the removal of a method in a specific circumstance better meets the Design Objective and the overall Urban Design Goals. This opportunity is intended for the qualitative elements of a building's design, and cannot be used to alter quantitative elements of the building's design. Quantitative changes to the building's design are covered under the Variation section of this document and the Land Use By-law.





02 SITE & LANDSCAPE DESIGN

SD1 Proposals shall recognize and respond to downtown Halifax's fine-grained urban fabric through building orientation, open space, and connections.

SD2 Proposals shall recognize and emphasize prominent civic frontages, view termini, corner sites, and views to the harbour.

SD3 Streetwalls shall provide a comfortable and enjoyable pedestrian experience that encourage pedestrian activity.

SD4 Proposals shall maintain access to light and provide protection from wind and inclement weather.

SD5 Streetwalls on slopes shall integrate uses and access points into the topography to encourage pedestrian activity.

SD6 Open spaces adjacent to the public right-of-way shall reinforce the character of downtown Halifax and promote human interaction.

SD7 Proposals with landscaping shall use sustainable landscape practices.

PROPOSALS SHALL RECOGNIZE AND RESPOND TO DOWNTOWN HALIFAX'S FINE-GRAINED URBAN FABRIC THROUGH BUILDING ORIENTATION, OPEN SPACE, AND CONNECTIONS.

RATIONALE

Downtown Halifax's fine-grained urban fabric is characterised by a distinct grid pattern that results in predominantly small development blocks, frequent street and pedestrian intersections, buildings sited and oriented to the streetline, and significant open spaces. This fine-grained urban fabric allows for efficient pedestrian movement and a comfortable public realm, thereby creating a dynamic and interesting urban environment for the pedestrian.

The orientation and placement of a building on a property is how a building is located on the site relative to its surrounding context. In downtown Halifax, the placement of the building relative to the front property line generally corresponds to the traditional lot pattern, grade-level uses, and intensity of pedestrian traffic.

Open space and connections can break up large building blocks into a human scale, providing spaces for walking and social interaction. Successful open spaces and connections extend existing block patterns, or create new opportunities for pedestrian movement through the site. Connections include access into private spaces and mid-block connections between streets.

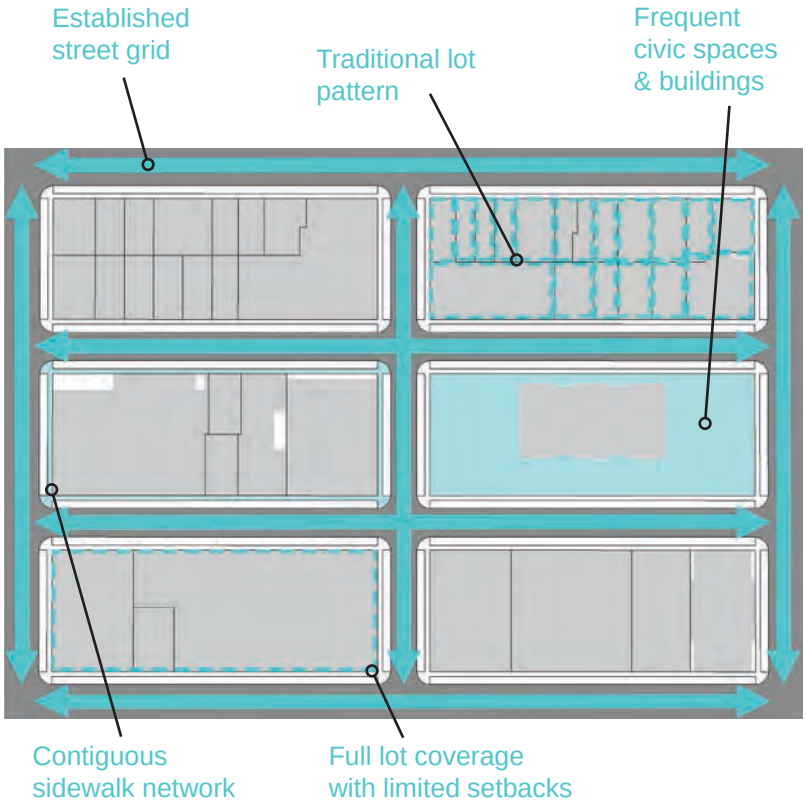


Figure 1. Schematic of block patterns in downtown Halifax, highlighting key siting considerations.

METHODS

1. Orient and site buildings so that they are aligned with the traditional downtown Halifax block pattern.
2. Orient and site buildings:
    a) along the street edge with clearly defined principle public entrances that directly access the sidewalk; or
    b) to define the edge of on-site open spaces (for example, plazas, promenades, couryards or irregular building corners resulting in the creation of open space).
3. When open spaces, plazas, and courtyards are proposed, ensure they are publicly accessible and act as connections through the site.
4. Where sites are larger than the typical block size of downtown Halfax, extend the downtown Halifax street grid and pedestrian pathway system into and across new development sites.
5. When abutting established low-rise residential uses, integrate projects with the established block structure by transitioning to the lower scale.
6. Design projects to include mid-block open space when abutting established low-rise residential uses, to blend in with the established block pattern.



Figure 2. Publicly accessible open space creates added connections for pedestrians



Figure 3. When abutting low-rise development, transition to lower scale development



Figure 5. By developing to the property lines, the traditional downtown block structure is preserved by this infill development

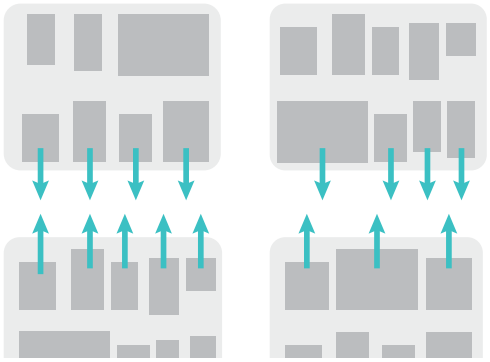


Figure 4. Orient buildings consistently with the block structure

PROPOSALS SHALL RECOGNIZE AND EMPHASIZE PROMINENT CIVIC FRONTAGES, VIEW TERMINI, CORNER SITES, AND VIEWS TO THE HARBOUR.

RATIONALE

Prominent features are aspects of the built and natural environment that stand out from the urban fabric and act as landmarks. Prominent features add to the uniqueness of a streetscape and the character of downtown Halifax. Proposals on these sites requires the highest possible design and material quality, and should provide distinctive variation in the building mass and architectural features to reinforce their visual impact.

Prominent Civic Frontages and View Termini are sites with high visibility that provide an opportunity for the signature or landmark architectural treatment of buildings and open spaces. The more accessible a prominent feature is to the public, the greater its impact on the character of the downtown.

Corner sites, by bordering an intersection or open space, are more prominent in the urban fabric and offer additional opportunities to highlight the most important features of an area.

Views to the Harbour are a vital part of Halifax's history and identity and must be preserved to ensure the integrity of downtown Halifax's built form character. The continuation of these views link downtown Halifax to waterfront amenities.

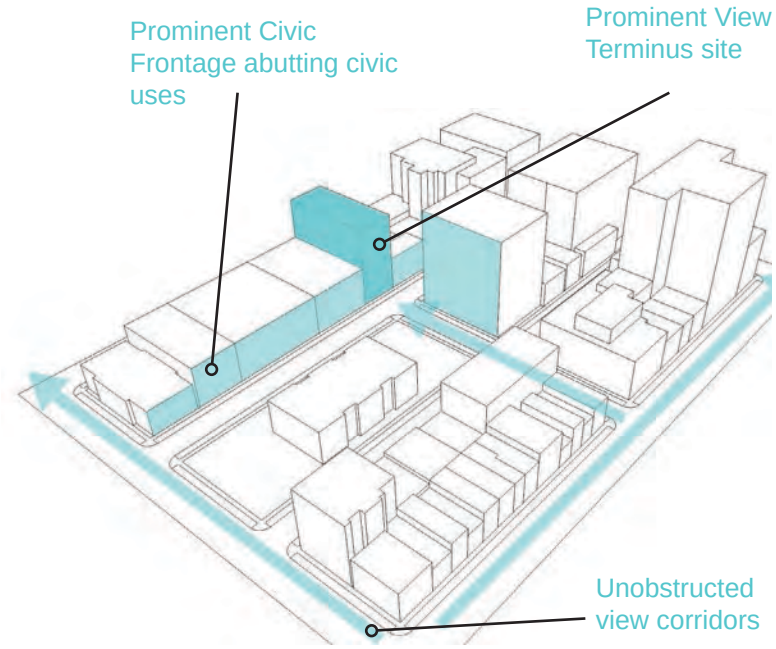


Figure 6. Strategically site buildings to take advantage of prominent views and frontages.

METHODS

1. Emphasize Prominent View Terminus sites and Prominent Civic Frontages through the strategic siting of buildings and open spaces.
2. Accentuate corner sites through massing or by creating open space.
3. Create public spaces through additional streetwall setbacks in response to unique buildings, street locations, or existing public spaces.
4. Design the streetwall setback to create spaces that complement existing setbacks or existing public spaces.
5. Step back or angle portions of streetwalls to enable views of the harbour and landmark features.
6. Design the streetwall of a building so that it frames or reveals significant vistas.
7. Provide a frontal design to both street frontages on all corner sites.
8. Design public buildings as landmarks. These include transit terminals, museums, libraries, court houses, performing arts venues.
9. Provide large and clearly visible entrances in the design of civic buildings, with a prominent building name and other directional and wayfinding signage.
10. Incorporate distinctive architectural treatments such as spires, turrets, belvederes, porticos, arcades, or archways into the design of civic buildings.
11. Site and shape buildings and open space in a manner that respects significant views and important intersections.
12. Design sites to define edges and, where feasible, connections to other landmarks, or paths.
13. Design sites, building massing, and pathways to create or highlight views of the water from public streets and open spaces.



Figure 7. Emphasize prominent View Terminus sites and prominent civic frontages through the strategic siting of buildings and open spaces



Figure 8. Halifax City Hall has distinctive architectural features, including a spire and tower



Figure 9. The view of the Town Clock through a Waterfront View Corridor.

STREETWALLS SHALL PROVIDE A COMFORTABLE AND ENJOYABLE PEDESTRIAN EXPERIENCE THAT ENCOURAGE PEDESTRIAN ACTIVITY.

RATIONALE

The streetwall is created by the continuity of adjacent buildings facing a street. A streetwall is understood as an indirect extension of the pedestrian realm and is successful when its design and uses at-grade reflect this.

A comfortable and enjoyable pedestrian experience can be achieved when the combination of streetwall placement, scale, design quality, and uses at-grade create a welcoming and interesting environment. Streetwall height is particularly important in achieving this; too high can be overbearing and appear disconnected from pedestrians, whereas too low can make the streetwall appear insignificant and take away any sense of street enclosure.

Pedestrian activity is promoted when the streetwall has features that attract people to enter or engage in activity immediately in front of the building.

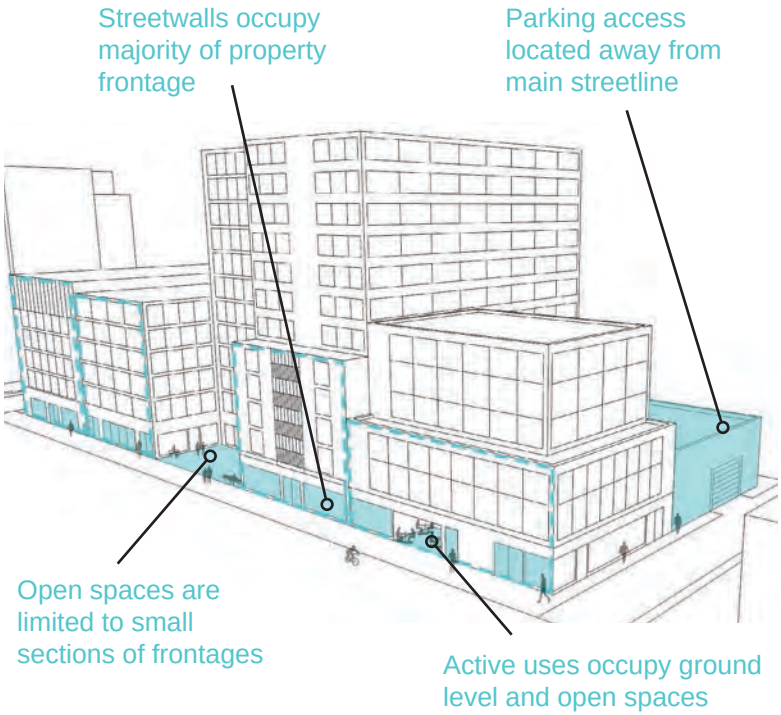


Figure 10. Design streetwalls to create comfortable and enjoyable pedestrian experiences

METHODS

1. Design the streetwall to define the street and frame vistas.
2. Relate streetwall setbacks to an area's established character and ensure an overall sense of enclosure.
3. Incorporate a well-defined rhythm of architectural components consistent with established area character.
4. Where development has a forecourt or streetwall setback, provide an inviting transitional public realm between the building wall and the sidewalk.
5. Locate uses that encourage the engagement of pedestrians at the sidewalk or ground floor of the building.
6. Avoid below-grade or raised ground floors, and inaccessible or dark, cavernous spaces.
7. Design building floors above the streetwall to accentuate the streetwall height.
8. Locate loading, storage, and trash pick-up areas out of view from public streets, public spaces, and residential areas.
9. Locate parking away from the streetline, either underground, inside, or to the rear of the building.
10. Locate drop-off areas at the side or rear of the site. When located at the rear, provide direct visual and physical pedestrian access to the streetline.
11. Incorporate active ground-floor uses into parking structures.



Figure 11. Barrington Street is characterized by a variety of shopfronts on the ground floor



Figure 12. Retail and commercial uses conceal the parking structure from the streetscape

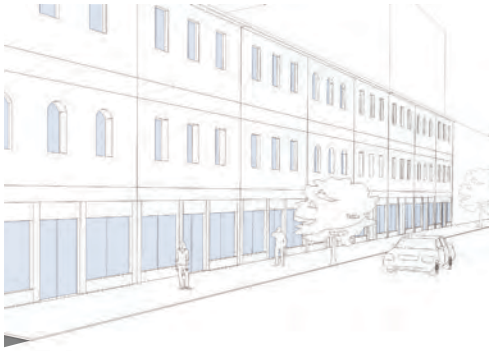


Figure 13. Internal parking that is concealed by ground-floor uses and located at the rear of buildings has a smaller impact on the streetscape

PROPOSALS SHALL MAXIMIXE POSSIBLE ACCESS TO LIGHT AND PROVIDE PROTECTION FROM WIND AND INCLEMENT WEATHER.

RATIONALE

Public spaces need sun exposure as well as protection from wind and precipitation to be welcoming and pleasant.

Access to light is about controlling the width and mass of new development, ensuring sunlight penetration to ground level. It is especially important for good public spaces.

Protection from inclement weather can be achieved by using building form, building alignment, surface articulation, and materials that disrupt strong winds and provide shelter. Failure occurs when a building creates strong winds, made worse when combined with precipitation.

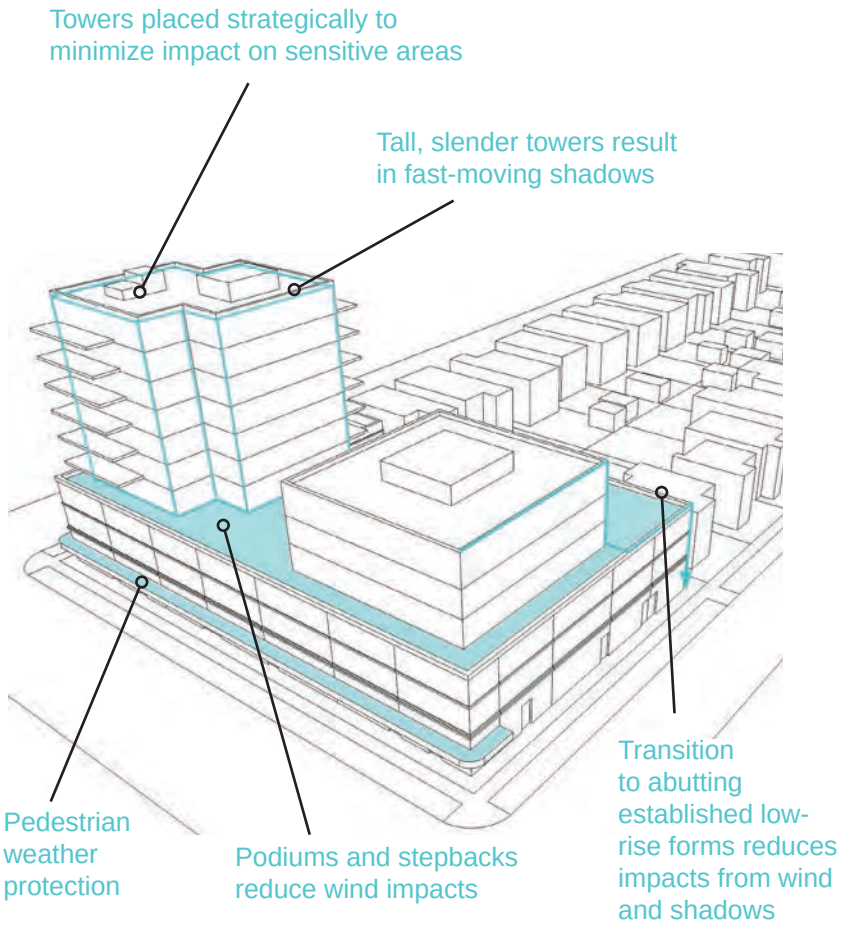


Figure 14. Designing a building that responds to local climatic conditions

METHODS

1. Orient buildings to maximize the amount of sunlight penetration to the ground level.
2. Shape and orient building mass to minimize shadow impacts on public streets, open spaces, and abutting low-rise residential uses.
3. Where possible, maximize site opportunities for wind protection and thermal comfort.
4. Where possible, use canopies, overhangs, and arcades to create protection from precipitation along public streets, new pathways through a site, and parks and plazas.
5. Minimize wind impacts of new development on the surrounding area.



