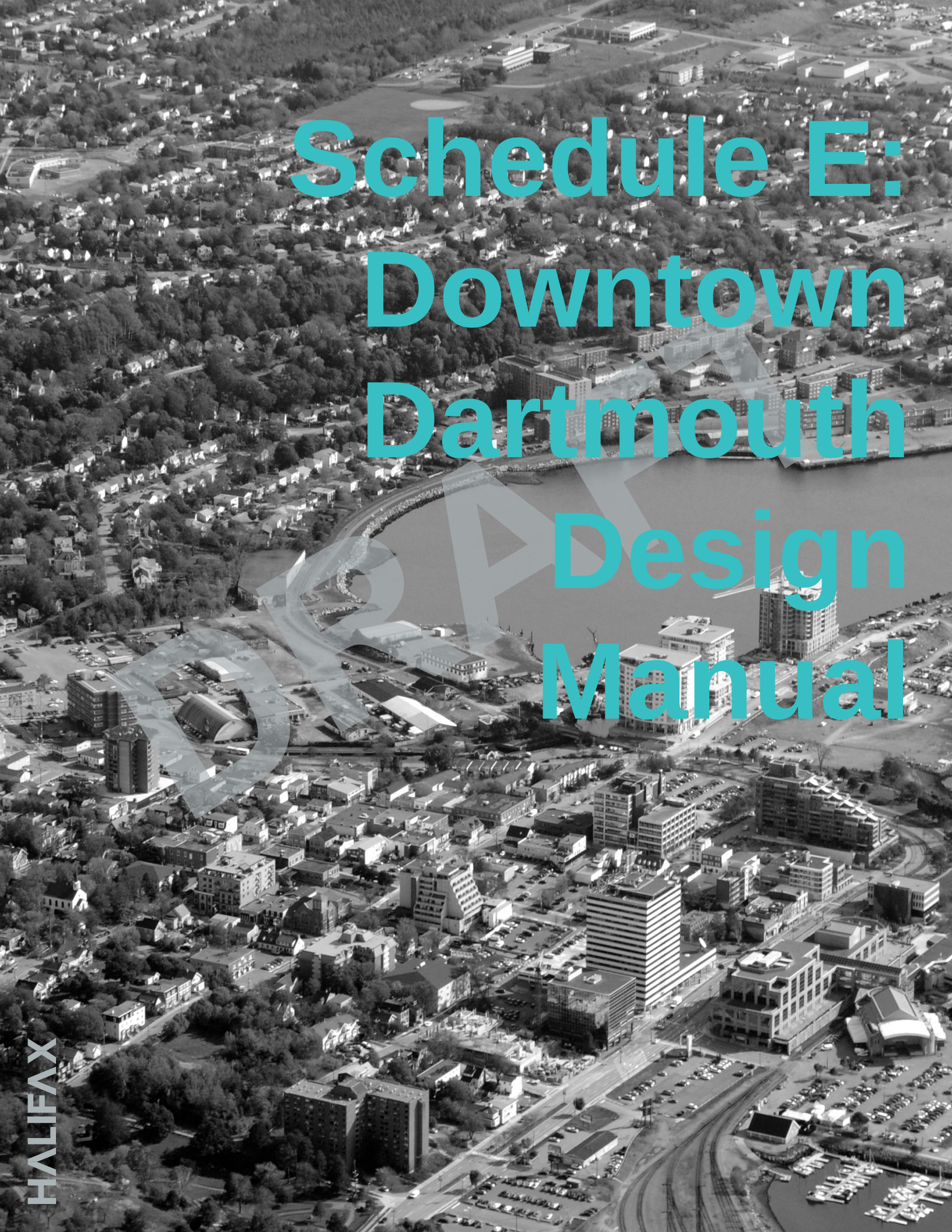

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1.1. PURPOSE OF THE DESIGN MANUAL

The Design Manual is to be the primary reference document used during the design review component of the Site Plan Approval process for Downtown Dartmouth development applications outside the downtown neighbourhoods.

Site Plan Approval is a development approval process enabled under the HRM Charter that brings improved clarity, predictability and timelines to development approvals. Under Site Plan Approval, the approval of any development application will proceed in two parts:

a) The quantitative elements of an application (maximum height, setbacks, stepbacks, lot coverage, etc.) are subject to approval based on the prescriptive criteria in the Downtown Dartmouth Land Use By-law. This will enable an applicant to understand exactly how much development is possible before the application is submitted. This part of the approval is not subject to the Design Manual.

b) The qualitative elements of an application (architectural design, streetscape presence, public realm contribution, etc.) are subject to a discretionary approval resulting from a design review process. It is this discretionary process for which the Design Manual is intended. Additionally, the Design Manual contains criteria by which modest variations to the quantitative elements of the Land Use By-law may be made through the site plan approval process.

1.2. RELATIONSHIP TO THE DOWNTOWN DARTMOUTH SECONDARY MUNICIPAL PLANNING STRATEGY AND THE DOWNTOWN DARTMOUTH LAND USE BY-LAW

The Downtown Dartmouth Secondary Municipal Planning Strategy (DDSMPS) sets policies governing both the quantitative and qualitative elements of development in downtown Dartmouth, outside the downtown neighbourhoods.

The quantitative policies are then elaborated in the Downtown Dartmouth Land Use By-law, and the qualitative policies are elaborated in this Design Manual.

Taken together, the Design Manual and the Land Use By-law give decision making authority to the policies of the Secondary Municipal Planning Strategy. The process by which that decision-making authority is exercised is Site Plan Approval.

1.3. APPROACH TO BE USED IN INTERPRETING THE DESIGN MANUAL

Unlike the prescriptive provisions contained in the Downtown Dartmouth Land Use By-law, which can be measured, the design criteria of the Design Manual are set up in such a way to be interpreted in a pragmatic and flexible manner. Creative solutions should be considered in the interpretation of the Design Manual that meet the spirit and intent of all guidelines.


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02 Design Guidelines

2.1. THE STREETWALL

This section provides guidance for how buildings shall interface with the sidewalk and thereby the quality of the enclosure they provide to the street. A streetwall is formed when buildings line or front onto a street with consistent setbacks. The placement, scale and design quality of the building's streetwall, as well as the uses provided at-grade, can determine the nature and character of the streetscape and reinforce desired pedestrian and broader public realm objectives.

The three subsections in this section are concerned with:

a) appropriately located pedestrian-oriented commercial uses;

b) the setback of the streetwall from the front property line (streetwall placement), and;

c) the height of the streetwall up to the point where upper storey stepbacks are required.

2.1.1. Pedestrian-Oriented Commercial

Grade related commercial uses such as retail stores and restaurants are permitted and encouraged on all streets in the downtown to enhance the pedestrian environment. On certain downtown streets, pedestrian-oriented commercial uses are required to ensure a critical mass of activities that engage and animate the sidewalk. These streets will be defined by streetwalls with continuous pedestrian-oriented commercial uses and are identified on Map X of the Land Use By-law.

Pedestrian-oriented commercial uses are encouraged but not required on all remaining street frontages. These areas include streetwalls with an inconsistent retail environment due to a variety of at-grade uses or different building typologies such as house forms.

All retail frontages should be encouraged to reinforce the 'main street' qualities associated with the historic downtown, by considering the following guidelines:

a) The articulation of narrow shop fronts, characterized by close placement to the sidewalk.

b) High levels of transparency (non-reflective and non-tinted glazing on a minimum of 75% of the first floor elevation).

c) Frequent entries.

d) Protection of pedestrians from climatic conditions with awnings and canopies required along portions of pedestrian-oriented commercial frontages (especially entrances) shown on Map X, and is encouraged elsewhere throughout the downtown.

e) Sidewalk cafés and other spill-out activity is permitted and encouraged where adequate width for pedestrian passage is maintained.

f) Where non-commercial uses are proposed at-grade in those areas where permitted, they should be designed in such a manner that future conversion to retail or commercial uses is possible.

2.1.2. Streetwall Setback

In downtown Dartmouth, the placement of the building relative to the front property line generally corresponds to the grade-level uses and intensity of pedestrian traffic. For the most part existing development in the downtown is uniformly placed at the sidewalk with little or no setback, and it is desirable that future development follows

that example. However there are areas that observe a variety of streetwall setbacks. To reinforce existing and desired streetscape and land use characteristics, streetwall placements are therefore categorized according to the following setback standards (see Map X of the Land Use By-law):

a) Minimal to no setback (0-0.5m): Corresponds to the traditional retail streets and business core of the downtown. Except at corners or where an entire block length is being redeveloped, new buildings should be consistent with the setback of the adjacent existing buildings.

b) Setbacks vary (0-1m): Corresponds to streets where setbacks are not consistent and often associated with non-commercial and residential uses or house-form building types. New buildings should provide a setback that is no greater or lesser than the adjacent existing buildings.

2.1.3. Streetwall Height

To ensure a comfortable human-scaled street enclosure, streetwall height should generally be no less than 8 metres and generally no greater than 12m. Accordingly, maximum streetwall heights are defined and correspond to the varying conditions of downtown streets. Maximum Streetwall Heights are shown on Map X of the Land Use By-law.

2.2. PEDESTRIAN STREETSCAPES

2.2.1. Design of the Streetwall

In designing streetwalls, the following guidelines shall be considered:

a) The streetwall should contribute to the 'fine-grained' character of the streetscape by articulating the façade in a vertical rhythm that is consistent with the prevailing character of narrow buildings and storefronts.

b) The streetwall should generally be built to occupy 100% of a property's frontage along streets.

c) Above the maximum streetwall height, further building heights are subject to upper storey stepbacks.

d) In areas of contiguous heritage resources, streetwall height should be consistent with heritage buildings.

e) Streetwalls should be designed to have the highest possible quality of material and detail.

f) Streetwalls should have many windows and doors to provide 'eyes on the street' and a sense of animation and engagement.

g) Along pedestrian frontages at grade level, blank walls shall not be permitted, nor shall any mechanical or utility functions (vents, trash vestibules, propane vestibules, etc.) be permitted.

2.2.2. Building Orientation and Placement

The orientation and placement of a building on a property helps define the quality and character of the public realm.

The following guidelines shall be considered with regards to building orientation and placement:

a) All buildings should orient to, and be placed at, the street edge with clearly defined primary entry points that directly access the sidewalk.

b) Alternatively, buildings may be sited to define the edge of an on-site public open space, for example, plazas, promenades, or eroded building corners resulting in the creation of public space.

2.2.3. Retail Uses

Retail uses are most successful, and help to animate a street when located at-grade in areas of high visibility and pedestrian traffic, and when appropriately designed and focused.

The following guidelines shall be considered with regards to retail uses:

a) All mandatory pedestrian-oriented commercial frontages, as identified on Map X of the Land Use By-law, should have pedestrian-oriented commercial uses at-grade with a minimum 75% glazing to achieve maximum visual transparency and animation.

b) Weather protection for pedestrians through the use of well-designed awnings and canopies is required along portions of mandatory pedestrian-oriented commercial frontages, as identified on Map X of the Land Use By-law, and is strongly encouraged in all other areas.

c) Where retail uses are not currently viable, the grade-level condition should be designed to easily accommodate conversion to retail at a later date.

d) Minimize the transition zone between retail and the public realm. Locate retail immediately adjacent to, and accessible from, the sidewalk.

e) Avoid deep columns or large building projections that hide retail display and signage from view.

f) Ensure retail entrances are located at or near grade. Avoid split level, raised or sunken retail entrances. Where a changing grade along a building frontage may result in exceedingly raised or sunken entries it may be necessary to step the elevation of the main floor slab to meet the grade changes.

g) Commercial signage should be well designed and of high material quality to add diversity and interest to retail streets, while not being overwhelming.

2.2.4. Residential Uses

Care should be taken to create building forms for residential uses that have a residential look and feel.

The following guidelines shall be considered with regards to residential uses:

a) Individually accessed residential units (i.e. town homes) should have front doors on the street, with appropriate front yard privacy measures such as setbacks and landscaping. Front entrances and first floor slabs should be raised above grade level for privacy, and should be accessed through means such as steps, stoops and porches.

b) Residential units accessed by a common entrance and lobby may have the entrance and lobby elevated or located at grade-level, and the entrance should be clearly recognizable from the exterior through appropriate architectural treatment.

c) Projects that feature a combination of individually-accessed units in the building base with common entrance or lobby-accessed units in the upper building are encouraged.

d) Units with multiple bedrooms (2 plus bedroom units) should be provided that have immediately accessible outdoor amenity space. The amenity space may be at-grade or on the landscaped roof of a podium.

e) Units provided to meet housing affordability requirements or programs should be uniformly distributed throughout the development and shall be visually indistinguishable from market-rate units through the use of identical levels of design and material quality.

f) Residential uses introduced adjacent to pre-existing or concurrently developed eating and drinking establishments should incorporate acoustic dampening building materials to mitigate unwanted sound transmission.

2.2.5. Sloping Conditions

Many streets in the downtown are sloped, and pose challenges to creating pedestrian-oriented streetwall conditions. Internal floors are by necessity flat, making it difficult to match the external grade for building entrances, and sometimes even to provide windows. New buildings must provide a good interface to these sloping street conditions, utilizing the design strategies outlined in these guidelines. Greater flexibility in interpretation of the guidelines is required, as is greater creativity and effort in design.

The following guidelines shall be considered when dealing with sloping conditions:

a) Maintain active uses at-grade, related to the sidewalk, stepping with the slope. Avoid levels that are distant from grade.

b) Provide a high quality architectural expression along facades. Consider additional detailing, ornamentation or public art to enhance the experience.

c) Provide windows, doors and other design articulation (internal floor or ceiling lines) along facades; blank walls are not permitted.

d) Wrap retail display windows around the corner along sloping streets, where retail is present on the sloping street.

e) Wherever possible, provide pedestrian entrances on sloping streets. If buildings are fully accessible at other entrances, consider small flights of steps or ramps up or down internally to facilitate entrances on the slope.

f) Flexibility in streetwall heights is required in order to transition from facades at lower elevations to facades at higher elevations on the intersecting streets. Vertical corner elements (corner towers) can facilitate such transitions, as can offset or “broken” cornice lines at the top of streetwalls on sloping streets.

2.2.6. Other Uses

All uses should help create an animated street environment with doors, windows and pedestrian activity fronting and directly accessing the public realm.

The following guidelines shall be considered when non-commercial uses are proposed at-grade:

a) Non-commercial uses at-grade should animate the street with frequent entries and windows.

2.2.7. Elevated Pedestrian Walkways

The intent of the Design Manual is to focus pedestrian activity at the sidewalk level in support of sidewalk level retail establishments, and overall public realm vibrancy. Canopies and awnings are encouraged throughout the downtown for this reason. While weather-protected sidewalk-level connections are generally preferred, pedways may be appropriate in some cases, such as interconnecting convention and hotel spaces.

The following guidelines shall be considered when pedways are proposed:

a) Pedways are not to be constructed in a north-south direction such that they block views up and down the east-west streets in the downtown.

b) Pedways are to be limited to a single storey in height.

c) The design of pedways should strive to have as low a profile as possible.

d) Pedways are to be constructed of highly transparent materials.

e) Pedways are to be of exceptionally high design and material quality.