Figure 15. Glass canopies provide weather protection for pedestrians

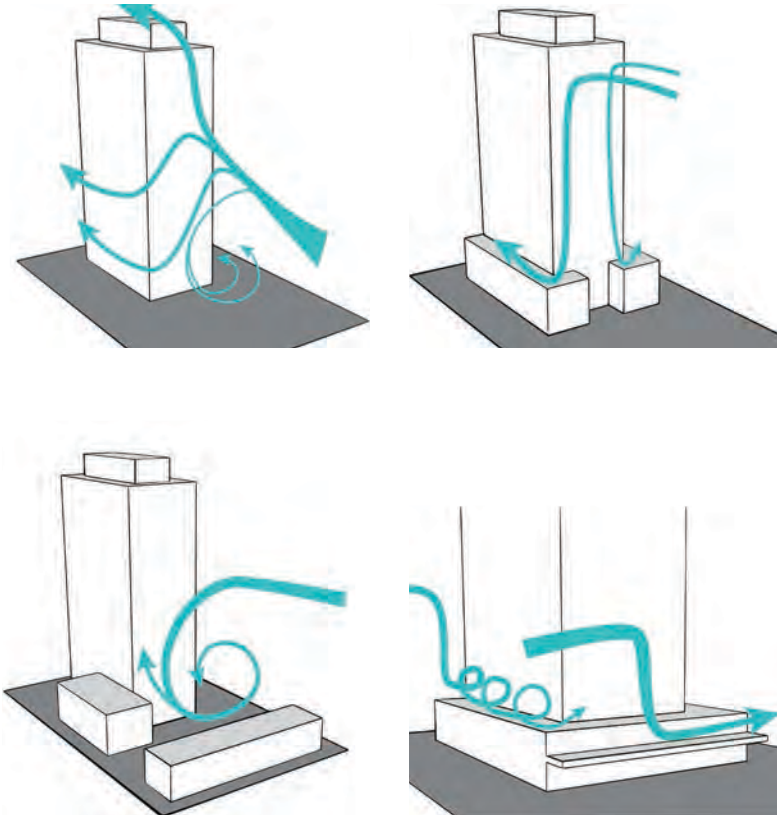


Figure 16. Impacts of wind on the pedestrian realm, with and without a podium to redirect the wind. The images on the left (without a podium) is a poor pedestrian enviornment, while the images on the right (with a podium) create a positive environment.

STREETWALLS ON SLOPES SHALL INTEGRATE USES AND ACCESS POINTS INTO THE TOPOGRAPHY TO ENCOURAGE PEDESTRIAN ACTIVITY.

RATIONALE

Active streetwalls on steep streets provide interest for pedestrians and an attractive streetscape that helps to encourage walking on these less comfortable slopes. By taking advantage of the slope through design, streetwalls can create a more positive public realm.

Integrating uses and access points into the topography is intended to result in stepping business frontages up or down a slope. This promotes diversity in the building façade and an overall fine-grained development pattern.

Fine-grained form is about having small, narrow, and diversified shopfronts. Stepping shopfronts with the topography reinforces this by clearly establishing the tops and bottoms of shops at different elevations, regardless of whether one shop has entrances at two elevations. The resulting variety of changes along the sidewalk encourages the use of these streets for walking and often allows for comfortable access directly into businesses from the sidewalk level.

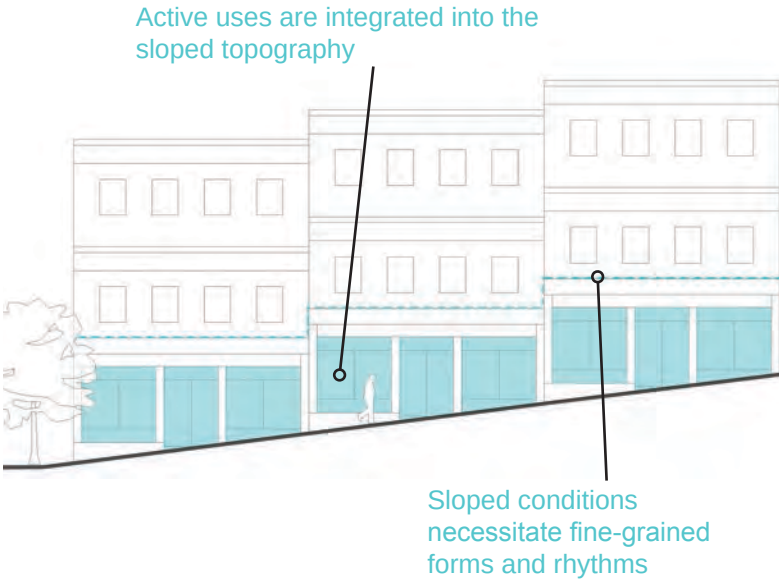


Figure 17. Unique design can encourage pedestrian movement along sloped streets.

METHODS

1. Design at-grade spaces that step with the slope to accomodate active uses that relate to the sidewalk.
2. Avoid ground floor levels that are sunken below grade.
3. Utilize fine-grained elements to break up the building façade and step with the slope.
4. Provide windows, doors, and other design articulation along façades.
5. Avoid blank walls.
6. Provide pedestrian entrances and outdoor seating opportunities along sloping streets wherever possible.



Figure 19. Pedestrian and vehicular access are maintained despite the sloping sidewalk.



Figure 20. Active frontage with spill-out activity along a slope.



Figure 18. Windows and other façade features along the sloped streetwall create an interesting streetscape



Figure 21. High-quality architectural expression and a high level of transparency along a slope.

OPEN SPACES ADJACENT TO THE PUBLIC RIGHT-OF-WAY SHALL REINFORCE THE CHARACTER OF DOWNTOWN HALIFAX AND PROMOTE HUMAN INTERACTION.

RATIONALE

Designed open spaces form a bridge between the public right-of-way and the buildings on a site. These spaces are successful when they carry forward or reflect the patterns of design and detail that exist in the adjacent area.

Reinforcing the character of downtown Halifax can be achieved with complementary materials used in the right-of-way and other public open spaces, by providing opportunities for the viewing of landmarks, and by providing accessible spaces for pedestrian and commercial activity to spill out into the open spaces.

Providing opportunities for human interaction primarily consists of having the amenities that are used in open spaces available for use throughout the year. These amenities include places to sit alone or in groups, ample space for pedestrians, and materials that create a comfortable environment.

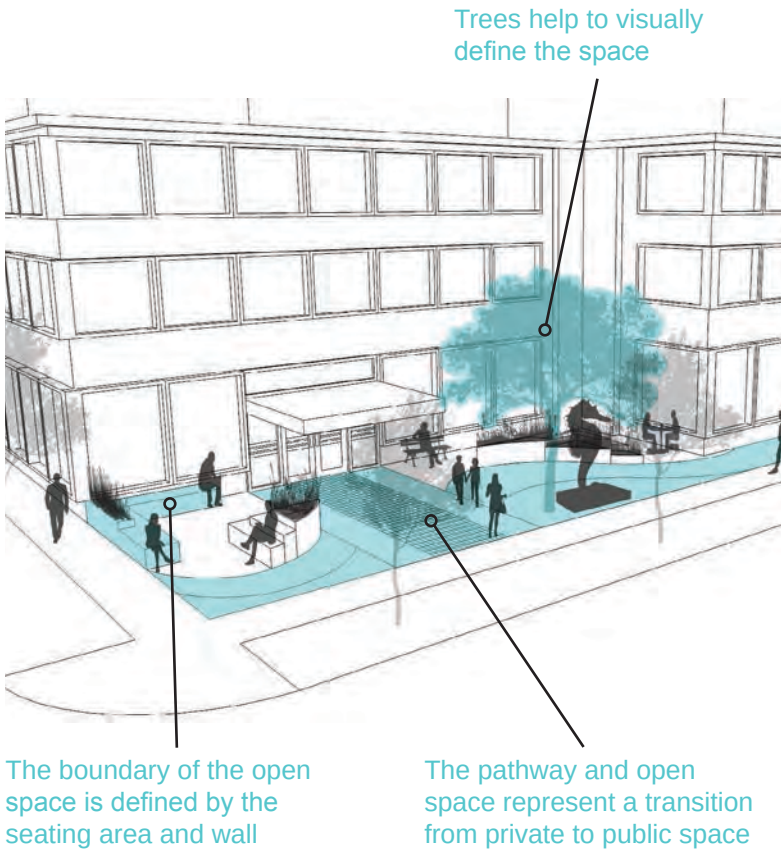


Figure 22. Private and public spaces can be designed to contribute to the existing sidewalk network or enhance it.

METHODS

1. For the edges of open spaces, provide frequent access points from abutting sidewalks.
2. Define the boundaries of open space using treatments such as changes in materials, seating, and plantings.
3. Where possible, design smaller spaces inside of larger open spaces.
4. Use materials that reflect the historic nature of downtown Halifax, e.g. granite.
5. Provide a variety of formal and informal seating opportunities and spaces that enable chance encounters, conversations, and spontaneous activities.
6. Provide protection from the weather, and design spaces that balance sun and shade.
7. Integrate art, expressive installations, and local artifacts into outdoor spaces.
8. Provide wide pedestrian paths, spill-out activities, and unique streetscape elements where possible.
9. Provide enhanced soft or hard landscape treatments along buildings fronting on significant parks and plazas.



Figure 23. Use differing street furniture to activate a large space



Figure 24. Parklets use hard and soft features to buffer the sidewalk from the street

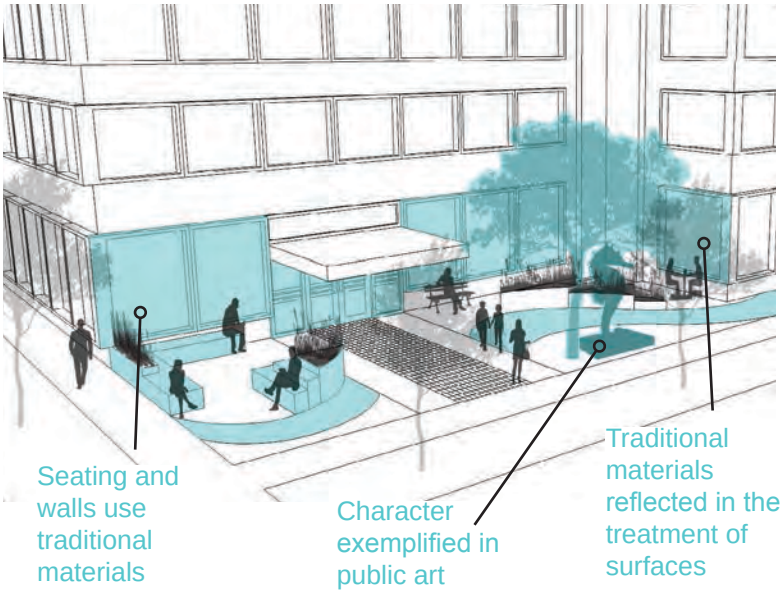


Figure 25. Features that create inclusive, accessible, and inviting gathering places.



Figure 26. Art installation integrated into outdoor spaces

PROPOSALS WITH LANDSCAPING SHALL USE SUSTAINABLE LANDSCAPE PRACTICES.

RATIONALE

Sustainable landscape practices are design solutions that positively impact the environment. A public realm that is designed with regard for sustainable landscape practices is responsive to the environment and actively contributes to a healthy area.

Successful landscaping softens the streetscape, adds an attractive element, helps to reinforce human-scaled design, and helps mitigate the impacts of stormwater runoff.

Planting native species and trees in landscaping plans diversifies and strengthens the native vegetation in the region. New innovations in landscaping technology and materials can be used to push creativity in design solutions.

Sustainable landscape practices use the benefits of natural systems to:

a) manage stormwater capture, infiltration, and cleaning;

b) reduce urban heat island effects;

c) create habitats for urban wildlife; and

d) eliminate the need for chemical fertilizers.

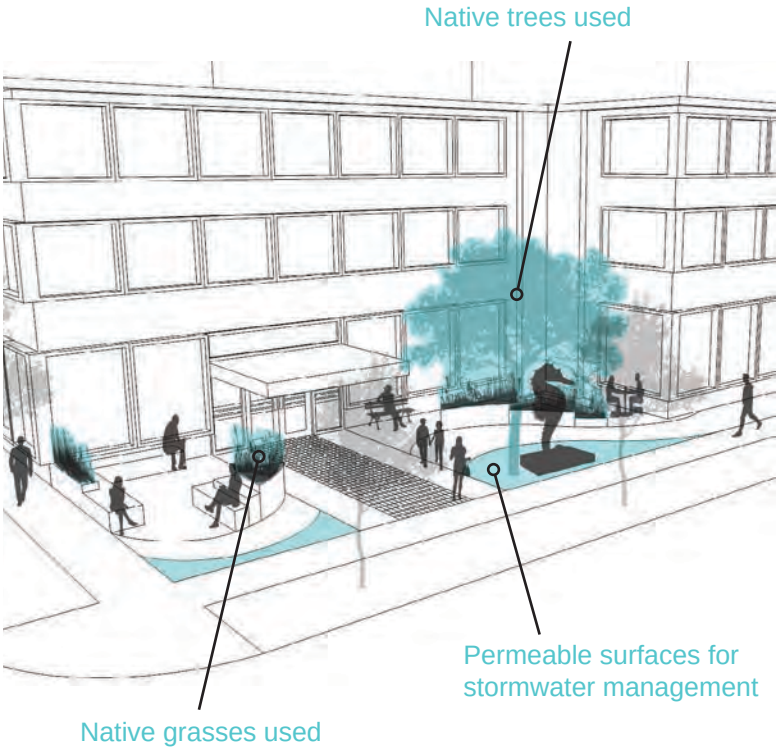


Figure 27. Landscaping design that contributes to a more sustainable urban landscape.

METHODS

1. Use salt tolerant plant and tree species that will thrive in the area's climate and microclimate conditions, including expected wind resulting from the development.
2. Majority of all required new landscaping must consist of native species or non-aggressive, naturalized species.
3. Provide sufficient soil depth and high-quality growing medium for new trees and plant material to thrive.
4. Properly support and protect all required landscaping at time of installation.
5. Use light-coloured and permeable paving materials on parking lots, walkways, and other hard surfaces to manage the urban heat island effect and slow stormwater discharge.
6. Use energy-efficient, pedestrian-scale lighting with shielded fixtures and automatic shut-off devices.
7. Where feasible, use street furniture constructed from sustainable or recycled materials.
8. Provide protection for existing natural features and trees.
9. Maximize on-site stormwater infiltration, capture, and reuse through rain gardens, drywells, etc.



Figure 28. Landscaping on the rooftop of the Seaport Farmers Market enhances the appearance and amenity value of this rooftop space



Figure 29. Trees protected during construction



Figure 30. Silva cell technology minimizes subsurface compaction, enabling stormwater conveyance and healthier tree rooting systems



03 ARTICULATION & BUILDING DESIGN

BD1 Building design shall define and animate the base of the building and welcome pedestrians.

BD2 Building design shall use horizontal and vertical architectural patterns and rhythms to create a positive and visually manageable experience.

BD3 Building design shall use materials at the base that reflect the scale of traditional architectural finishes present in downtown Halifax.

BD4 Buildings shall use signs, lighting, and canopies to create identity, provide information, highlight façade features, and reinforce the human-scale of the pedestrian experience.

BD5 Building design shall limit the impact of utility uses on the pedestrian experience.

BD6 Tops of buildings and building corners shall define the scale of the building from the street and other vantage points.

BUILDING DESIGN SHALL DEFINE AND ANIMATE THE BASE OF THE BUILDING AND WELCOME PEDESTRIANS.

RATIONALE

The base of the building acts as the interface between interior uses and pedestrians. Successful proposals recognize the significance of this part of the building by paying attention to the design of entrances, the permeability and transparency of the ground floor, the presence of recesses, the location of material changes, and the use of balconies on upper floors.