2.3. BUILDING DESIGN

2.3.1. Building Articulation

The articulation of a building is what gives it a human scale and a sense of quality, through attention to detail. Articulation implies a three-dimensional facade, where windows and other elements have depth, creating a dynamic play of light and shadows through the use of solids and voids. Typically the articulation will indicate the transition between floors and interior spaces, giving a human scale to the facade. This articulation can also include changes in materials, or material treatments.

The following guidelines shall be considered in regards to building articulation:

a) To encourage continuity in the streetscape and to ensure vertical 'breaks' in the façade, buildings shall be designed to reinforce the following key elements through the use of setbacks, extrusions, textures, materials, detailing, etc.:

   i) **Base:** Within the first three storeys, a base should be clearly defined and positively contribute to the quality of the pedestrian environment through animation, transparency, articulation and material quality.

   ii) **Middle:** The body of the building above the base should contribute to the physical and visual quality of the overall streetscape.

   iii) **Top:** The roof condition should be distinguished from the rest of the building and designed to contribute to the visual quality of the skyline.

b) Buildings should seek to contribute to a mix and variety of high quality architecture while remaining respectful of downtown's context and tradition.

c) To provide architectural variety and visual interest, other opportunities to articulate the massing should be encouraged, including vertical and horizontal recesses or projections, datum lines, and changes in material, texture or colour.

d) Street facing facades should have the highest design quality; however, all publicly viewed facades at the side and rear should have a consistent design expression.

2.3.2. Materials

Building materials help define the character and quality of a building and how it relates to its context. Where brick is predominant, new buildings will define themselves by the use, or lack of brick. Of importance in material selection is longevity and ability to age with grace. Materials like stone, brick and glass will endure well over time.

The following guidelines shall be considered in respect to materials:

a) Building materials should be chosen for their functional and aesthetic quality, and exterior finishes should exhibit quality of workmanship, sustainability and ease of maintenance.

b) Too varied a range of building materials is discouraged in favour of achieving a unified building image.

c) Materials used for the front façade should be carried around the building where any facades are exposed to public view at the side or rear.

d) Changes in material should generally not occur at building corners.

e) Building materials recommended for new construction include brick, stone, wood, glass, in-situ concrete and pre-cast concrete.

f) Stucco and stucco-like finishes shall not be used as a principle exterior wall material.

g) Vinyl siding, plastic, plywood, concrete block, and EIFS (exterior insulation and finish systems where stucco is applied to rigid insulation) are prohibited.

h) Darkly tinted or mirrored glass is prohibited. Clear glass and glare reduction coatings are preferable to light tints.

i) Unpainted or unstained wood, including pressure-treated wood, is prohibited as a building material for permanent decks, balconies, patios, verandas, porches, railings and other similar structures, except that this guideline shall not apply to seasonal sidewalk cafes.

2.3.3. Entrances

The entrance of a building is the most recognizable and used part of a facade, and provides an important visual cue. It must be prominent, recognizable and accessible.

The following guidelines shall be considered with respect to entrances:

a) Emphasize entrances with such architectural expressions as height, massing, projection, shadow, punctuation, change in roof line, change in materials, etc.

b) Ensure main building entrances are covered with a canopy, awning, recess or similar device to provide weather protection for pedestrians.

c) Modest exceptions to setback and stepback requirements are possible to achieve the goals of the above guidelines.

2.3.4. Roof Lines and Roofscapes

Roof lines and roofscapes have a significant impact on the image of the city. Due to the vantage points afforded by the sloping condition of downtown, the bridges, the Dartmouth Commons, and the long views across the water, the design of roof conditions must be carefully considered. This is true of low, mid and high-rise buildings, and is true for the roofs of podiums and other building form articulations.

The following guidelines shall be considered with respect to roof lines and roofscapes:

a) Buildings above six storeys (mid and high-rise) contribute more to the skyline of individual precincts and the entire downtown, so their roof massing and profile must include sculpting, towers, night lighting or other unique features.

b) The expression of the building 'top' (see previous clause) and roof, while clearly distinguished from the building 'middle', should incorporate elements of the middle and base such as pilasters, materials, massing forms or datum lines.

c) Landscaping treatment of all flat rooftops is required. The incorporation of green roofs is strongly encouraged.

d) Ensure all rooftop mechanical equipment is screened from view by integrating it into the architectural design of the building and the expression of the building 'top'. Mechanical rooms and elevator and stairway head-houses should be incorporated into a single well-designed roof top structure. Sculptural and architectural elements are encouraged to add visual interest.

e) The street-side design treatment of a parapet should be carried over to the back-side of the parapet for a complete, finished look where they will be visible from other buildings and other high vantage points.

2.4. CIVIC CHARACTER

The downtown's civic character is largely defined by highly visible sites occupying important symbolic locations, or that have important public functions. These include sites that form view termini, sites adjacent to significant public open spaces, corner and gateway sites, and civic buildings. Since these sites help shape the image and character of an area, and of the whole downtown, they have a greater civic obligation to meet the highest possible standards in design and material quality.

The following guidelines shall be considered in respect of highly visible sites occupying important symbolic locations, or that have important public functions:

a) To enhance the distinction and landmark quality of new buildings in these locations, modest exceptions to stepbacks and height restrictions are permitted to encourage massing and design that accentuate the visual prominence of the site.

2.4.1. Prominent Frontages and View Termini

These are frontages and sites with exceptional visibility and opportunity for signature or landmark architectural treatments or features. These sites can enhance the quality of public areas, reinforce downtown or precinct identities, orient pedestrians and strengthen civic pride. Accordingly, development on these sites has a greater civic responsibility that obliges consideration for the highest possible design and material quality. The design of these buildings should provide distinctive massing, articulation and architectural features so as to reinforce their visual prominence.

The following guidelines shall be considered with respect to prominent frontages and view termini:

a) Prominent Visual Terminus Sites: These sites identify existing or potential buildings and sites that terminate important view corridors and that can strengthen visual connectivity across downtown. On these sites, distinctive architectural treatments such as spires, turrets, belvederes, porticos, arcades, or archways should be provided. Design elements (vertical elements, porticos, entries, etc.) should be aligned to the view axis. Prominent Visual Terminus Sites are shown on Map X in the Land Use By-law.

b) Prominent Civic Frontages: These frontages identify highly visible building sites that front onto important public open spaces, as well as important symbolic or ceremonial visual and physical connections within the downtown including east-west streets that connect the downtown to the waterfront. Prominent Civic Frontages are shown on Map 1 in Appendix A of the Design Manual.

2.4.2. Corner Sites

Corner buildings have a greater visual prominence given that they terminate two streetwalls and that they have excellent visual exposure from the open space created by street intersections. This special condition should be acknowledged with design responses.

The following guidelines shall be considered with respect to corner sites:

a) Provision of a change in the building massing at the corner, in relation to the streetwall.

b) Provision of distinctive architectural treatments such as spires, turrets, belvederes, porticos, arcades, or archways.

c) Developments on all corner sites must provide a frontal design to both street frontages.

d) Alternatively, buildings may be sited to define the edge of an on-site public open space, for example, plazas, promenades, or eroded building corners resulting in the creation of public space.

2.4.3. Civic Buildings

Civic buildings entail a greater public use and function, and therefore should be prominent and recognizable, and be designed to reflect the importance of their civic role. This special condition should be acknowledged with design responses.

The following guidelines shall be considered with respect to civic buildings:

a) Provision of distinctive architectural treatments such as spires, turrets, belvederes, porticos, arcades, or archways.

b) Ensure entrances are large and clearly visible.

c) Provide a building name and other directional and wayfinding signage.

d) Very important public buildings should have unique landmark design. Such buildings include transit terminals, museums, libraries, courthouses, performing arts venues, etc.