Defining and animating the base involves design choices that clearly distinguish that portion of the streetwall and other facades with pedestrian access. It concerns portions of the building from the sidewalk up to where a change in materials, architectural elements, or roofline clearly and purposefully terminate the limits of the pedestrian-oriented realm.

Welcoming pedestrians is achieved by designing the base to be open and receptive to pedestrians. Pedestrians value transparency, frequent doorways, windows that open, and other elements that remove barriers to the building. The base should function as an extension of the public realm. It is about designing the base to reinforce the pedestrian experience with elements that welcome people to enjoy its features and come inside.

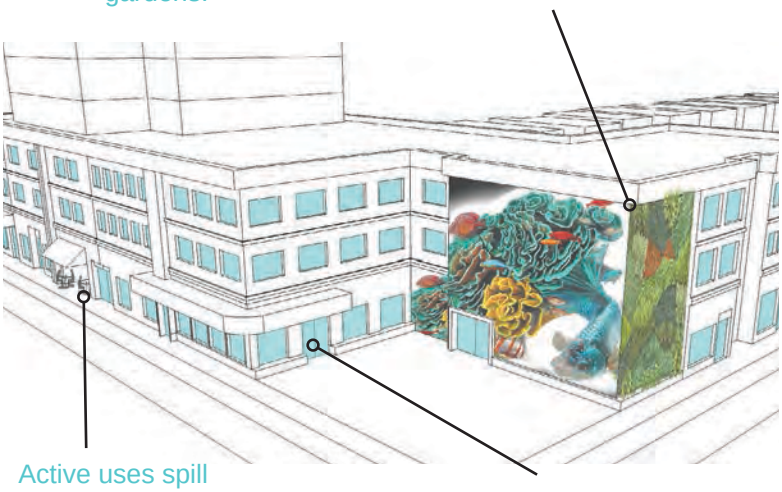


Figure 33. Shopfronts placed close to the sidewalk with frequent entries, awnings, and spill-out activity.

METHODS

1. Create streetwall rhythm and variety that corresponds to a pedestrian pace.
2. Accentuate building entrances through one or more of the following expressions:
    a) height;
    b) width;
    c) recesses;
    d) canopies; or
    e) landscaping.
3. Incorporate frequent entries.
4. Maximize transparency of the ground floor without compromising fine-grained details.
5. Re-interpret detailing, segmentation, and scale of traditional shopfronts.
6. Create a transition zone between the sidewalk and residential ground-floor uses that balances the need for privacy with residents' ability to interact with the street.
7. Avoid large overhangs, recessed ground floors, and colonnades that act as visual and physical barriers between the sidewalk and building façade.
8. Avoid access ramps that extend across façades by internalizing all but the entrance to the ramp.
9. Differentiate residential entrances from commercial entrances.
10. Use operable windows to allow for interaction between building residents and the street.
11. Screen utility components from the public realm.
12. Avoid blank walls, opaque glazing, and long frontages without active entrances.
13. Include active ground-floor uses in parking structures.
14. Clad or architecturally detail exposed foundations and parking structures taller than 0.6 metres in a manner that is complementary to the exterior cladding and materials of the main building.



Figure 34. Ground-floor interaction increases with operable windows

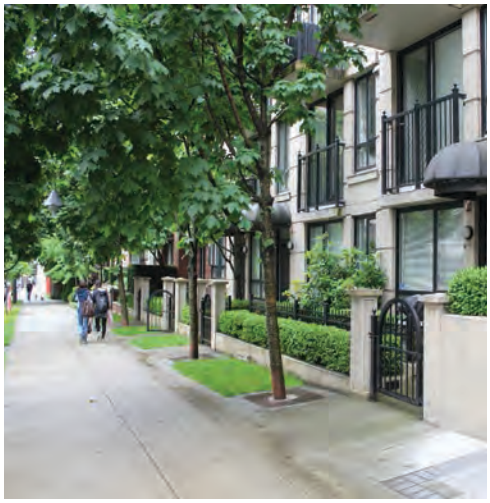


Figure 35. Privacy is maintained using landscaping as a buffer between ground floor units and the sidewalk



Figure 36. Residential units accessed by a clearly identifiable common lobby.

BUILDING DESIGN SHALL USE HORIZONTAL AND VERTICAL ARCHITECTURAL PATTERNS AND RHYTHMS TO CREATE A POSITIVE AND VISUALLY MANAGEABLE EXPERIENCE.

RATIONALE

Horizontal and vertical architectural patterns are equally necessary in designing a human-scaled and context-sensitive building. Horizontal breaks integrate the base of the building with the historic cornice line of downtown Halifax's buildings, while creating a streetwall height that is comfortable to a pedestrian. The vertical breaks divide the building base into different sections, creating a level of detail that is interesting to pedestrians, and integrating the building with narrow historic buildings and lot widths. The requirement for a high level of transparency on the ground floor does not supersede the requirement for a detailed and well-articulated façade.

A positive and visually manageable experience is one where the building façade is divided into fine-grained and distinct sections. Inherent to this human-scaled experience is variety in material, texture, colour, and structural form, such as frequent design breaks, recesses, and projections. This articulation of the building façade is key to creating visual interest for pedestrians. Typically, the articulation will indicate the transition between floors and interior spaces, giving a human scale to the façade; people outside will have an opportunity to see and relate to activity inside the building.

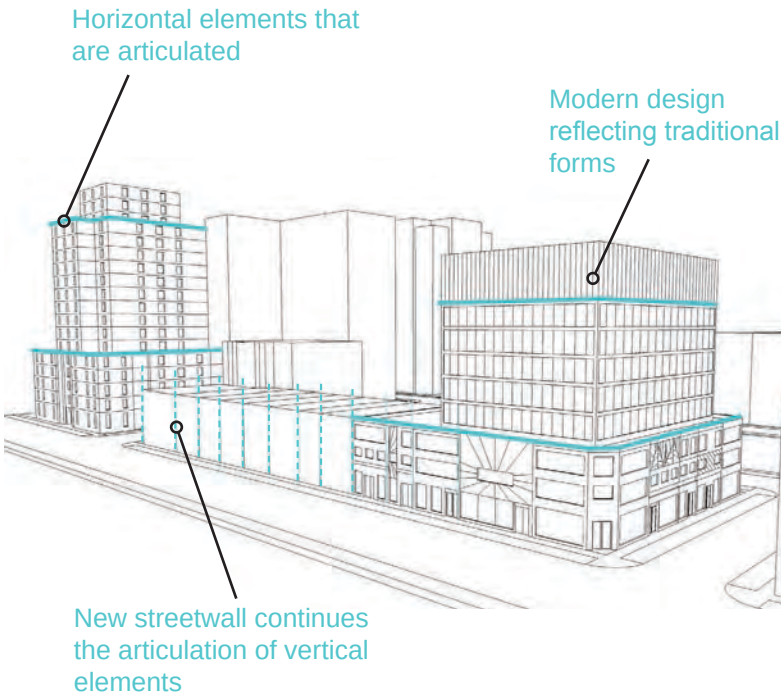


Figure 37. Design considerations for the vertical and horizontal articulation of existing structures so as to preserve area character.

METHODS

1. Use recesses, projections, changes in materials, and colours to articulate human-scaled façades.
2. Mirror the traditional pattern of buildings through massing, rhythm of articulation, and the scale of architectural elements.
3. Articulate streetwalls vertically in fine-grained forms such as retail bays or townhouses.
4. Within the streetwall, use animation, transparency, articulation, and material quality to clearly define and contribute to the quality of the pedestrian environment.
5. Design portions of the building above the base in a manner that contributes to the physical and visual quality of the overall streetscape.
6. Articulate the vertical and horizontal internal functions of a building through façade elements such as doors and windows.
7. Integrate changes in materials, colours, or patterns into the top of a building to establish a clear end to the building design.



Figure 39. Narrow shopfronts at regular intervals articulate a fine-grained form and rhythm.



Figure 40. Clear articulation of horizontal elements.



Figure 38. Area character is preserved as the horizontal and vertical articulation of the streetwall is maintained.

BUILDING DESIGN SHALL USE MATERIALS AT THE BASE THAT REFLECT THE SCALE OF TRADITIONAL ARCHITECTURAL FINISHES PRESENT IN DOWNTOWN HALIFAX.

RATIONALE

The scale of traditional architectural finishes refers to the size and repetition of materials. This adds character to the built form. Materials and scales should be chosen to be complementary and tie the building elements together. Texture and colour add another layer to the scale and pattern of a building's finishes. Materials with texture and fine details offer more interest for pedestrians walking by. Additionally, materials can be used to break up the façade of a building, promoting a more articulated and human-scaled interaction with the pedestrian realm.

Downtown Halifax has many older buildings that were built with materials commonly available at the time of construction, showcasing different eras in architectural history throughout downtown Halifax.

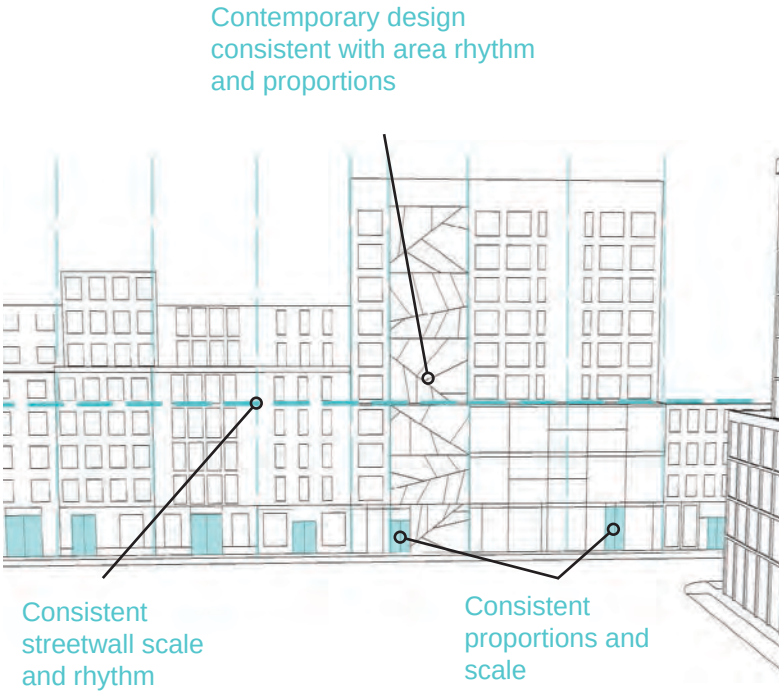


Figure 41. The use of traditional and non-traditional materials can distinguish areas within downtown Halifax.

METHODS

1. Use building material, texture, and colour that are:

    a) common to the adjacent area, or

    b) part of a contemporary material strategy that contrasts existing materials.

2. Use high-quality, long-lasting, and durable materials such as brick, stone, concrete, steel, glass, or high-grade wood on publicly visible façades.

3. Provide the highest visual interest and design quality at-grade and open space-facing façades.

4. Avoid undifferentiated façades and blank walls.

5. Create human-scaled detailing of materials, patterns, and components at the base of the building.

6. Carry material choices and themes around a building to any façades exposed to public view. Material changes should not occur at building corners.

7. Avoid unpainted or unstained wood, including pressure-treated wood, for permanent decks, balconies, patios, verandas, porches, railings, and other similar architectural embellishments, excluding seasonal sidewalk cafes.

8. Use surrounding fenestration patterns to guide new building façade design.

9. Use cladding and building materials true to their nature, and do not mimic other materials.



Figure 42. Modern glass cladding on upper floors creates an interesting visual contrast to historic brick and stone façades.



Figure 43. High-quality stone and glazing contribute to local character.



Figure 44. Individually accessed residential units with a landscaped front yard setback and raised entrances respond to surrounding neighbourhood form.

BUILDINGS SHALL USE SIGNS, LIGHTING, AND CANOPIES TO CREATE IDENTITY, PROVIDE INFORMATION, HIGHLIGHT FAÇADE FEATURES, AND REINFORCE THE HUMAN SCALE OF THE PEDESTRIAN EXPERIENCE.

RATIONALE

When planned for collectively, signs, lighting, canopies, and other exterior building elements can contribute to the overall quality of individual buildings, animate the public realm, and enhance the unique characteristics of the area.

A building's identity can be the result of deliberate design choices to create an interesting and memorable experience. Signage provides information and contributes to the design of the building and the surrounding area as part of the pedestrian experience. This is achieved when signage incorporates the overall theme of elements that make up the building façade.

Highlighting façade features is about using individual lights or lighting systems to achieve more than simple illumination. When focused and located properly, successful lighting can establish mood, function as art, and create atmosphere.

Human scale is achieved when the elements of a building relate to pedestrians by providing a positive experience.

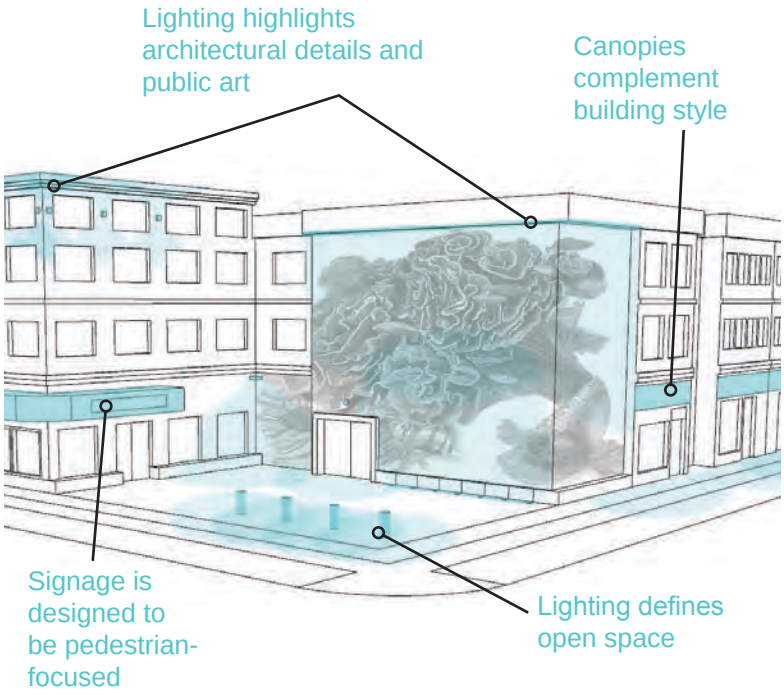


Figure 45. Lighting, signs, and canopies highlight design details.

METHODS

1. Illuminate publicly accessible areas, including walkways, parking lots, driveways, loading areas, and building entrances.
2. Illuminate landmark buildings and elements, such as towers or distinctive roof profiles.
3. Incorporate spotlighting and/or other lighting placements that highlight landscape features.
4. Limit exterior lighting to wall-mounted fixtures or ground-based/pole-mounted fixtures no taller than 9.0 metres, with underground wiring.
5. Direct exterior lighting away from streets and adjacent lots, buildings, and residential areas.
6. Shield lighting to reduce glare for pedestrians and road users.
7. Use dimming and subtle color variations for building lighting.
8. Avoid lighting that flashes, moves, or varies in intensity.
9. Integrate signs into the design of building façades, and use signage for which the theme, size, shape, color, material, and proportion complements the building design, enhances building elements, and supports the pedestrian realm.
10. Locate signage in a manner that preserves architectural elements and external views from within the building.
11. Design canopies and awnings and associated signage to accentuate entrances and other elements of a façade.
12. Use multiple awnings or canopies to emphasize doors and openings below, and avoid awnings and canopies that cover long expanses or obscure ornamental building features, such as arches or banding.



Figure 46. The use of light can be effective in highlighting landmark structures.



Figure 47. High quality signage highlights at-grade retail entrances.



Figure 48. Canopies are used to accentuate the main entrance and add detail to the façade.

BUILDING DESIGN SHALL LIMIT THE IMPACT OF UTILITY USES ON THE PEDESTRIAN EXPERIENCE.

RATIONALE

Utility and building uses need to be designed in a way that minimizes their impact on the public experience.

Limiting impact is more than simply concealing or internalizing mechanical equipment, parking areas, service accesses, garbage collection areas, and storage areas. Success occurs when these elements are either completely concealed or designed to blend into a façade and become part of the overall design theme.