2.5. PARKING, SERVICES AND UTILITIES

2.5.1. Vehicular Access, Circulation, Loading and Utilities

Service areas are a necessary part of buildings, but often do not create a welcoming pedestrian environment. Care must be given to the design in order to minimize their presence and impact on the public experience by locating them to less visible parts of the building and by integrating them within the building mass.

The following guidelines shall be considered with respect to vehicular access, circulation, loading, and utilities:

a) Locate parking underground or internal to the building (preferred), or to the rear of buildings.

b) Ensure vehicular and service access has a minimal impact on the streetscape, by minimizing the width of the frontage it occupies, and by designing integrated access portals and garages.

c) Locate loading, storage, and areas for delivery and trash pick-up out of view from public streets and spaces, and residential uses.

d) Where access and service areas must be visible from or shared with public space, provide high quality materials and features that can include continuous paving treatments, landscaping and well-designed doors and entries.

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

f) Locate heating, venting and air conditioning vents away from public streets.

g) As much as possible, locate utility hook-ups and equipment (i.e. gas meters) away from public streets and to the sides and rear of buildings, or in underground vaults.

2.5.2. Parking Garages

Parking garages often provide a much needed supply of vehicular parking spaces to service downtown destinations. However, unless special attention is paid to their design, they can be very detrimental both aesthetically and functionally to the future success of the downtown.

The following guidelines shall be considered with respect to parking garages:

a) Where multi-storey parking garages are to be integrated into new developments, they should be visually obscured from abutting streets by wrapping them with 'sleeves' of active uses.

b) Animated at-grade uses should occupy the street frontage, predominantly retail, with 75% transparency.

c) At-grade parking access and servicing access to retail stores should be provided to the rear and concealed from the street.

d) Provide articulated bays in the façade to create fine-grained storefront appearance.

e) Provide pedestrian amenities such as awnings, canopies, and sheltered entries.

f) Provide a façade treatment that conceals the parking levels and that gives the visual appearance of a multi-storey building articulated with 'window' openings.

g) Design the parking garages such that they can be repurposed to other uses (i.e. level floor slabs) is encouraged.

h) Provide a cap treatment (at roof or cornice line) that disguises views of rooftop parking and mechanical equipment.

i) Utilize high quality materials that are compatible with existing downtown buildings.

j) Locate pedestrian access to parking at street edges, with direct access. Ensure stairs to parking levels are highly visible from the street on all levels.

k) Ensure all interior and exterior spaces are well lit, inclusive of parking areas, vehicular circulation aisles, ramps, pedestrian accesses, and all entrances.

l) Maintain continuous public access to parking at all hours and in all seasons.

m) Minimize the width and height of vehicular access points to the greatest practical extent.

n) Provide clear sightlines for vehicles and pedestrians at sidewalks, by setting back columns and walls, and providing durable low-maintenance mirrors.

o) Bicycle parking must be provided in visible at-grade locations, and be weather-protected.

2.5.3. Surface Parking Lots

The following guidelines shall be considered with regards to surface parking lots:

a) Surface parking lots shall be located out of sight behind buildings or internal to city blocks rather than adjacent to streets or at corners.

b) Surface parking lots shall only be moderate in size (10-20 cars), and must include bicycle parking opportunities.

c) Surface parking lots shall be designed to include internal landscaping or hardscaping on islands at the ends of each parking aisle, clearly marked pedestrian access and paths, lighting and be concealed with landscaped buffers or other mitigating design measures.

d) In addition to landscaping, a variety of hardscaping materials should be used to add visual texture and reduce the apparent scale of surface parking lots. Landscaping should be low maintenance.

2.6. LANDSCAPING

2.6.1. Ground Level Landscape Design

The following guidelines shall be considered with regards to the landscape design at ground level:

a) Create a strong visual and physical connection between the building setback and public streetscape through the use of consistent materials, grades, and design elements. Maintain universal access to public and shared entrances, particularly where there are changes in topography.

b) Organize landscape elements to support safe and comfortable pedestrian movement, highlight important building features, such as entrances, screen less attractive activities, such as parking access, add four season interest, colour, and texture, and provide shade, where appropriate.

c) Provide sustainable landscape design by:

   i) protecting existing natural features and trees;

   ii) providing sufficient soil depth and high-quality growing medium for new shade trees and plant material;

   iii) using light-coloured (high-albedo) and permeable paving materials on parking lots, walkways, and other hard surfaces to manage the urban heat island effect and stormwater;

   iv) maximizing on-site stormwater infiltration, capture, and reuse;

   v) installing energy efficient, pedestrian-scale lighting with shielded fixtures and automatic shut-off devices.

d) On streets characterized by soft landscape setbacks or where ground floor uses require more privacy from the adjacent sidewalk, provide additional landscaping between the building face and public sidewalk. Such treatment may include tree and shrub planting, water features, minor grade changes, railings, curbs, low walls, fences, public art, lighting, and seating, etc.

2.6.2. Rooftop and Podium Level Landscape Design

The following guidelines shall be considered with regards to the landscape design for rooftops and podiums:

a) Organize landscape elements to enhance the visual appearance of the property, to provide an amenity area for the building's occupants, or a combination of both.

b) Provide sufficient soil depth and high-quality growing medium for shade trees and plant materials.

c) Consider rooftop and podiums level wind conditions in the design and layout of amenity and landscaped areas.

2.6.3. Plant Material

The following guidelines shall be considered with regards to plant material:

a) Plant material should be of the highest quality, appropriate for the local climate, and require minimal maintenance. As much as possible, plant material should be self-sustaining in its planted environment, and require minimal watering.

b) The minimum acceptable sizes for plant material should be as follows:

   i) high branching deciduous trees at grade – 60 mm caliper;

   ii) high branching deciduous trees on slab – 45 mm caliper;

   iii) coniferous trees – 1.5 m in height; and

   iv) shrubs – 0.6 m in height or spread.

2.7. LIGHTING

Night image is an important aspect of the downtown's urban character and form.

The following guidelines shall be considered with respect to lighting:

a) Attractive landscape and architectural features can be highlighted with spot-lighting or general lighting placement.

b) Consider a variety of lighting opportunities inclusive of street lighting, pedestrian lighting, building up- or down-lighting, internal building lighting, internal and external signage illumination (including street addressing), and decorative or display lighting.

c) Illuminate landmark buildings and elements, such as towers or distinctive roof profiles.

d) Encourage subtle night-lighting of retail display windows.

e) Ensure there is no 'light trespass' onto adjacent residential areas by the use of shielded "full cut-off" fixtures.

f) Lighting shall not create glare for pedestrians or motorists by presenting unshielded lighting elements in view.

2.8. SIGNS

Signs play an important role in the overall image of downtown. Signs should contribute to the quality of individual buildings and the public realm. They should reflect the unique characteristic of their context. This includes compatibility with heritage buildings and distr icts, where appropriate. High quality, imaginative, and innovative signs are encouraged.

The following guidelines shall be considered with respect to signs:

a) Integrate signs into the design of building facades by placing them within architectural bays, friezes or datum lines, including coordinated proportions, materials and colours.

b) Signs should not obscure windows, cornices or other architectural elements.

c) Sign scale should reinforce the pedestrian scale of the downtown, through location at or near grade level for viewing from sidewalks.

d) Large freestanding signs (such as pylon signs), signs on top of rooftops, and large scale advertising (such as billboards) are prohibited.

e) Signs on heritage buildings should be consistent with traditional sign placement, such as on a sign band, window lettering, or within architectural orders.

f) Street addressing shall be clearly visible for every building.

g) The material used in signage shall be durable and of high quality, and should relate to the materials and design language of the building.