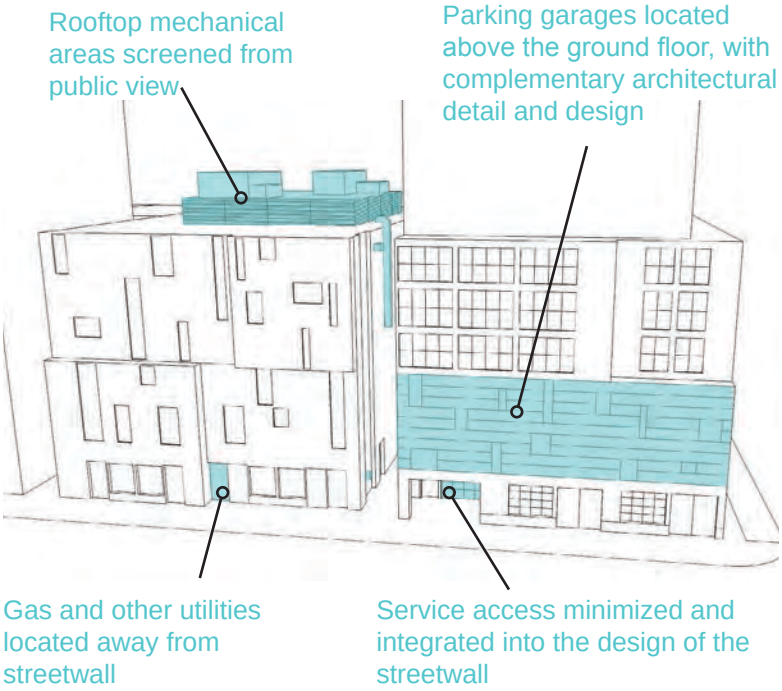


Figure 49. The effective use of detailing to hide building utilities from the public realm

METHODS

1. Ensure vehicular and service accesses have a minimal impact on the streetscape, by minimizing the width of the frontage they occupy, and by designing integrated access portals and garages.

2. Where access and service areas must be visible from, or shared with, public space, provide high-quality materials and features such as continuous paving treatments, landscaping, and well-designed doors and entries.

3. Coordinate and integrate utilities, mechanical equipment, and meters with the design of the building, for example by using consolidated rooftop structures or internal utility rooms.

4. Treat all vents, downspouts, flashing, electrical conduits, meters, service connections, and other functional elements as integral parts of the building design.

5. Locate heating, exhaust, and air conditioning vents away from public streets.

6. Screen utility connections such as fill pipes, exhaust vents, and ventilators from the view of pedestrians on public sidewalks by such means as landscaping (including trees and shrubs), solid board fencing, decorative walls, or other architectural features.

7. Locate utility hook-ups and equipment (e.g. gas meters) away from public streets, to the sides and rear of buildings or in underground vaults.

8. Do not create free-standing loading areas, vehicle ramps, and garbage storage and collection areas or enclosures.

9. Screen parking structures and provide an active façade with non-parking uses at grade that conceals the parking levels.

10. Design free-standing parking structures to relate to the area character, with clearly defined base, middle, and top.



Figure 50. Example of parking integrated into a building structure, with articulated bays contributing to a fine-grained storefront appearance



Figure 51. Mechanical equipment and utilities are screened from the public realm using an aluminum and glass wall

TOPS OF BUILDINGS AND BUILDING CORNERS SHALL DEFINE THE SCALE OF THE BUILDING FROM THE STREET AND OTHER VANTAGE POINTS.

RATIONALE

Carefully designed tops of buildings take into consideration the significant impact roofscapes and uppermost storeys have on the image of downtown Halifax. Due to the vantage points created by the sloping condition of downtown, the bridges, the Citadel, and the long views across the water, building rooftops, podium roofs, and other building forms are highly visible and must be designed in a way to enhance the view.

Corner buildings have greater visual prominence because they terminate two streetwalls and have excellent visual exposure from the open space created by street intersections. This special condition should be acknowledged with distinctive architectural treatments such as entranceways, spires, turrets, belvederes, porticos, arcades, or archways.

Defining the scale of the building means purposefully designing the roofline or building corner to stand out from the downtown's skyline and when viewed on the ground from a street intersection or public space.

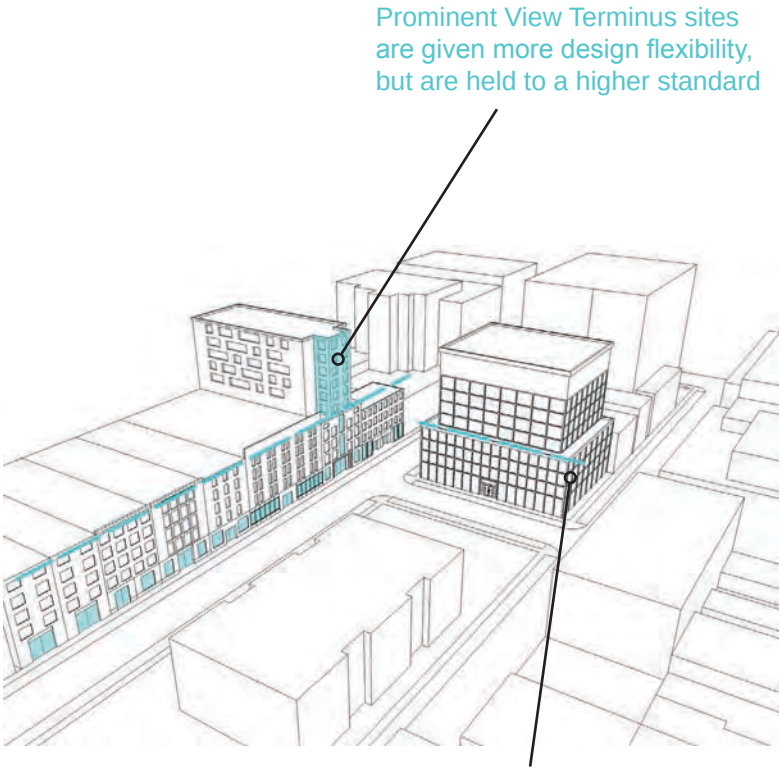


Figure 52. Considerations when evaluating view terminus sites and corner sites.

METHODS

1. Provide high-quality architectural treatment at Prominent Visual Terminus Sites and Prominent Civic Frontages.
2. Design buildings with a consistent or complementary treatment for all façades visible from the public realm.
3. Design the top of buildings to be distinguishable from the rest of the building using one or more of the following design techniques: different cladding materials, projections, window design, roof changes, floor heights, and colours.
4. Ensure all rooftop mechanical and telecommunication equipment are integrated into the architectural design of the building and the expression of the building top, or screened so that they are not visible from any abutting public street.
5. Consolidate mechanical rooms, elevators and stairway enclosures into a single well-designed rooftop structure. Sculptural and architectural elements are encouraged, to add visual interest.
6. Carry street-side parapet design to any façades exposed to public view, or visible from other buildings and other high vantage points.
7. Provide high-quality architectural treatments on corner sites.
8. Ensure that massing changes intended to accentuate a building corner are related to the streetwalls.
9. Design attractive rooftop landscapes.



Figure 53. The design of the Nova Centre stands out in the downtown skyline by using unique architectural styles.



Figure 54. The new structure is designed with a complementary treatment for the façades visble from the public realm.


DING
TELUS
Just Us! Café
JWD
BOOKS

04 HERITAGE DESIGN

HD1 Proposals shall restore historic built form elements in a manner that maintains the character of the heritage resource.

HD2 Proposals shall use materials and colors in a manner that maintains the character of historic buildings.

HD3 Abutting propsals shall be visually compatible with, and distinguishable from, heritage properties and ensure the continuation of heritage character.

HD4 Proposals that integrate new development with heritage resources shall ensure visual prominence and compliment the character defining elements of the heritage resources.

HD5 Fabric awnings and canopies shall enhance the historic authenticity of heritage shopfronts.

HD6 Signage shall complement the architectural features of a building’s base.

PROPOSALS SHALL RESTORE HISTORIC BUILT FORM ELEMENTS IN A MANNER THAT MAINTAINS THE CHARACTER OF THE HERITAGE RESOURCE.

RATIONALE

Historic built form elements consist of the resource's form and massing, as well as it's detailing, fenestration, and articulation.

Maintaining the character of the heritage resource through restoration of historic built form elements means finding the balance between repairing or replacing the character defining features of a building while allowing reasonable change to improve the function and economic viability of a heritage resource.



Figure 56. Rhythm created by vertical dividing lines at a fine scale

METHODS

1. Retain traditional architectural elements of a building's façade at their existing scale and rhythm.
2. Where a historic storefront is present, retain the original structural elements.
3. Where original elements have disappeared, replace these elements based on archival evidence.
4. Retain existing fenestration patterns. Where a new opening is proposed, carry forward existing architectural features.
5. Retain, rehabilitate, and restore original windows, or if unviable, repair or replace original windows using similar materials and design.
6. Retain any existing mechanical penthouses.
7. Setback new rooftop elements or equipment far enough from the front or other facades to be inconspicuous from the sidewalk on the opposite side of the street.



Figure 58. Punched window openings creating an equal solid-to-void ratio along the upper streetscape



Figure 57. The fenestration shapes and pattern are defining features of the building.



Figure 59. Historic lintels and the original fenestration pattern has been retained in this redevelopment project.

PROPOSALS SHALL USE MATERIALS AND COLOURS IN A MANNER THAT MAINTAINS THE CHARACTER OF HISTORIC BUILDINGS.

RATIONALE

Materials and colours are defining features that have a significant impact on the character of a building. It is important to use high quality materials and not imitate historic materials.

Maintaining the character of historic buildings means selecting materials and colours that reflect a specific aspect of an era, locale, built form, or other historic element.



Figure 60. Modern glass frontage on upper floors create an interesting visual contrast to historic brick and stone façades.

METHODS

1. Retain historic building façades using traditional materials.
2. When replacing original roofing materials on a pitched roof use;
    - Original materials where possible, or
    - Black or grey tone asphalt shingles.
3. Design new rooftops with cladding materials that complement the heritage building but are clearly distinguishable.
4. Use colours from the style and era of the historic building.
5. Use colours that complement the colours of the existing building exterior.
6. When differentiating shopfronts from the remainder of the building, select paint colours for the shopfront that accentuate the commercial uses at grade.
7. Use paint schemes that respect and reinforce the articulation of architectural features.



Figure 62. High quality brick and building stone.



Figure 61. A heritage colour palette is selected for the row of houses, and the painting scheme highlights the articulation of the heritage resource.



Figure 63. Bright colours that still articulate the architectural character of the building are used.

ABUTTING PROPSALS SHALL BE VISUALLY COMPATIBLE WITH, AND DISTINGUISHABLE FROM, HERITAGE PROPERTIES AND ENSURE THE CONTINUATION OF HERITAGE CHARACTER.

RATIONALE

Because of their rarity and significance, heritage resources are given priority and protection. Abutting developments must reinforce the prevailing character of the heritage resource, without mimicking or otherwise detracting from the heritage resource.

Visually compatible and distinguishable means designing the elements of a new building, such as scale, massing, proportions, profile and building character, in a manner that relates to the existing heritage building alongside of forms and finishes that celebrate and create identity for new building.

Ensuring the continuation of heritage character is about designing for the continuity of area identity and how portions of new abutting proposals reflect this. Success in this regard, occurs when the at-grade space is designed to complement the at-grade portions of abutting heritage buildings. In this manner, the new building better aligns with the existing, overall identity of the immediate portion of the street, rather than being at odds or out of place.



Figure 65. The cornice line is consistent between new development and the abutting heritage structures

METHODS

1. When seen from the public realm, proposals shall ensure they are visually consistent with abutting heritage buildings.
2. Transition the height of the streetwall to abutting heritage buildings by designing the form to fit within an approximate 45-degree angle plane, in line with the streetwall. The angle plane originates at the outside edge of the heritage building as shown in Figure 68.
3. Maintain streetwall height by making the cornice height of any podium similar to that of abutting heritage buildings.
4. Maintain the proportions of the streetwall of abutting heritage buildings.
5. Stepback all building elements above the podium or streetwall.
6. Maintain the vertical proportion and rhythm to the top of abutting heritage buildings.
7. Respond to the balance of solid to void in abutting heritage buildings.
8. Maintain the proportions and vertical alignment of windows of abutting heritage buildings and carry this into any windows in additional upper storeys of new construction.
9. Use similar, high quality, and durable materials to those used in abutting heritage buildings.
10. Where materials differ within the development, provide fine scale articulation of the surface finish through score lines, modular units, or similar means.
11. Detail elements by referring to the heritage attributes in the immediate context, especially abutting heritage buildings.
12. Use similar colour palettes to that of abutting heritage buildings.

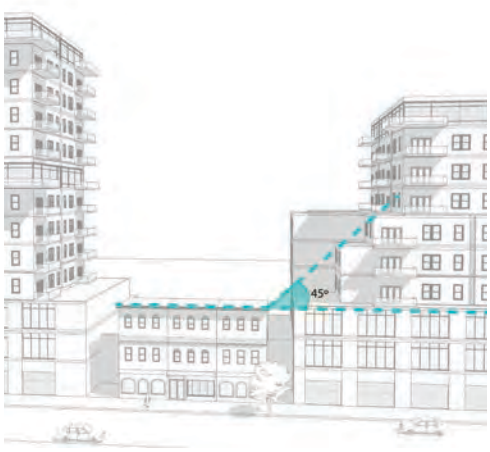


Figure 68. 45 degree height transitions are required in the streetwall plane of new developments abutting heritage structures



Figure 67. Maintain the window proportions of existing heritage buildings



Figure 66. An example of new development infilling between heritage resources--the new structure is a significantly different style, but respects the spatial relationships and scale of the adjacent heritage structure

PROPOSALS THAT INTEGRATE NEW DEVELOPMENT WITH HERITAGE RESOURCES SHALL ENSURE VISUAL PROMINENCE AND COMPLEMENT THE CHARACTER DEFINING ELEMENTS OF THE HERITAGE RESOURCES.

RATIONALE

Visual prominence means the heritage resource is the most readily noticeable element of the site. Successful design of a development proposal is done in such a way that the new development is not overwhelming to the heritage resources regarding scale and massing, building placement, materials, or colour selection.

Complementing character defining elements refers to taking cues for new development design from the heritage resource. This takes into consideration the patterns and rhythm of the heritage building, as well as how the new development reflects or contrasts with the heritage resource. This design consideration ties the two buildings together in a way that creates a cohesive experience for the pedestrian.

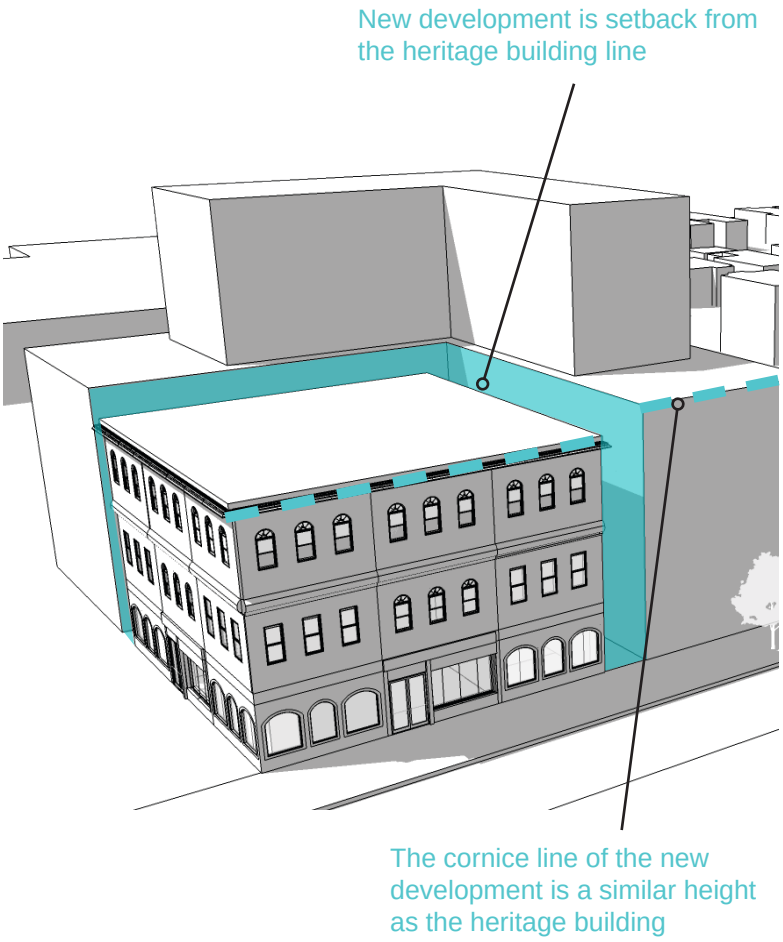


Figure 69. One instance of a building setback for integrating a building on the same site as a heritage resource. The new building is set back from the heritage building as a whole.

METHODS

1. In instances where the heritage value of a building includes its three-dimensional character, the transition of the development proposal to the heritage resources shall respect all three dimensions.
2. Avoid design that encloses or hides significant heritage attributes.
3. For the podium portion of a development proposal, maintain the same or similar cornice height of the heritage resources to create a consistent streetwall height.
4. Reflect the existing patterns and rhythm of both horizontal and vertical divisions in the streetwall.
5. Carry the proportions and vertical alignment of windows of the heritage resource into the new development.
6. Respond to the balance of solid to void in the heritage resources.
7. Setback development proposals in line with the heritage resources.
8. Use colour palettes similar to the heritage resource.
9. Select materials for a development proposal that:
    - Reflect the existing heritage resources, in type and quality, or
    - Contrast materials and surface treatments to complement the heritage resources.