03 Heritage Guidelines

3.1. NEW DEVELOPMENT IN HERITAGE CONTEXTS

As part of the city's evolution, new architecture will inevitably be constructed on the same site as, and abutting, heritage resources. These guidelines ensure that as this evolution continues the goal of creating and protecting a coherent downtown is achieved.

There are three conditions under which new buildings can be introduced into heritage contexts in downtown Dartmouth, and different design strategies apply to them with the same objective of ensuring that as the downtown evolves, it continuously becomes more and more coherent:

a) **Infill –** This type of development occurs on sites that do not contain a heritage resource, but rather occur on vacant or underutilized sites that are in between other heritage properties, abutting them on each side. Typically, a strong contiguous heritage context exists around them.

b) **Abutting –** This type of development occurs on sites that do not contain a heritage resource but that are directly abutting a heritage resource on one side. This type of development occurs in a less contiguous heritage environment than infill.

c) **Integrated and Additions –** This type of development occurs on the same site as a heritage resource. *Integrated* developments occur on sites where existing heritage structures are part of a larger consolidated site or significant development proposal, and where heritage buildings are to be integrated into a larger building or building grouping. *Additions* are to existing heritage properties to which new construction will be added, often on top of existing buildings, but can be to the sides or rear in a manner that respects existing heritage attributes.

These three types of development in heritage contexts are discussed further in Sections 4.2, 4.3 and 4.4.

Design of buildings according to these guidelines needs to be balanced with good urban design principles and the vision for the downtown. New buildings should comply with all other relevant guidelines. Creative solutions should be considered that meet the spirit and intent of all guidelines.

As a principle of both heritage compatibility and sustainability, new additions, exterior alterations, or new construction should not destroy historic materials, features, or spatial relationships that characterize a property. The new work should be differentiated from the old and should be compatible with the historic materials, features, size, scale, height, proportion and massing to protect the integrity of the property and its environment.

It is not necessary to mimic a specific historical era in heritage contexts. New buildings should vary in style. Style should not be a determinant of compatibility, rather material quality, massing and urban design considerations are given prominence in this approach. Elements of new building design and façade articulation can respond to specific heritage elements with new interpretations or traditions.

3.1.1. Replicas and Reconstructed Buildings

On some sites the opportunity may exist to replicate a formerly existing structure with a new building, or as a part of a larger building proposal. This approach is possible where good documentary evidence exists. The replication of a historic building should proceed in a similar manner to the restoration of an existing but altered or deteriorated structure. Design of the building should be based on documentary evidence including photographs, maps, surveys and historic design and construction drawings. The interior space and basic structure of a replica building is not required to, but may, also use historic materials or details as long as the exterior presentation replicates the original structure.

3.1.2. New Buildings in Heritage Contexts

Entirely new buildings may be proposed where no previous buildings existed, where original buildings are missing, or where severely deteriorated or non-historic buildings are removed. The intention in designing such new buildings should not be to create a false or ersatz historic building, instead the objective must be to create a sensitive well-designed new structure "of its time" that fits and is compatible with the character of the district or its immediate context. The design of new buildings should carefully consider requirements elsewhere in these guidelines for

density, scale, height, setbacks, stepbacks, coverage, landscaping, view corridors, and shadowing. Design considerations include: contemporary design, material palette, proportions of parts, solidity vs. transparency and detailing.

3.1.3. Contemporary Design

New work in heritage contexts should not be aggressively idiosyncratic but rather it should be neighbourly and respectful of its heritage context, while at the same time representing current design philosophy. Quoting the past can be appropriate; however, it should avoid blurring the line between real historic buildings, bridges and other structures. “Contemporary” as a design statement does not simply mean current. Current designs with borrowed detailing inappropriately, inconsistently, or incorrectly used, such as pseudo-Victorian detailing, should be avoided.

3.1.4. Material Palette

As there is a very broad range of materials in today’s design palette, materials proposed for new buildings in a heritage context should include those historically in use. The use and placement of these materials in a contemporary composition and their incorporation with other modern materials is critical to the success of the fit of the proposed building in its context. The proportional use of materials, drawing lines out of the surrounding context, careful consideration of colour and texture all add to the potential success of a composition.

3.1.5. Proportion of Parts

Architectural composition has always had at its root the study of proportions. In the design of new buildings in a heritage context, work should take into account the proportions of buildings in the immediate context and consider a design solution with proportional relationships that make a good fit. An example of this might be windows. Nineteenth century buildings tended to use a vertical proportion system in the design and layout of windows, including both overall windows singly or in built up groups, and the layout of individual panes.

3.1.6. Solidity versus Transparency

Similar to proportion, it is a characteristic of historic buildings of the 19th century to have more solid walls with punched window openings. This relationship of solid to void makes these buildings less transparent. It was a characteristic that was based upon technology, societal standards for privacy, and architectural tradition of that particular era. In contrast buildings of many 20th century styles use large areas of glass and transparency as part of the design philosophy. The relationship of solidity to transparency is a characteristic of new buildings that should be carefully considered. It is an element of fit. The level of transparency in the new work should be set at a level that provides a good fit on street frontages with existing buildings that define the character of the street in a positive way.

3.1.7. Detailing

For new buildings, detailing should refer to the heritage attributes of the immediate context. Detailing can be more contemporary yet with deference to scale, repetition, lines and levels, beam and column, solid and transparent that relates to the immediate context. In past styles, structure was often unseen, hidden behind a veneer of other surfaces, and “detailing” was largely provided by the use of coloured, shaped, patterned or carved masonry or added traditional ornaments, mouldings, finials, cresting and so on. In contemporary buildings every element of a building can potentially add to the artistic composition of architectural, structural, mechanical and even electrical systems.

3.2 GUIDELINES FOR INFILL

These guidelines apply to sites that are in between heritage buildings in the downtown. These guidelines will ensure visual consistency as seen from the public realm (i.e. from streets, parks, plazas and open spaces, or from any other place where significant views exist).

Where there is a contiguous environment, new development needs to reinforce and be consistent with the prevailing character of the heritage resources as a group. This will require flexible application of the guidelines. For example, where prevailing streetwall heights of heritage buildings are 2 storeys but an adjacent historic building is 4 storeys, there can be a variety of strategies to ensure visual consistency related to height:

i) transitioning new buildings from 4 to 2 storeys;

ii) maintaining 4 storeys but emphasizing other prevailing elements of the district; and

iii) maintaining 2 storeys at the streetwall with a stepback for the upper 2 storeys.

In instances where the heritage value of a building includes its three-dimensional character (width, depth and height), the entire building envelope should be conserved, and the transition of new construction to, and from, the heritage building should respect all three dimensions.

3.2.1. Cornice Line

The cornice is the topmost projecting part of a facade, typically detailed with a decorative moulding. The cornice line is the extended horizontal definition of the building that indicates where the facade ends and the roof begins. When abutting buildings have a continuous cornice line they result in a harmonious streetwall.

The following guidelines shall be considered with respect to the cornice line:

a) Maintain the same or similar cornice height established by existing heritage buildings for the podium (building base) to create a consistent streetwall height, reinforcing the ‘frame’ for public streets and spaces.

3.2.2. Sidewalk Level Height and Articulation

The sidewalk level of a building is the portion of a building with the greatest presence on the street. Over time a building may change use, and with that, will change the requirements of the sidewalk level. Buildings with a generous grade sidewalk level floor height, and with a detailed articulation, will have the greatest flexibility and prominence over time.

The following guidelines shall be considered with respect to the sidewalk level height and articulation:

a) Maintain the same or similar height of the first storey of new buildings to the first storey datum line of heritage buildings (i.e. the height of intermediate cornice lines or frieze boards between the first and second storeys).

b) Maintain other heights and proportions in the first storey such as:

   i) sign band height and size;

   ii) window height, size and proportion, including transoms; and

   iii) door height, position, and setback

c) Maintain the prevailing at-grade use (i.e. retail or residential) while considering the intended use and role of the street.