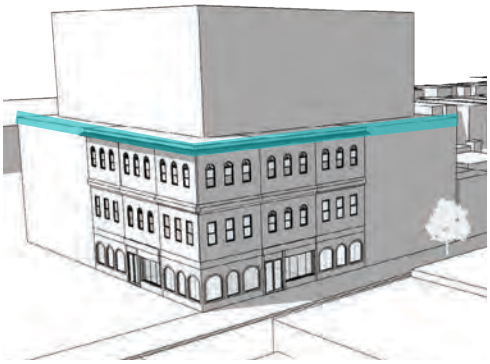


Figure 70. The integrated structure and heritage building have the same or similar cornice height

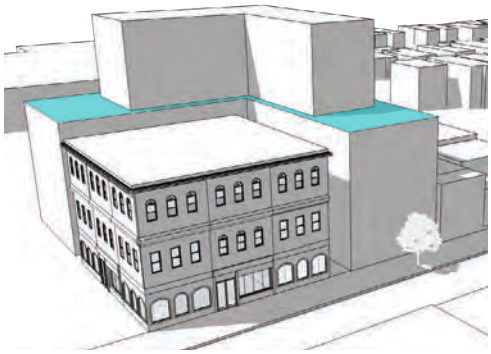


Figure 71. Architectural order and rhythm of both horizontal and vertical divisions are maintained

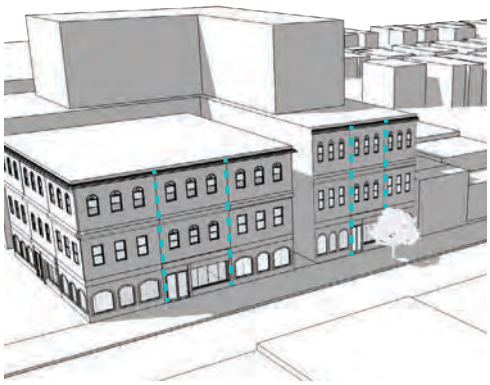


Figure 72. Rhythm between the heritage structure and new development are preserved.

FABRIC AWNINGS AND CANOPIES SHALL ENHANCE THE HISTORIC AUTHENTICITY OF HERITAGE SHOPFRONTS.

RATIONALE

Most historic commercial buildings in downtown Halifax had awnings for protection from precipitation and the sun. Awnings played an important role in the streetscape and public realm of the area. Retractable fabric awnings were the most common type.

Enhancing the historic authenticity of heritage shopfronts means giving prominence to this history of awnings and canopies within downtown by using materials, forms, and colour palettes that are reflective of original awnings, and designing them to fit within the dominant structural elements of the base of the heritage building.



Figure 77. Awning is designed to fit within the dominant horizontal structural elements of the lower façade.

METHODS

1. Design new awnings and canopies to fit within the dominant horizontal structural elements of the lower façade and so as not to obscure significant architectural features.

2. Awnings and canopies shall be of a heavy canvas fabric or similar. Vinyl and high gloss fabrics are not permitted.

3. Design new awnings and canopies to use:

    - retractable fabric of either a solid colour or striped, or
    - plain valences, or
    - a metal or glass fixed canopy which compliments historic architectural elements, particularly where archival evidence shows that these existed previously.

4. Locate awnings and canopies between vertical columns or pilasters.

5. Awnings and canopies shall respect the edges of facade features such as windows, columns and mouldings.

6. Erratically-shaped fixed awnings are prohibited. Awnings should be symmetrical and should compliment the fenestration pattern of the building where possible.

7. Locate sign graphics on the sloped front surface of awnings, on the front valence, or on side panels, where these exist.

8. If multiple awnings are used on one wall, only the outermost side panels shall be used for signage.



Figure 78. Locate awnings and canopies between vertical columns or pilasters.



Figure 79. Locate sign graphics on the sloped front surface of awnings.



Figure 80. Awnings and canopies shall respect the edges of facade features such as windows.

SIGNAGE SHALL COMPLEMENT THE ARCHITECTURAL FEATURES OF A BUILDING'S BASE.

RATIONALE

Complement the architectural features of a building's base means designing signage using materials, sign sizing, and colour palettes that are reflective of the historic context. Signage placement and design shall give consideration to a building's overall form and its architectural details.



Figure 81. Locate signs so they do not disfigure or conceal any significant architectural feature of the building.

METHODS

1. Where possible, model new signs on historic signs through the use of archival evidence.
2. Locate signs so they do not disfigure or conceal any significant architectural feature of the building, or neighbouring businesses and their signs.
3. Non-illuminated, indirectly illuminated and halo-lit signage is encouraged. Light boxes or internally illuminated signage is prohibited.
4. Locate lighting hardware so they do not to disfigure or conceal any significant architectural feature of the building. Light sources for sign lighting shall be hidden from view.
5. Lighting shall be directed so as to accentuate or emphasize the architectural features of the building, and/or its signage. This can include marquee style lighting or flood-lighting directed at or along a building's façade.
6. Select visible lighting hardware to be compatible with the building architecture and materials.
7. Where a fascia sign is included, it shall be located:
    - in the architectural frieze above the storefront, in which case the size of the frieze dictates the maximum size of the sign; or
    - if no frieze or other similar architectural feature exists, facia signs for businesses shall be in a horizontal band above the upper line of windows and doors on their respective floor.
8. Locate wall-mounted signs at eye level for viewing by pedestrians approaching, in front of the premises, or for businesses on upper levels, above the doorway.
9. Size wall-mounted signs at a scale to be read at close proximity.
10. Size wall-mounted signs to be no greater than 50% of the area of the door.
11. Wall mounted signs shall project:
    - no more than 10cm from the wall if they are located closer than 2.5m vertical to the sidewalk.
    - above that elevation,) they shall project no more that 30cm from the wall.

CONTINUED ON PAGE 58



Figure 82. Indirectly illuminated signage is encouraged.



Figure 83. Lighting shall be directed so as to accentuate or emphasize the architectural features of the building, and/or its signage



Figure 84. Fascia signs shall be located in the architectural frieze above the storefront.



Figure 85. Design window signs so that they do not unduly obscure vision through the window.



Figure 86. Locate projecting signs that identify a ground floor business above or adjacent to the entrance to the business premises.



Figure 87. Locate sandwich boards near the entrance to the business they advertise

12. Locate projecting signs that identify a ground floor business above or adjacent to the entrance to the business premises.
13. One projecting sign is allowable for each such entrance in addition to projecting signage for the ground floor occupant.
14. Projecting signs are encouraged to compliment the architecture of the building through the careful use of materials such as wood and metal. Signage constructed of synthetic material such as plastic or PVC is discouraged.
15. Design window signs so that they do not unduly obscure vision through the window.
16. Design the size of lettering for civic number window signs smaller than 15cm.
17. Only two of any of the following sign types should be used for any one business:
    - Fascia or awning sign (front panel);
    - Projecting sign or awning side panels (max 2 panels);
    - Wall mounted sign or window sign (including multiple window signs);
    - Free-standing (ground) sign.
18. A sign which denotes the address and name of a building (but excluding the name of the business) shall be permitted in addition to other permitted signs.
19. Coordinate the design of sandwich board signs with a building's other signs to achieve aesthetic consistency.
20. Locate sandwich boards near the entrance to the business they advertise.
21. Design sandwich boards to not exceed a single face area of 0.6 square metres.
22. Illuminated Sandwich Bords are prohibited.
23. Design mural signs to not exceed the maximum allowable area for fascia signs.
24. Design mural signs to complement the architectural features of the building.


LEASE
MARBLE BUILDING
1672
STILLWELL
EER BAR



05 SITE PLAN VARIATIONS

5.1 Maximum Post-Bonus Height Variation

5.2 Streetwall Setback Variation

5.3 Streetwall Width Variation

5.4 Roof Edge Setbacks Variation of Height-Exempted Rooftop Features

5.5 Minimum Ground Floor Height Variation

5.6 Prominent Visual Terminus Site Variation

5.7 Interior Lot Line Setback Variation for Mid-Rise Portions of a Building

5.8 Interior Lot Line Setback Variation for High-Rise Portions of a Building

5.9 Institutional Campus Signage Variation

SITE PLAN VARIATIONS

Subject to the conditions set out here, clearly specified variations of certain Land Use By-law requirements may be considered throughout Downtown Halifax by site plan approval. However, at no time shall the subject of a variation be allowed to protrude through a view plane, a rampart restriction, or a waterfront view corridor. If not listed here, no variation can be considered.

5.1 MAXIMUM POST-BONUS HEIGHT VARIATION

The maximum post-bonus height requirement may be varied by site plan approval where the subject of the variation:

a. does not result in any additional gross floor area;

b. is for architectural elements that accentuate the presence of the top of the building; and

c. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.2 STREETWALL SETBACK VARIATION

The streetwall setback distance may be varied by site plan approval where the subject of the variation:

a. is consistent with the character of the street;

b. results in a well-designed space that has a clear purpose, such as a plaza or other landscaped open space; and

c. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.3 STREETWALL WIDTH VARIATION

The streetwall width requirement may be varied by site plan approval where the subject variation:

a. is consistent with the character of the street;

b. is for a well-designed space that has a clear purpose, such as a plaza or other landscaped open space, a mid-block pedestrian connection, or a porte-cochere; and

c. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.4 ROOF EDGE SETBACKS VARIATION OF HEIGHT-EXEMPTED ROOFTOP FEATURES

The minimum setback from the outermost edge of the roof may be varied by site plan approval where the subject of the variation:

a. is to an interior lot line only;

b. allows for an elevator enclosure, a staircase enclosure, or a staircase;

c. is designed or buffered in such a way to minimize its potential visual impact;

d. does not infringe on the required setback along a streetline, a waterfront view corridor, the Harbourwalk, or a public open space; and

e. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.5 MINIMUM GROUND FLOOR HEIGHT VARIATION

5.5.1

The minimum ground floor height requirement for a building having access at the streetline or along a waterfront view corridor may be varied by site plan approval where:

a. the floor of the ground floor is at the elevation of the street grade facing one streetline or a portion of a streetline and a minimum of 4.5 metres;

b. the floor of the ground floor facing streetlines, waterfront view corridors, or public open spaces is not so distant from streetline grade or the grade along a waterfront view corridor to create prominent walls or conspicuous sunken conditions from streetlines or waterfront view corridor frontages at the exterior of the building;

c. there are changes to floor grades to step with streetline grade or the waterfront view corridor grade where buildings occupy significant lengths of streelines or waterfront view corridor frontages, respectively; and

d. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.5.2

Alternatively to section 5.5.1, the ground floor height may be varied to match an existing ground floor height in the case of an addition to a building.

5.5.3

Alternatively to section 5.5.1 and 5.5.2, the ground floor height may be reduced to 3.5 metres where the subject of the variation:

a. is for the building to be situated on a site located outside of the Central Blocks and off a Pedestrian-Oriented Commercial Street;

b. is for a building which is to be fully occupied by residential uses; and

c. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.6 PROMINENT VISUAL TERMINUS SITE VARIATION

Built form requirements, including streetwall height, streetwall stepback, and maximum post-bonus height may be varied by site plan approval where the subject of the variation meets all the following conditions:

a. is at the terminus of a prominent view as identified on Schedule 9 of the Downtown Halifax Land Use By-law;

b. does not result in any additional gross floor area;

c. is for architectural elements that accentuate the presence of the building and the importance of the view; and

d. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.7 INTERIOR LOT LINE SETBACK VARIATION FOR MID-RISE PORTIONS OF A BUILDING

The interior lot line setback requirement for mid-rise portions of a building may be varied by site plan approval where the subject of the variation:

a. does not adversely impact adjoining properties and buildings (existing or future) with regard to matters of privacy, particularly where there are or may be residential windows;

b. is consistent with the character of the street;

c. will continue to provide sufficient sunlight penetration onto the street and sky views from streets and gaps between buildings; and

d. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.8 INTERIOR LOT LINE SETBACK VARIATION FOR HIGH-RISE PORTIONS OF A BUILDING

The interior lot line setback requirement for high-rise portions of a building may be varied by site plan approval where the subject of the variation:

a. does not adversely impact adjoining properties and buildings (existing or future) with regard to matters of privacy, particularly where there are or may be residential windows;

b. is consistent with the character of the street;

c. will continue to provide sufficient sunlight penetration onto the street and sky views from streets and gaps between buildings;

d. a high-rise building would not be possible on the adjoining property due to a view plane; and

e. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

5.9 INSTITUTIONAL CAMPUS SIGNAGE VARIATION

For lands located in the Sexton Campus of Dalhousie University and the Academy and Fountain Campuses of NSCAD University, exterior signage for university uses may be varied by site plan approval where the subject of the variation will:

a. promote a visually unified campus identity;

b. enhance the appearance of the respective campus;

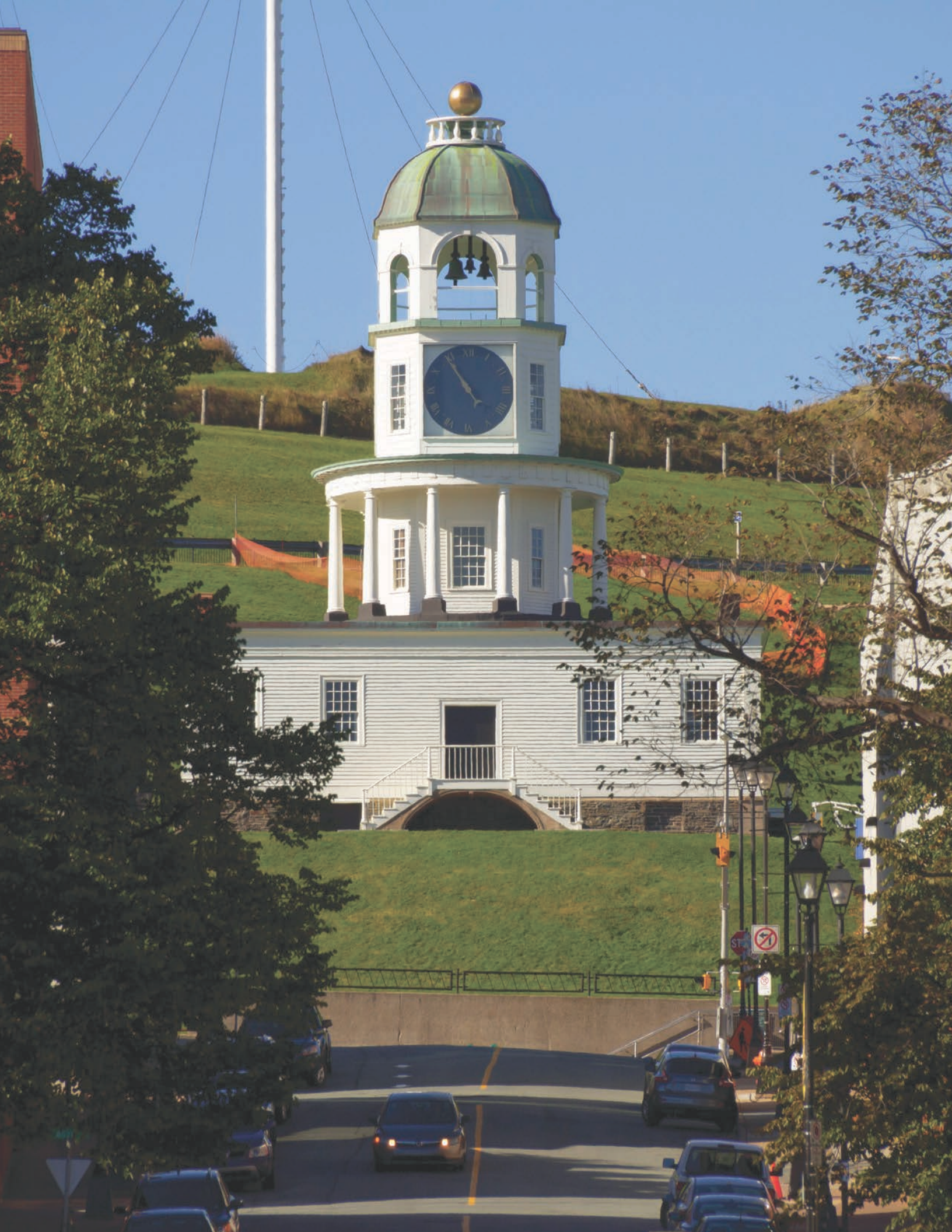
c. promote a clear understanding of the physical environment of the campus;

d. provide clear wayfinding to community members and visitors;

e. be compatible with the variety of exterior architectural styles and settings present; and

f. the applicant provides a robust and convincing argument that the variation better meets the Design Objective and continues to support the overarching Urban Design Goals.

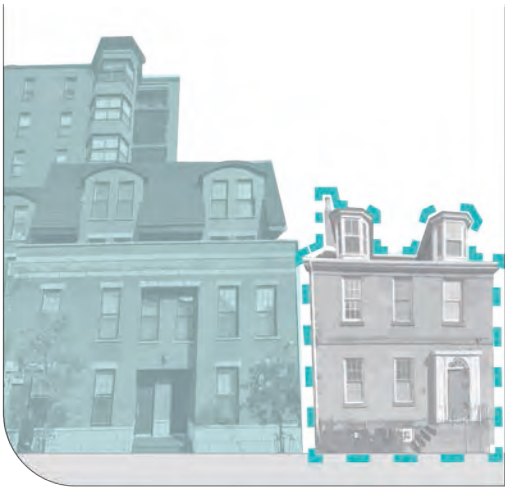




06 DESIGN CONCEPTS

ABUTTING DEVELOPMENT

This type of development takes place adjacent to or abutting existing heritage properties.



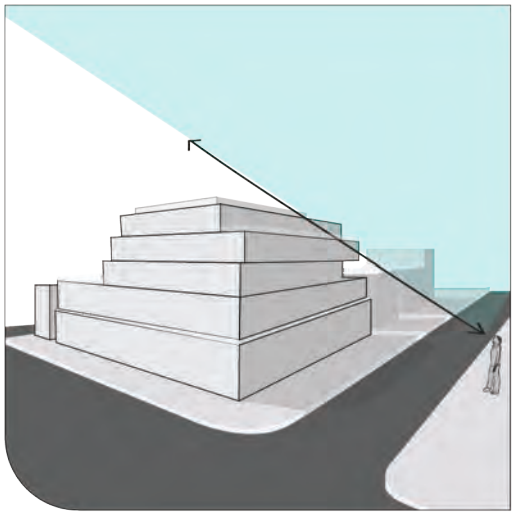
ADAPTABILITY

The capacity of a building or space to be changed so as to respond to changing social, technological and economic conditions.



ANGULAR PLANE

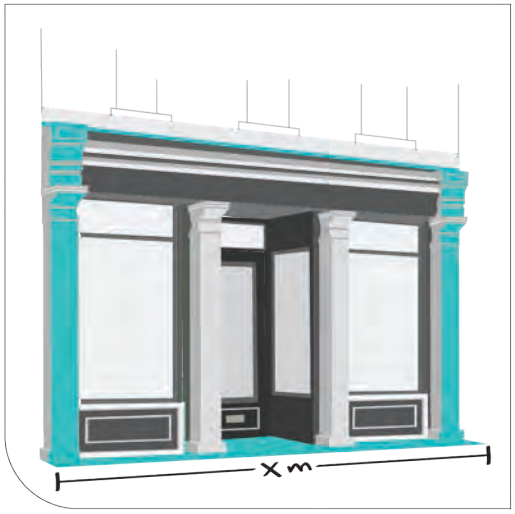
The angle of a building's mass that is required to protect sunlight and sky views for pedestrians. Achieved by ensuring that the mass of a building or buildings is within a certain angle.





ARCADE

A structure characterized by a central covered passageway with the roof supported by a series of arches on piers or columns. Arcades provide refuge for pedestrians from uncomfortable climate conditions.



ARCHITECTURAL BAY

A section of a building distinguished by vertical elements such as columns or pillars.



ARCHITECTURAL CRESTING

An ornamental rail or feature along a roof or ridge.

ARCHITECTURAL FRIEZE

A horizontal band that runs above columns of entrance ways or windows. This band sits below the roof ledge and cornice or moulding and is often decorated with designs or carvings.



ARCHWAY

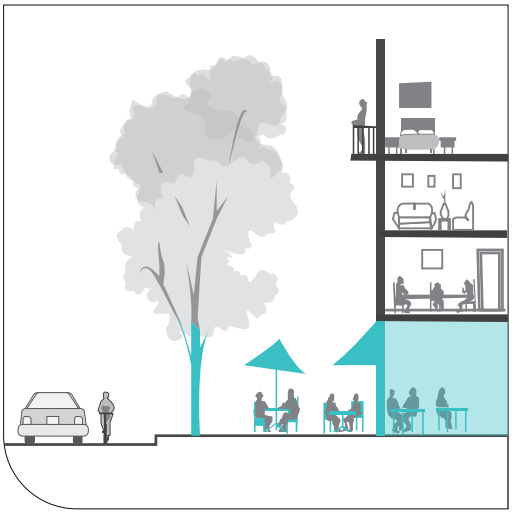
A curved structure forming a passageway or entrance beneath.



ARTICULATION

The division of a building façade into distinct sections; the materials, patterns, textures, and colors that add visual interest to a building or façade.





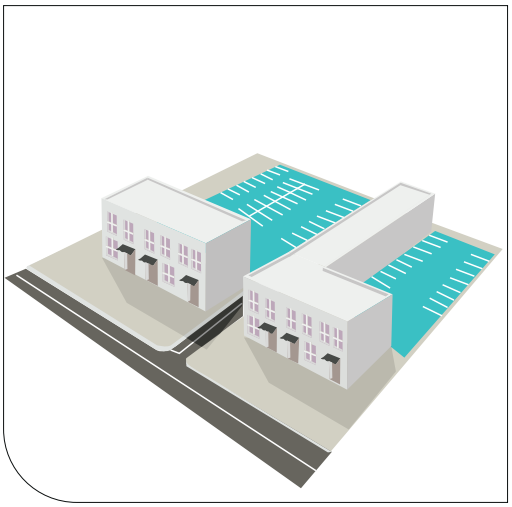
AT-GRADE

Used to express that a feature and a public right of way meet at the same elevation. Things that happen on the ground. A sidewalk café is at-grade.



AWNING

An overhead shelter extending from a building front, over a doorway, deck or window(s). Awnings are made of flexible material such as canvas, and provide protection from the sun or rain.

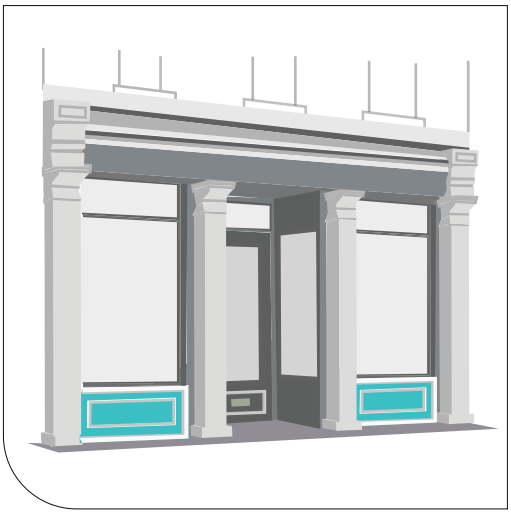


BACK LOT PARKING

Parking that is contained behind buildings, in the middle of a block, linked yet hidden from the pedestrian's experience of a street.

BASE PANEL

A plain rectangular surface surrounded by moulding, covering the lower portions of a vertical wall.



BELVEDERE

A small structure with open sides or windows which can be either a separate building or on the rooftop of a larger building.



BLANK WALL

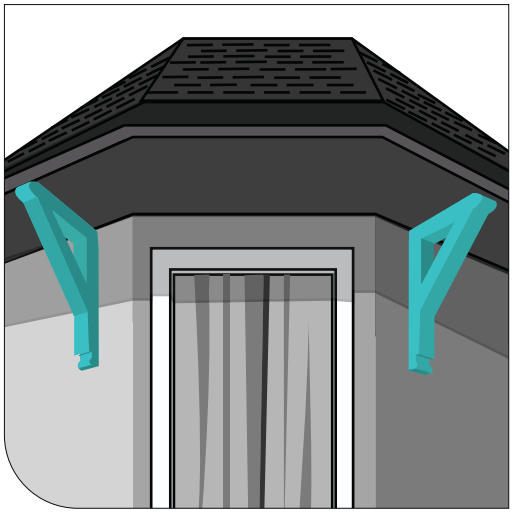
A flat wall without openings or design and architectural embellishments (mural, public art, detailing, ornamentation, expression of internal floor or ceiling lines, etc.).





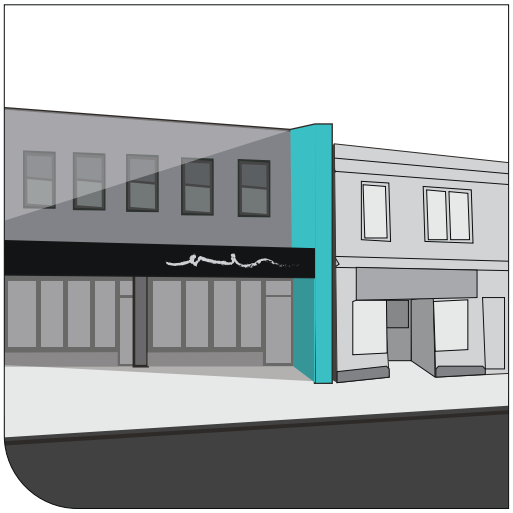
BLOCK PATTERN

The shape and arrangement of blocks and surrounding streets , such as a grid pattern with regularly sized, rectangular blocks. These features set street views, define the flow of activity through an area, and create the basic format on which building arrangements can be organized.



BRACKETS

Angled supports originally designed to transfer the load of a horizontal structural member to a vertical one. Alternatively, brackets are often used decoratively in the corner of an opening or below a projection.



BUILDING PROJECTION

The extension of an architectural feature beyond the building façade into the public realm.

CANOPY

A projecting roof structure that shelters an entrance to a building typically made of glass or steel and is self supported.



CORNICE

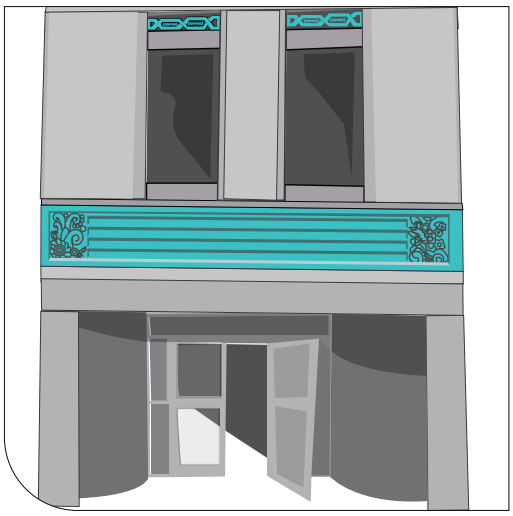
The projecting mouldings forming the top band of an architectural feature such as a wall or entablature.



CORNICE LINE

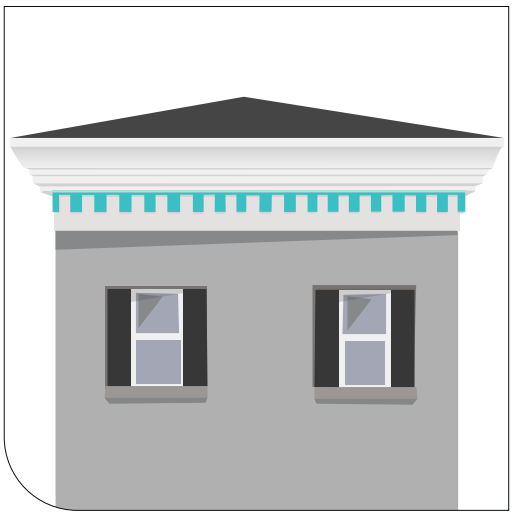
The continuous row formed by cornices on buildings of similar height.





DECORATIVE BAND

A linear ornamental strip on a building.



DENTIL

Small decorative blocks that alternate with a blank space. They are typically rectangular, resembling teeth, and are surrounded by mouldings above and below.



DESIGN LINES

These are the main composition lines that help define the scale, rhythm, and disposition of building elements such as doors, windows and cornices. A new building for example, can integrate with an older building by following similar design lines.

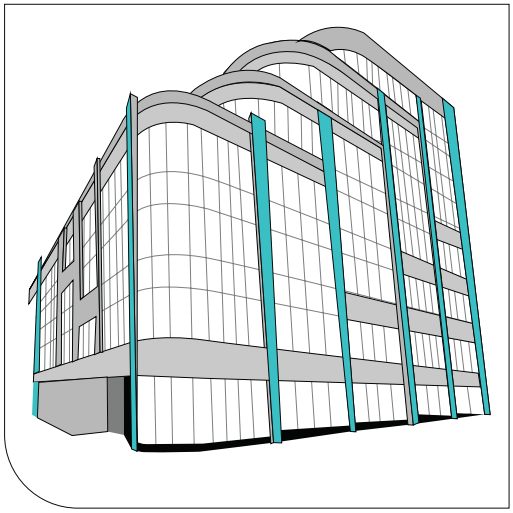
DIVISION, HORIZONTAL

Horizontal architectural features which visually divides the facade into seperate sections.



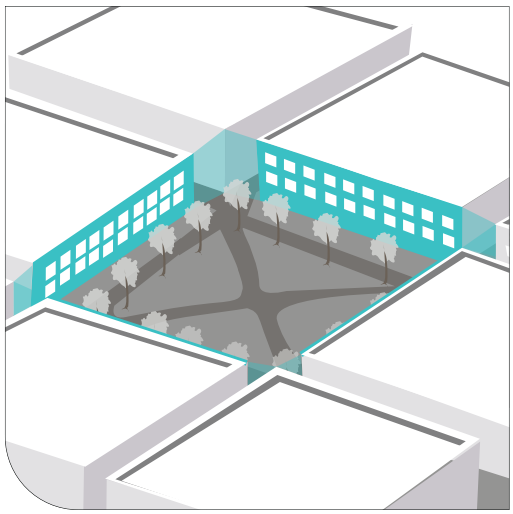
DIVISION, VERTICAL

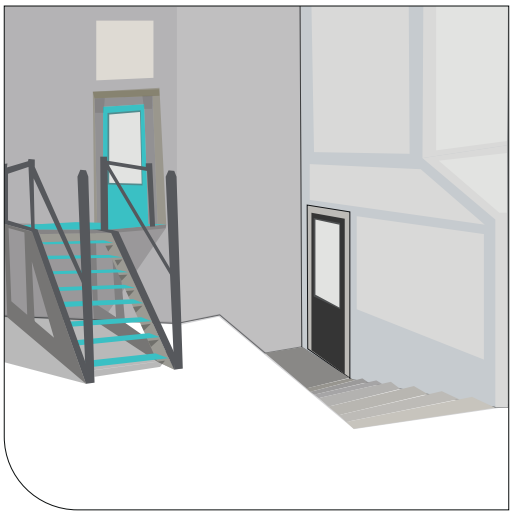
Vertical architectural features which visually divides the facade into seperate sections.



ENCLOSURE

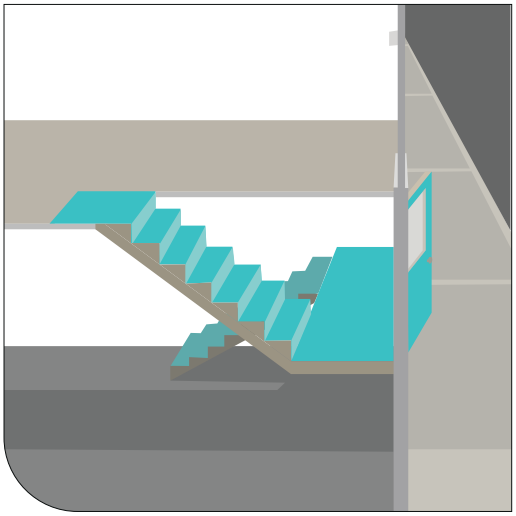
The use of buildings to create a sense of defined space.





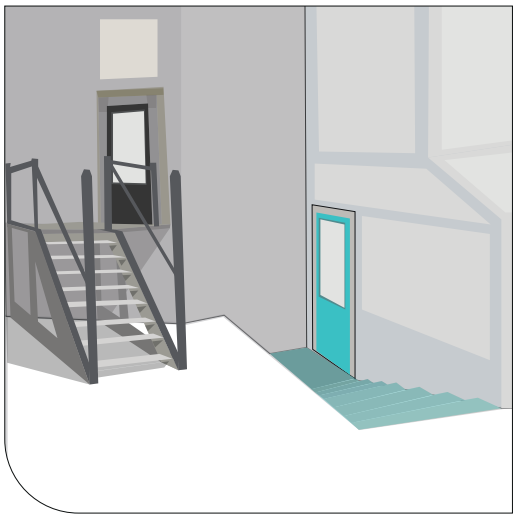
ENTRANCE, RAISED

A door, gate, or passage used to enter a building which is elevated above the grade of the adjacent ground level.



ENTRANCE, SPLIT-LEVEL

A door, gate, or passage used to enter a building which is located on a separate and intermediary level from the other levels in the structure.

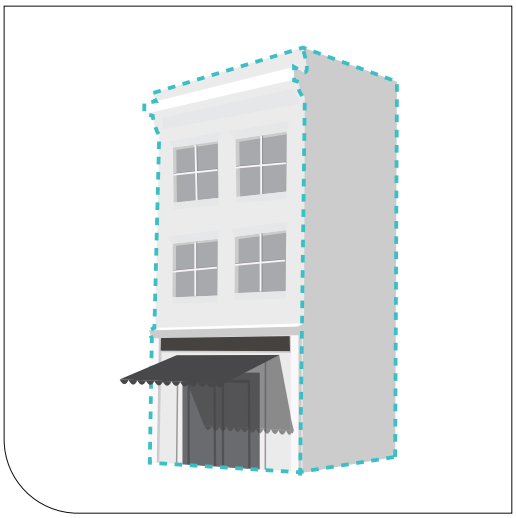


ENTRANCE, SUNKEN

A door, gate, or passage used to enter a building which is situated below the grade of the adjacent ground level.