3.2.3. Rhythm

The idea of rhythm on a building's facade or along a streetwall makes reference to the recurrence at regular intervals of design elements that help structure their visual character and definition. For example, a vertical line dividing buildings approximately every 6m to 12m will create a rhythm for the street that speaks to a certain scale and intimate character.

The following guidelines shall be considered with respect to rhythm:

a) Maintain the rhythm of existing heritage buildings, generally at a fine scale, typically in 6m to 12m intervals (storefronts, individual buildings, etc.) in a vertical proportion.

b) For larger or longer buildings, clearly articulate vertical divisions or bays in the façade at this rhythm.

c) Where appropriate for consistency, provide retail bays or frontages at the same rhythm.

3.2.4. Window Proportion

The proportion of a window is defined by the relationship of its vertical and horizontal dimensions (i.e. 1 to 2; 1 to 3) and the resulting orientation (i.e. vertical or horizontal).

The following guidelines shall be considered with respect to window proportion:

a) Maintain the window proportions of existing heritage buildings (generally vertically oriented windows).

b) Windows should be aligned above each other from storey to storey.

3.2.5. Materials

Building materials help define the character and quality of a building and how it relates to other buildings or structures in its context. In an area where brick is predominant, new buildings will define themselves by the use, or lack of brick. Also of importance in the selection of materials is their longevity and ability to age with grace. Materials like stone, brick and glass will endure well over time.

The following guidelines shall be considered with respect to materials:

a) Provide similar materials to those in use in existing heritage buildings.

b) Typical materials are masonry, usually brick or stone, in small modular units (bricks, cut stones).

c) Where materials differ, for example with the use of concrete, provide fine scale articulation of the surface finish through score lines, modular units or other such means

d) Provide similar colour palettes, typically neutrals and earth tones, and textures.

e) New materials should be of high quality and durable, ensuring they age well.

3.2.6. Upper Level Stepbacks

The stepback of a building occurs at the upper levels providing a transition from the street related levels. Stepbacks are a useful design solution to maintain a consistent streetwall and minimize the visual presence of upper levels, as well as reduce their impact on sunlight penetration.

The following guidelines shall be considered with respect to upper level stepbacks:

a) Building elements that are taller than the podium or streetwall height should step back.

b) Stepbacks should generally be a minimum of 3 metres in areas of contiguous heritage resources.

c) In the upper stepback levels, greater freedom of material choice and design expression is permitted.

3.3. GUIDELINES FOR ABUTTING DEVELOPMENTS

The following guidelines apply to sites that have no heritage buildings on them, but that share a property line with sites that do. These guidelines differ from the Infill Guidelines in Section 4.2 in that they allow greater flexibility. The primary design intent of these guidelines is to contribute to the conservation of heritage resources by ensuring their visual prominence. New buildings abutting heritage resources have flexibility for how they achieve the intent of the guidelines. However, because applicants for development on abutting properties have no interest in or control of the heritage property, angle plane controls are imposed that are not required under Section 4.4 for Integrated Developments and Additions.

In instances where the heritage value of a building includes its three-dimensional character (width, depth and height), the entire building envelope should be conserved, and the transition of new construction to, and from, heritage buildings should respect all three dimensions. In instances where the heritage value is limited to a single (i.e. front) façade, as in a row building scenario, then the transition to new development need only address the two-dimensional heritage façade (width and height).

3.3.1. Cornice Line

The cornice line is the extended horizontal definition of a building that indicates where the facade ends and the roof begins. When adjacent buildings have a continuous cornice line they result in a harmonious streetwall.

The following guidelines shall be considered with respect to the cornice line:

a) Maintain the same or similar cornice height established by existing heritage buildings for the podium (building base) to create a consistent streetwall height, reinforcing the ‘frame’ for public streets and spaces.

3.3.2. Rhythm

The idea of rhythm on a buildings façade or along a streetwall makes reference to the recurrence at regular intervals of design elements that help structure their visual character and definition. For example, a vertical line dividing buildings every 10 metres, will create a rhythm for the street that speaks to a certain scale and intimate character.

The following guidelines shall be considered with respect to the rhythm:

a) Maintain the rhythm of existing heritage buildings, generally at a fine scale, typically in 6m to 12m intervals (storefronts, individual buildings, etc.) in a vertical proportion.

b) For larger or longer buildings, clearly articulate vertical divisions or bays in the façade at a typical rhythm of 6m to 12m.

c) Where appropriate for consistency, provide retail bays or frontages at the same rhythm.

d) Rhythm is of primary importance in the base of new buildings abutting heritage buildings, but some reference to the rhythm may be desirable above the cornice line as well.

3.3.3. Grade Level Height and Articulation

The continuity of the grade level is a significant aspect of experiencing the transition from a heritage building to a new building. The continuity should be reflected in matters of overall height and proportion, as well as design elements of rhythm and articulation and in the use of building materials.

The following guidelines shall be considered with respect to the grade level height and articulation:

a) Maintain the same or similar height of the first storey of new buildings to the first storey datum line of heritage buildings.

b) Maintain other heights and proportions in the first storey such as:

   i) sign band height and size;

   ii) window height, size and proportion, including transoms; and

   iii) door height, position, and setback.

c) Maintain the prevailing at-grade use (i.e. retail or residential), but also consider the intended use and role of the street.

3.3.4. Height Transition

Ensuring a proper transition from heritage to abutting new buildings includes attending to their overall height and ensuring that significant heritage resources are not overwhelmed by new construction.

The following guidelines shall be considered with respect to height transition:

a) Step back the streetwall of new buildings that are taller than the heritage building to an approximate 45 degree angle plane. This angle plane affects the form of the new building only to the depth of the upper storey stepback plane (i.e. the front-most 3 metres of depth of the building). The angle plane originates at the outside edge of the heritage building and at a height equal to the highest point of the habitable portion of the heritage building as in the diagram.

b) Above the cornice line established by the heritage building the streetwall plane of the new building abutting the heritage building must observe the approximately 45 degree angular plane. This angle plane affects the form of the new building only to the depth of the upper storey stepback plane.

3.4. GUIDELINES FOR INTEGRATED DEVELOPMENTS & ADDITIONS

This section applies to development proposed for a site upon which a heritage resource exists.

There are situations in the downtown where heritage buildings are grouped together. Often the preservation of such groups of buildings is most effectively accomplished by allowing new development either next to, or above, the heritage grouping, or behind a preserved heritage facade. This kind of redevelopment can provide the financial means to preserve the heritage buildings or their facades so that they are not lost to deterioration or demolition.

The following guidelines shall be considered with respect to sites with individual heritage buildings, or small groups of them where there is significant new development proposed:

a) The primary design intent of the guidelines is to enable the preservation of the heritage resource through new development, while ensuring the visual prominence of the heritage asset.

b) In instances where the heritage value of a building includes its three-dimensional character (width, depth and height), the entire building envelope should be conserved, and the transition of new construction to, and from, heritage buildings should respect all three dimensions.

c) In instances where the heritage value is limited to a single (i.e. front) facade, as in a row building scenario, then the transition to new development need only address the two-dimensional heritage façade (width and height).

3.4.1. Building Setback

A setback takes place at the grade level or at a specified elevation from grade and is the distance between a building and an established alignment (i.e. a property line, or another building). A setback is often the best way to design a transition from heritage resources to new construction, giving the heritage resource visual prominence.

The following guidelines shall be considered with respect to building setback:

a) New buildings proposed to abut heritage buildings on the same site (integrated development) should generally transition to heritage buildings by introducing a building setback from the building line. This setback can be accomplished in several alternate ways, including:

   i) new construction is entirely setback from the heritage building, resulting in a free-standing heritage structure. This is suitable where multiple façades have heritage value;

   ii) new construction is setback from the street frontage of the heritage building, but only to a depth required to give the heritage structure visual prominence; or

   iii) new construction is setback along its entire façade from the street line established by the heritage structure.

b) Consideration should only be given to the construction of new buildings abutting, or as an addition to, a heritage resource, when the parts of the heritage building that will be enclosed or hidden from view by the new construction do not contain significant heritage attributes.

3.4.2. Cornice Line & Upper Level Stepbacks

The cornice is the topmost projecting part of a facade, typically detailed with a decorative moulding. The cornice line is the extended horizontal definition of the building that indicates where the façade ends and the roof begins. When adjacent buildings have a continuous cornice line they result in a harmonious streetwall.

The stepback of a building occurs at the upper levels providing a transition from the street related levels. Stepbacks are a useful design solution to maintain a consistent streetwall and minimize the visual presence of upper levels, as well as reduce their impact on sunlight penetration.

The following guidelines shall be considered with respect to cornice line and upper level stepbacks:

a) Maintain the same or similar cornice height established by existing heritage buildings for the podium (building base) to create a consistent streetwall height, reinforcing the 'frame' for public streets and spaces.

b) Stepback building elements that are taller than the podium or streetwall height.

c) Stepbacks should generally be a minimum of 3 metres for flat-roofed streetwall buildings and increase significantly (up to 10 metres) for landmark buildings, and buildings with unique architectural features such as peaked roofs or towers.

d) In the upper stepback levels, greater flexibility in the contemporary interpretation of historic materials and design expression is permitted.

3.4.3. Façade Articulation and Materials

There are two alternative approaches to façade articulation and materials - similarity and contrast.

The following guidelines shall be considered depending on if the approach is to have similar or contrasting façade articulation:

Similarity:

a) Maintain the same architectural order and rhythm of both horizontal and vertical divisions in the facade.

b) Provide similar materials to existing heritage buildings.

c) Typical materials are masonry, usually brick or stone, in small modular units (bricks, cut stones).

d) Where materials differ, for example with the use of concrete, provide fine scale articulation of the surface through score lines, modular units, or other such means.

e) Provide similar colour palettes, typically neutrals and earth tones, and textures.

Contrast:

f) Consider existing architectural order and rhythm of both horizontal and vertical divisions in the façade in the articulation of the new building.

g) Provide contrasting materials and surface treatments that complement the heritage building. Use of glass can be effective both for its transparency and reflectivity.

h) Ensure materials and detailing are of the highest quality and durability.

i) In a downtown-wide context, use of contrast should result in the most exemplary buildings in the downtown.

3.5. GUIDELINES FOR FACADE ALTERATION ON REGISTERED HERITAGE BUILDINGS

The intent of these guidelines is to conserve the character of historic buildings while allowing for reasonable change to improve their functional and economic viability and enable their rehabilitation and revitalization. These guidelines shall apply to all registered heritage buildings.

3.5.1. Rhythm of Bays and Shopfronts

Typically, historic buildings in the downtown abut each other and create a streetscape rhythm comprised of up to eight buildings in each block with one or more shop fronts in each building. Some buildings still occupy small lots that date from the initial town plot while others occupy larger lot consolidations. Consequently, the buildings are of various widths and sizes with vertical bay divisions in both their upper and lower facades roughly corresponding with fractions of the original lot widths. This creates a rich texture and visual interest within the streetscape.

The following guidelines shall be considered with regards to the rhythm of bays and shopfronts:

a) The traditional architectural elements of historic building facades such as columns, pilasters, entries and shopfronts which establish a pedestrian scale and rhythm, should be retained.

b) Consolidating two (or more) shopfronts into one is discouraged, since it reduces pedestrian interest. If such consolidation is proposed, the retention of original historic building features should not be compromised, even if this means retaining a redundant entry configuration.

3.5.2. Lower Facade (Storefront)

The lower facade is typically framed by structural columns and defined at its upper edge by a minor cornice and a decorative band, often a signband. Shopfronts traditionally had high ceilings, were very transparent with large display windows with clear glazing, often with a glazed transom, and recessed entryway, sometimes embellished with decorative tiles, stone or terrazzo paving. The base panel below the display windows was typically of wood and sometimes decorated with moulded panels. Traditionally, street level entry doors for stairs to upper floors were incorporated into the facade in a separate vertical bay with details relating to the design of the shopfront entry.

The following guidelines shall be considered with regards to lower façade (storefront):

a) Existing traditional shopfronts should be retained.

b) Historic photos and drawings should be used to support the restoration or replication of decorative elements of historic significance in the shopfront.

c) The following features should be incorporated in the design of rehabilitated or restored shopfronts, as applicable:

   i) restoration of cast iron or masonry elements;

   ii) a high percentage of glazing, in the display window area, transom windows and in the entry door(s);

   iii) a recessed entry with a rectangular or trapezoidal plan;

   iv) transom window above the entry and display windows, often stretching the full width of the shopfront;

   v) base panels rich in detail and of durable materials;

   vi) a shopfront cornice and signband which is generally a reduced version of the main cornice atop the building; and

   vii) access to upper floors should be in the original configuration.

3.5.3. Contemporary Expression within the Historic Shopfront Frame

The objective is to allow and encourage contemporary shopfront design in historic commercial buildings to support and stimulate retail revitalization. The historic frame is the supporting structure for the upper facade, comprised of visible elements such as pilasters or columns which visually frame the shopfront

Contemporary design expression within the historic storefront frame shall be permitted provided that original structural elements are retained and provided that the predominant material is clear glass. Various approaches to contemporary expression, with varying degrees of success, are illustrated below.

In Building #1 a modern storefront has been recreated in the traditional style, respecting the original structural divisions and proportions of the facade. This approach is encouraged.

In Building #2, the historic frame has been hidden by a veneer of renovations. The storefront cornice and transom windows are covered by an oversize, moulded panel. The stone columns which originally framed the storefront and visually connected the upper facade with the ground have been covered with wide wooden panelling. The entrance to the upper floors remains intact but the storefront display window has been recessed at an angle to the street. Although the renovated storefront has a cohesive theme within itself, it does not respect the proportions and structure of the original historic frame of the building.

In Building #3, the historic frame is intact but has been disguised by a paint scheme which de-emphasizes the character defining vertical elements and transom windows. This approach is also discouraged

In Building #4 the original storefront had display windows with upper transoms and a dentilled cornice over a recessed, central entry. 1960s-era renovations covered the transoms with an oversized signboard and re-arranged the doors. Most recently, the transom windows have been re-established, the signband returned closer to its original proportions, and the storefront has been fitted with infolding window and door panels within the original structural facade divisions, with one bay transformed into a spacious lobby and entry to the upper floors. This functional reorganization of the shopfront gives the building a contemporary face while respecting its character defining elements, and is encouraged.

3.5.4. Upper Facade

Upper facades on historic commercial buildings are typically characterized by punched window openings in a masonry surface with a roughly equal solid to void ratio and vertical proportions (height greater than width).

The following guidelines shall be considered with regards to upper façade:

a) To maintain the upper floor pattern and texture, new window openings are encouraged to be repetitive, and organized in relationship to the vertical elements which frame and divide the facade.

b) Vertical elements such as pilasters, columns, cornices, and projecting bays should be retained.

c) Historic photos and drawings should be used to support the restoration or replication of decorative elements of historic significance on the upper facade.

d) Existing projecting bays or other architectural elements, such as cornices that project over the public right-of-way, should be retained provided that By-law E-200 Encroachments, Building By-law, life-safety and other pertinent concerns have been satisfactorily addressed.

e) Existing fenestration patterns should be retained. Where new openings are proposed, they should be compatible with the existing architectural features of the building.