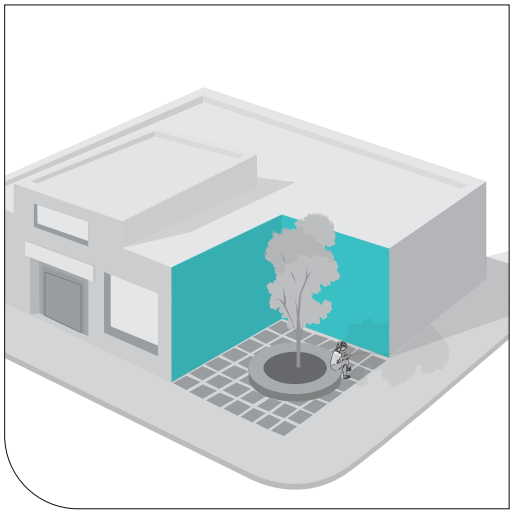
ENVELOPE

The physical outer layer of a building's fabric.



ERODED CORNER

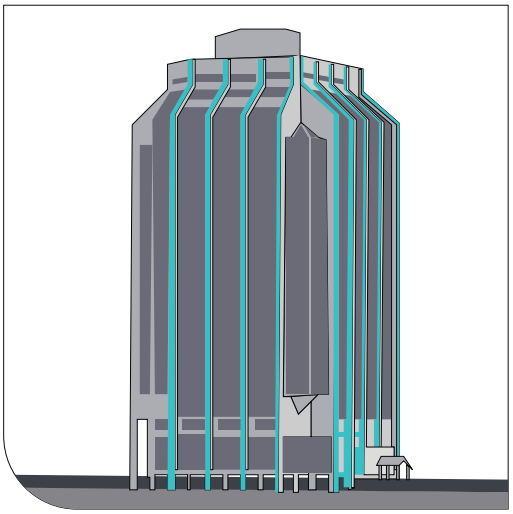
The corner edge of a building is moved inward towards the centre of the building in order to create a void for open space.



EXPRESSION OF FLOOR LINES

A line, or series of short lines, on a wall, establishing the level of the finished floor.





EXPRESSION OF STRUCTURAL BAYS

Aesthetic feature on the exterior of a building that indicates the form of structural bays.



FENESTRATION PATTERN

The arrangement of windows within a building façade.

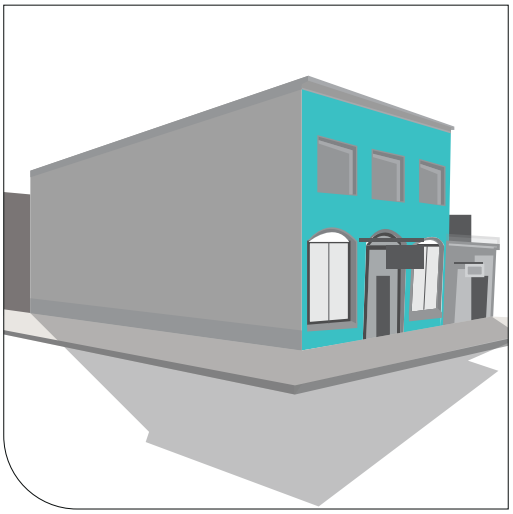


FINIAL

A pointed ornament which is typically used at the peak of a roof. Its shape is always symmetrical and is frequently round.

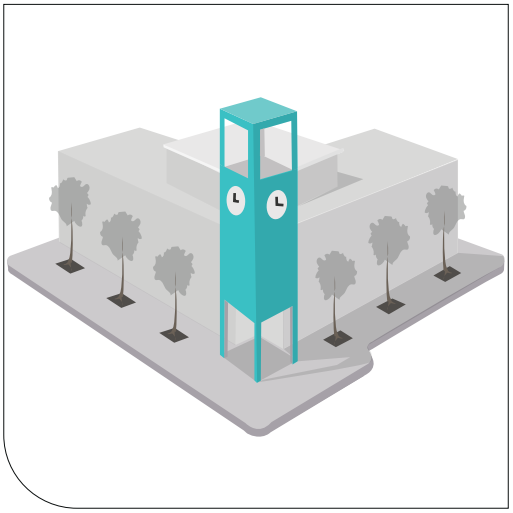
FRONTAGE

The portion of a property adjoining a public right of way, that is, the portion facing a road, waterway, walkway etc.



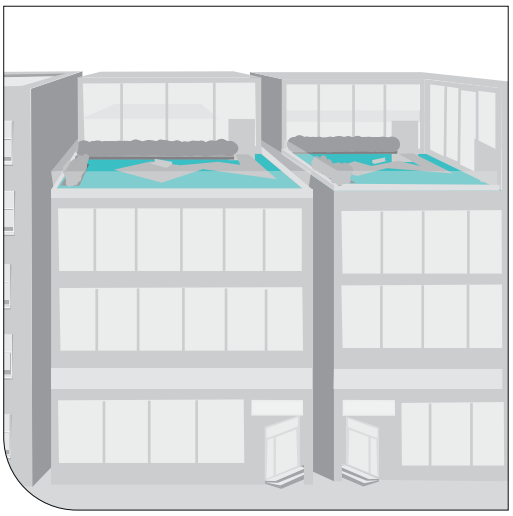
GATEWAY TREATMENT

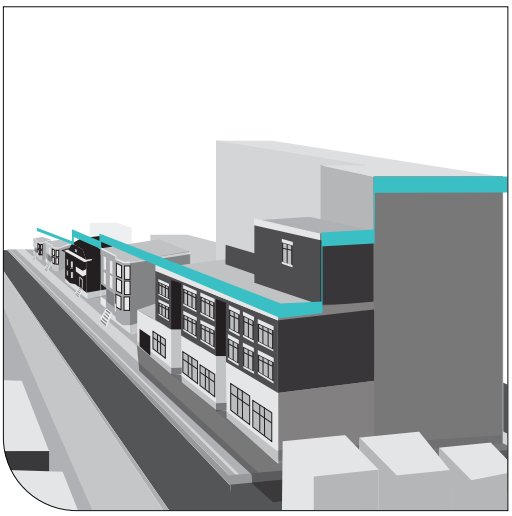
A design feature intended to signify entrance to a distinct area, usually in places where a new character or sense of identity should be recognized. Achieved through details of the built form, or through landscaping.



GREEN ROOF

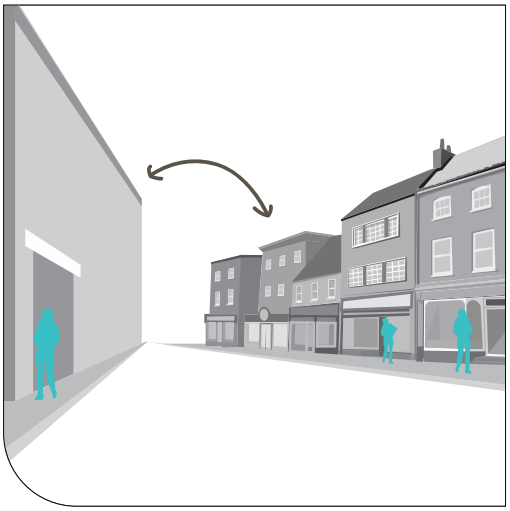
A roof surface that has been intentionally covered with layers of actively rooting and growing vegetation.





HEIGHT TRANSITION

The tapering of building heights as a way of achieving compatibility of built forms and mitigating impacts. of shifts from areas of one character (i.e. low-rise) to another (i.e. high-rise).



HUMAN SCALE

A quality of built form created by the size and proportion of parts of a building or its details, which relates in a positive way to the visual and physical experience of a pedestrian.



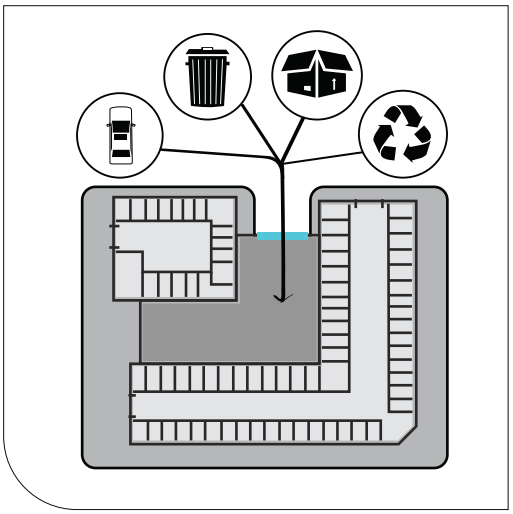
INFILL DEVELOPMENT

Development that occurs on vacant or underutilized sites, typically between existing buildings.

In a heritage context, infill developments provide an opportunity to add continuity to existing streetscales by complimenting architectural cues from surrounding historic buildings.

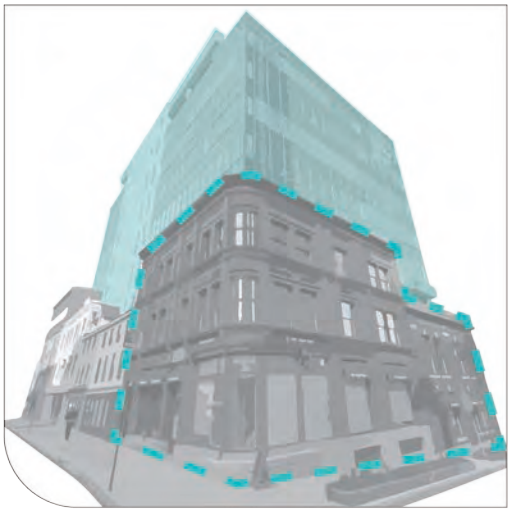
INTEGRATED ACCESS

A shared entrance way which leads to a variety of different distinct internal parking and service areas.



INTEGRATED DEVELOPMENT

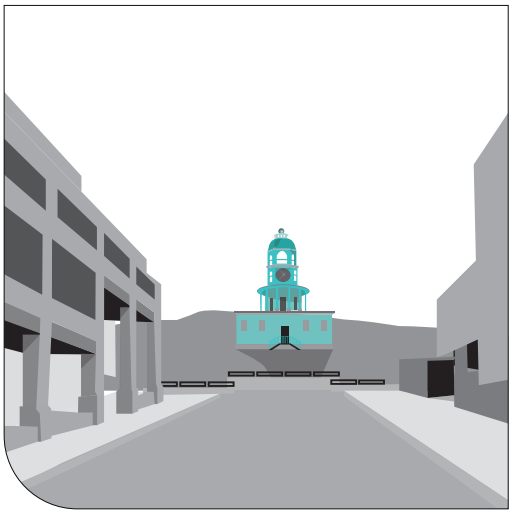
This type of development takes place on the same site as, or integrated with, an existing heritage building or property. It typically refers to a consolidated development which incorporates an existing heritage building into a larger structure.



INTERFACE

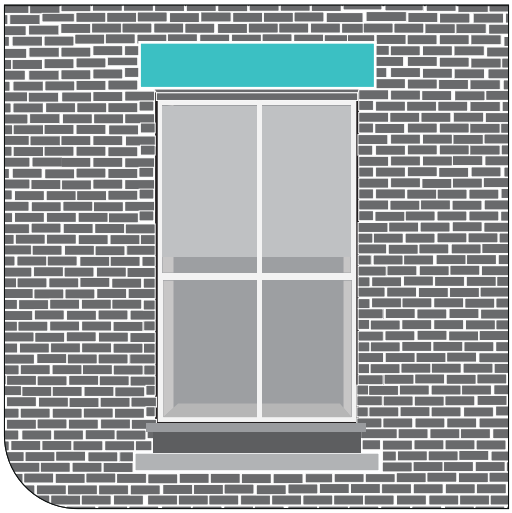
The threshold between two elements of the built environment. (eg: where a side walk meets a building).





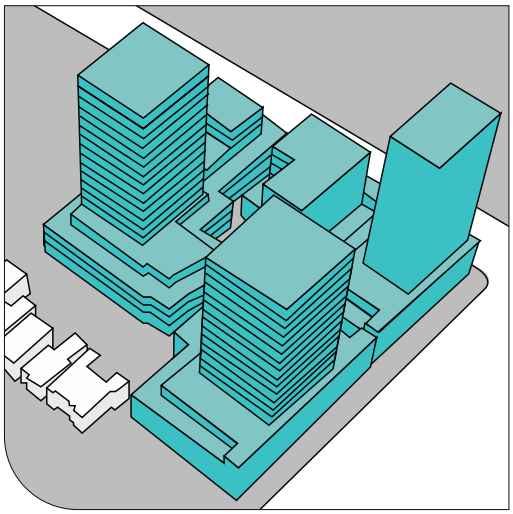
LANDMARK

A building or structure that stands out from its background by virtue of height, size or some other aspect of design.



LINTEL

Horizontal wood or stone beam over an opening, such as a window or door.



MASSING

The combined effect of the height and bulk of a building or group of buildings.

MIXED USE

A mix of uses within a building, on a site or within a particular area, possibly including employment, residential, commercial, live/work, or retail.



MOULDING

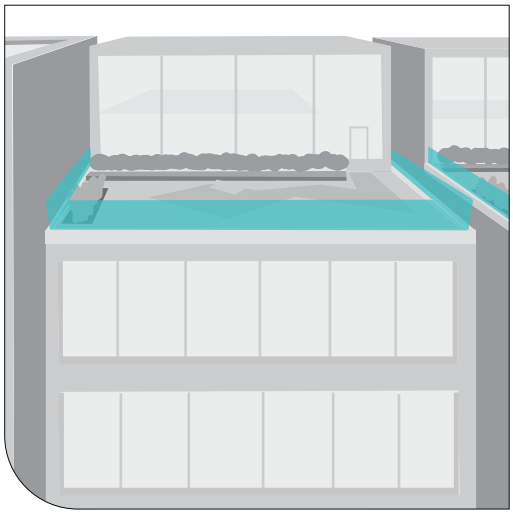
A linear ridge which can have a variety of geometric profiles used to cover transitions between surfaces, or for decoration on the outside of a structure. It is traditionally made from solid milled wood or plaster, but may be made from plastic or reformed wood. In classical architecture and sculpture, the molding is often carved in marble or other stones.



MUNTIN

The small moulding or bar that separates and holds individual panes of glass in place in a multi-paned window or door.





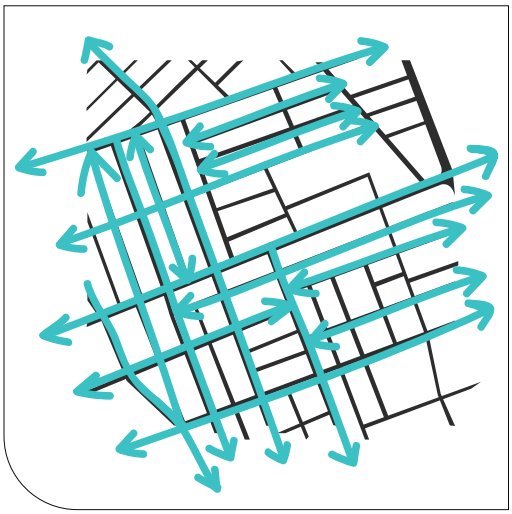
PARAPET

A low vertical barrier or wall projecting above a roof surface, which is an extension of the wall. It may be physically continuous, and consistent in material with the wall, but may also be a different material. Its purpose may be purely decorative, or it can serve as a guard rail or to prevent the spread of fires.



PEDESTRIAN-ORIENTED

The characteristics of an area where the location and access to buildings, types of uses permitted on the street level, and storefront design are based on the needs of persons on foot.

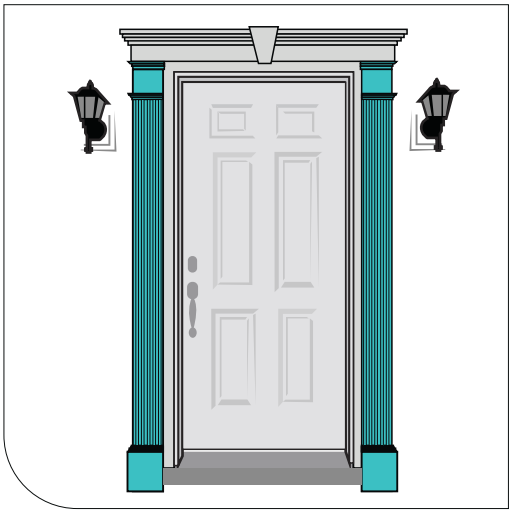


PERMEABILITY

Permeability or connectivity describes the extent to which urban forms permit (or restrict) movement of people or vehicles in different directions.

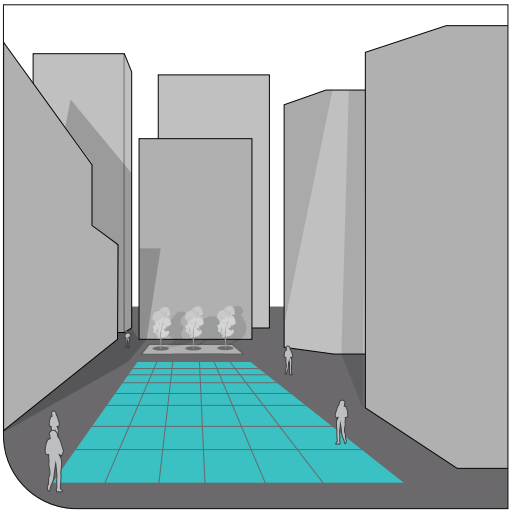
PILASTERS

A design feature which gives the appearance of a column, which can bare structural weighr or may only have an ornamental function.



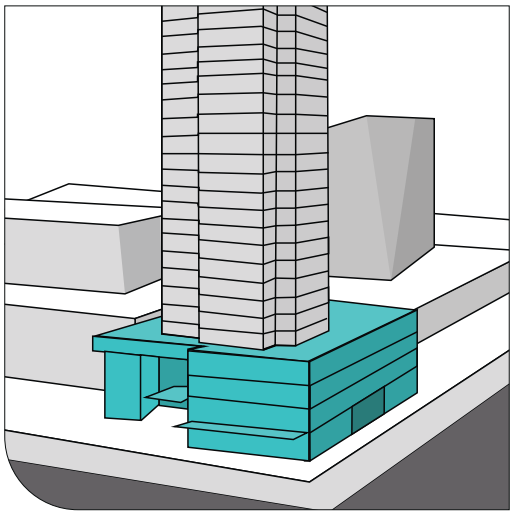
PLAZA

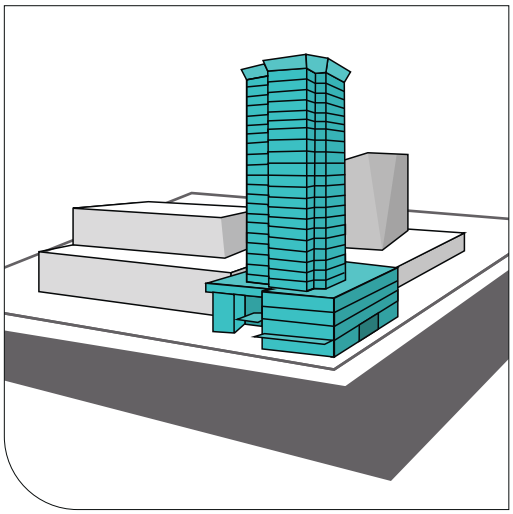
A hardscaped public open space.



PODIUM

A pedestal forming a low wall that supports a row of columns, a building, or monument.





POINT TOWER

High rise building with a slender profile tower and small floor plates.



PORTE-COCHERE

A covered area over a driveway at a building entrance.



PORTICO

An open space lined with columns, and covered by a roof, serving as a porch or transition space before the entrance to a building.

PUBLIC OPEN SPACE

Space freely accesibly by the public, for formal and informal, active or passive recreation.



PUBLIC REALM

The parts of an urban place whether publicly or privately owned that are available for everyone to see, use and enjoy e.g. streets, squares and parks. Commonly referred to as “public domain” and “public space”.



PUNCHED WINDOW OPENINGS

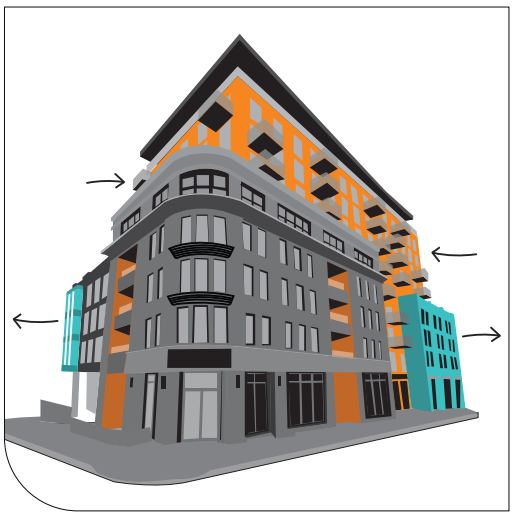
A defined opening surrounded by solid materials and a boarder, as opposed to being arranged in long, continuous vertical or horizontal strips.





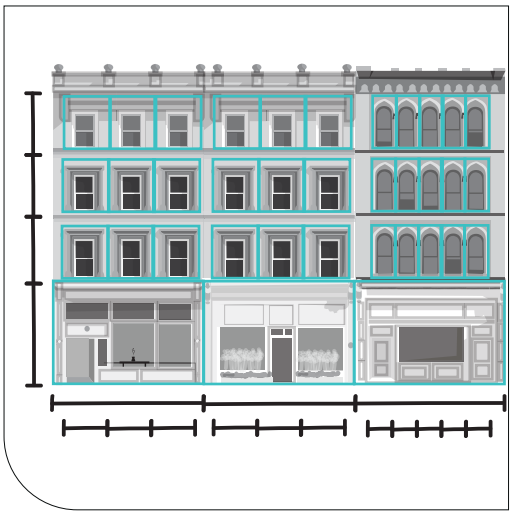
PUNCTUATION

An architectural and urban design practice which introduce diversity to streetscapes, interrupting monotonous or continuous frontages, in order to create interest.



RECESSIONS AND PROJECTIONS

Architectural components on a facade of a structure which extend beyond the building footprint, or extend inwards from the building footprint to the interior space of the structure. Can be vertical or horizontal.

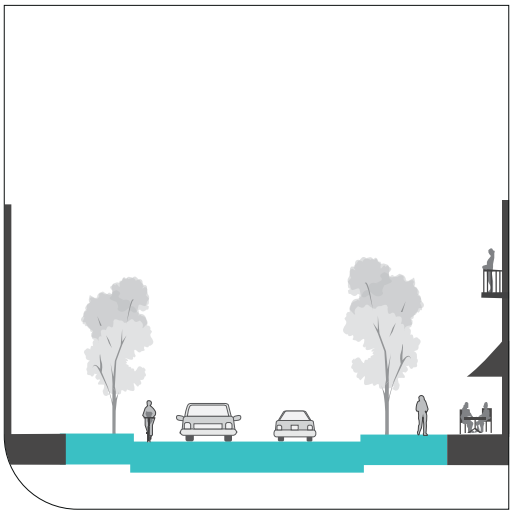


RHYTHM

The recurrence of design elements along building faces at regular intervals that help structure their visual character and definition. This occurs and is used at a variety of scales and along both horizontal and vertical axes.

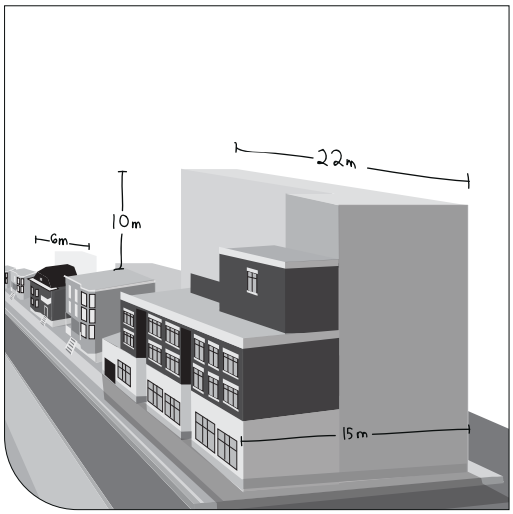
RIGHT-OF-WAY (ROW)

The publicly owned space between buildings, including what is above and below the surface. It is legally established for the use of pedestrians, vehicles, or utilities.



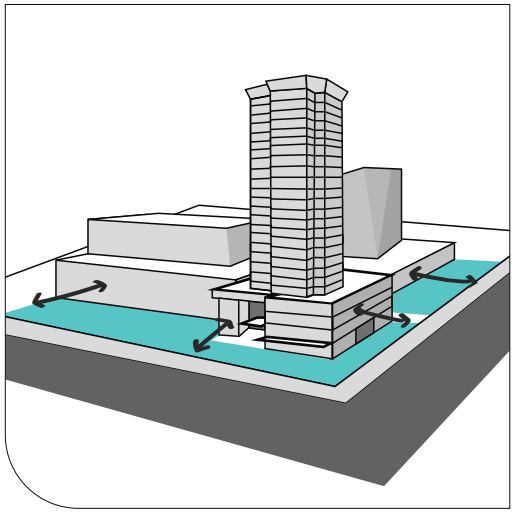
SCALE

The proportions of the elements of a building to one another and the whole, and also to adjacent buildings.



SETBACK

The distance from the property line to the nearest part of the associated building or structure, measured perpendicular to the property line. Setbacks impact the feel of the street.





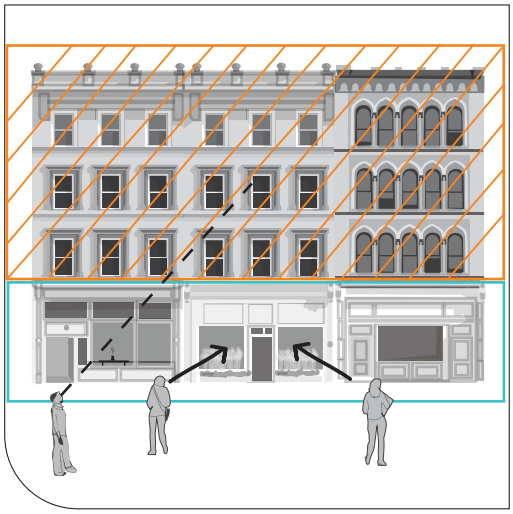
SIGN BAND (SIGNBAND)

The flat, horizontal area on the façade usually located immediately above the storefront and below the second story window sill where signs were historically attached.



SKYVIEW

The extent of sky observed from a point as a proportion of the total possible sky hemisphere.



SOLIDITY VS. TRANSPARENCY

Transparency refers to a quality of the streetfront that permits visibility of interior spaces, while solidity obstructs these views, eg: through glazed storefronts compared to brick cladding.

SOLIDS VS. VOIDS

In architecture, solids are non-transparent surfaces, and voids are transparent surfaces (glass) on building facades. The pattern of alternating solids and voids brings specific character to the streetscape.



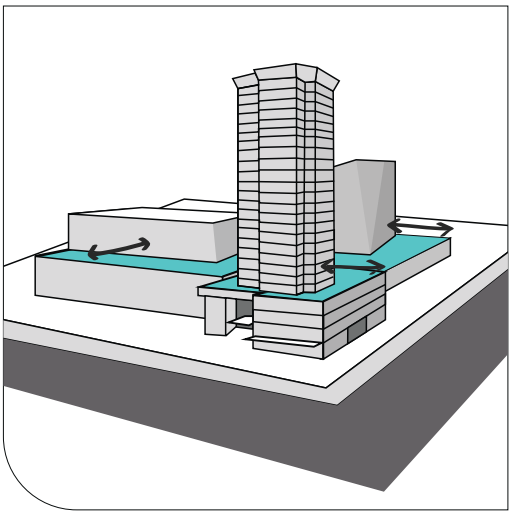
SPIRE

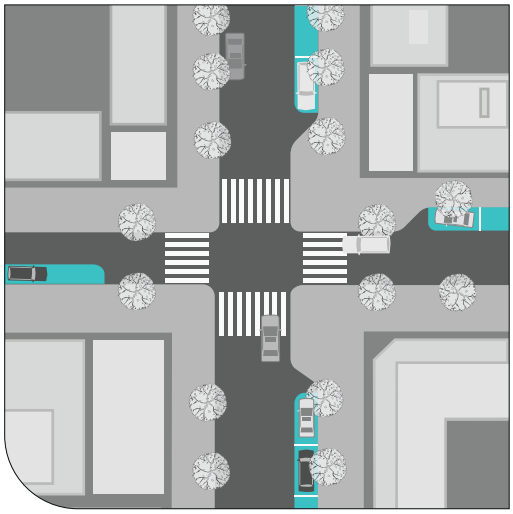
A steep pointed roof approximately cone-shaped and common on church towers.



STEPBACK

A built form typology that involves recessing taller elements of a building in order to ensure an appropriate built form presence on the street edge. This is achieved by creating a distinct podium or base to a building.





STREET SIDE PARKING

Parking that lines the side of a street, usually parallel or angled.



STREET FURNISHING

Objects in the street, such as bus shelters, litter bins, seating, lighting, benches, signs, and bollards, among others. Well designed, integrated and carefully sited, they contribute to the amenity and attractiveness of a street.

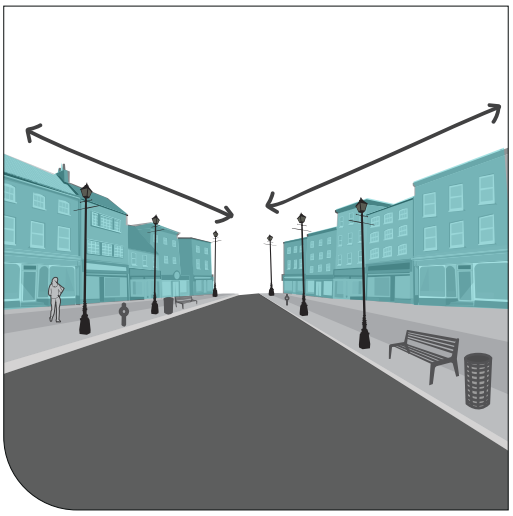


STREETSCAPE

The environment, identity, and functionality, along a right-of-way created by buildings and uses, street furnishings, landscaping, pavement treatments, etc.

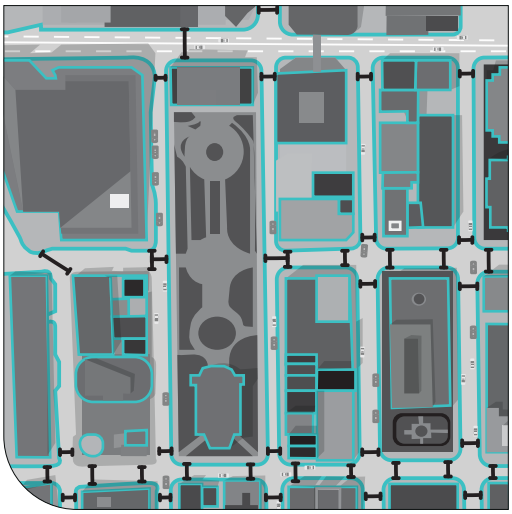
STREETWALL

The form established by buildings consistently fronting the edge of a street. Best achieved where buildings have consistent setbacks built out to the sidewalk.



TEXTURE

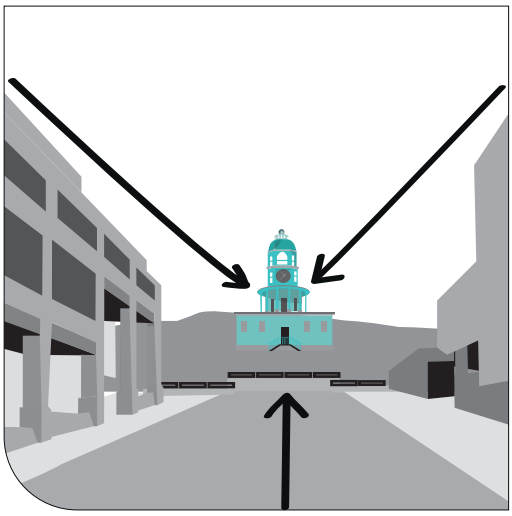
A quality produced by the combination of materials, sizes, and spaces among components of a given fabric or space. This can occur at many scales. At the scale of the urban neighbourhood, it is dictated by street and intersection widths, and building size and orientation.



TURRET

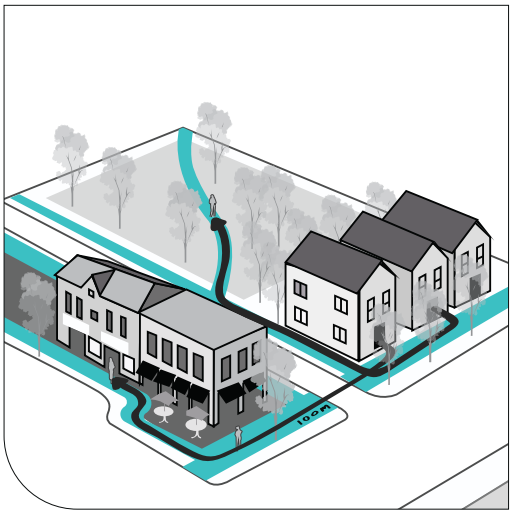
A small projecting tower at the corner of a building, or above the roof of a larger tower, which is typically circular or octagonal in plan. A turret may have various roof shapes, including rotunda, dome, broach and spired.





VISUAL TERMINUS

The end point of a view corridor. Often accentuated through high quality design elements.



WALKABLE

Refers to a single route, or a system of routes, between points that is relatively short, barrier free, interesting, safe, well-lit, comfortable and inviting to pedestrian travel.