3.5.5. Windows

Windows are extremely important to the character of historic commercial buildings in the downtown. Made of wood, traditional windows are mostly double or single hung (vertically sliding) sash or fixed sash. They are sometimes found individually or grouped in pairs or threes or fours, forming a horizontal band of vertical units in the facade.

The intent of these guidelines is to encourage the retention, repair, rehabilitation, and restoration of original windows.

The following guidelines shall be considered with regards to windows:

a) Where there are existing windows within historic window openings which are either original or more recent replacements in the historical form and material, every effort should be made to retain and repair them.

b) Repair of existing wooden windows should use wood sash and frames.

c) Where existing appropriate windows are too deteriorated to repair, replacement windows should replicate either original windows, as documented by historical photographs or drawings, or the existing windows.

d) Replacement of wooden windows should be in wood, and should match the shape, proportion, type of operation, detail, colour and clarity of glass of the original wooden windows when painted. Aluminum clad wooden windows are an acceptable replacement to wooden windows.

e) Where they exist, lintels, sills, and other historic window surround elements should be retained.

f) The original fenestration pattern should be retained. Where new openings are proposed, they should be compatible with the original composition in terms of alignment, proportion, surrounds, and ornamentation.

g) In the event that the original windows have been replaced and the existing windows are inappropriate to the building, then new windows should be designed to replicate the original window's size, configuration and appearance as based on archival information. If such information is not available, the following criteria should be referenced:

   i) The dimensions of frames, sashes, muntins, etc., should be similar to traditional wooden windows.

   ii) The window should be divided into a minimum of two sash or panes; more divisions are also possible.

   iii) Operable windows are encouraged and the method of opening should replicate that of traditional window types.

   iv) Horizontally sliding windows are discouraged as they are not traditional.

   v) Glass should be clear; tints, colours or mirrored surfaces are not acceptable.

   vi) Frames and sashes should preferably be of painted or stained wood but aluminum clad wooden windows are also acceptable.

   vii) Vinyl windows are not permitted.

   viii) The sash should be recessed within the window frame at least 4 inches from the exterior surface of the building facade.

3.5.6. Materials

The objective is to retain the character of historic building facades by using traditional materials for both rehabilitation and new construction.

Acceptable materials include:

a) Brick in a range of buff/beige through red colours, traditional dimension.
b) Building stone, particularly granite and sandstone.
c) Terracotta, tile and glazed brick materials and decorative elements.
d) Cast iron and pressed metal decorative elements, particularly for cornices.
e) Wood elements for shopfront base panels, windows, and bay window framing.
f) Parged or cement rendered surfaces.
g) Specially treated concrete finishes for rear or for some secondary surfaces.
h) Wooden clapboards or shingles.

For existing buildings, where new materials are required for repair, they should match the old materials they are replacing. If this is not feasible for cost, technical or availability reasons, then new substitute materials should be largely indistinguishable from original materials. The treatment of existing materials is primarily that of good conservation techniques. Detailed recommendations for conservation of materials can be found in the *Standards for the Conservation of Historic Places in Canada, 2nd Edition.*

Prohibited materials include:

a) Vinyl siding, plastic, plywood, concrete block, EIFS (exterior insulation and finish systems where stucco is applied to rigid insulation), and metal siding utilizing exposed fasteners are prohibited for use on historic buildings in the downtown.
b) Darkly tinted or mirrored glass is also prohibited.
c) The following guidelines shall be considered with regards to roofing materials:
d) Generally, roofs on historic commercial buildings in the downtown are flat and covered with bituminous membrane, tar and gravel finish, etc. These materials are acceptable for both replacement roofs on existing buildings and new roofs on building additions.
e) Some historic buildings have slate or wood shingle roofs. Where possible, these should be repaired or replaced with like materials.

3.5.7. Cornices and Parapets

The objective is to recognize the architectural heritage value of cornices and parapets and to ensure these elements are conserved or replaced.

The following guidelines shall be considered with regards to cornices and parapets:

a) The retention of original cornices and parapets is required.
b) Repairs should be undertaken with matching materials and anchoring systems should be reinforced to ensure safety.
c) If cost or structural considerations make conservation of existing cornices difficult, substitute materials can be considered.
d) Where original cornices have disappeared, their replacement can be considered based on archival evidence.

3.5.8. Penthouses & Minor Rooftop Structures

The objective is to encourage the retention of existing rooftop features such as mechanical penthouses and permit the addition of appropriate new rooftop elements.

The following guidelines shall be considered with regards to penthouses & minor rooftop structures:

a) Where feasible, existing mechanical penthouses should be retained.

b) New rooftop elements or equipment on top of heritage buildings, such as satellite dishes and skylights should be set back far enough from the front or other facades to be inconspicuous from the sidewalk on the opposite side of the street.

c) The cladding material for new rooftop elements should be compatible with and distinguishable from those of the main building.

3.5.9. Awnings and Canopies

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

New awnings and canopies should be designed to fit within the dominant structuring elements of the lower facade. This usually means fitting the awning below the intermediate cornice and between vertical columns or pilasters. Furthermore, they should respect the edges of facade features; for example they should meet the facade at the top or bottom of transom windows or signbands and not in the middle.

The following guidelines shall be considered with regards to awnings and canopies:

a) Retractable fabric awnings are encouraged for use on all buildings. The fabric (usually heavy canvas, not shiny or translucent vinyl) can be a solid colour, preferably a traditional dark colour, or striped and usually the ends of the frame are left open.

b) Plain valences, often with a signband are acceptable.

c) In some instances, metal and glass fixed canopies are appropriate, particularly if there is archival evidence of their precedent on the building or on similar historic buildings.

d) Stretch skin plastic or vinyl awnings are prohibited.

e) Curved stretch skin plastic and idiosyncratically shaped fixed awnings are prohibited.

f) Internal illumination of awnings or canopies is prohibited.

3.5.10. Paint Colour

It is important for colours to be suited both to the style and era of a historic building as well as to complement the colour of the building's exterior materials. At the same time it is not the intent of these guidelines to dictate choice of colour, nor to unduly limit creative expression in storefront design in historic commercial buildings.

The colours of exterior materials on many historic buildings include red brown brick in a variety of hues and tones, as well as blue-grey brick, pale yellow brick, blue-green glazed brick, pink and white stucco, sandstone and granite in earth tones, and white and brown terra cotta. As many historic buildings in the downtown are of masonry

construction, paint is used only on wooden elements - on windows, doors, storefronts, cornices, trim and signs. Traditionally, the paint colours used in combination with masonry materials were analogous or similar to them in tone and hue.

The following guidelines shall be considered with regards to paint colour:

a) Most paint manufacturers supply a range of mid-toned ‘heritage colours’ that complement traditional masonry materials and, in general, any and all of these are suitable for use.

b) While it is possible to research original colours by scraping down, this has limited value because of the extent of renovation on the street - many wooden features are not original. Rather, it is recommended that paint be used in a way that enhances the architectural character of the building.

c) Paint schemes should respect and reinforce the articulation of architectural features such as pilasters, columns, base panels, window casings, moulded trim elements, cornices, dentils, brackets, etc.

d) Colours appropriate to the era of the building are encouraged, with the exception of the area described in Section 4.5.3 Contemporary Expression within the Historic Shopfront Frame. Within that area, higher-toned colours of individual choice are allowed, although vivid day-glow and fluorescent colours are not allowed. Appropriate colours for areas outside the shopfront (i.e., structural elements framing the shopfront and painted elements on upper storeys) are defined as colours within the ‘heritage colour’ palettes of major paint manufacturers.

3.6. GUIDELINES FOR SIGNS ON REGISTERED HERITAGE BUILDINGS

3.6.1. Basic Principles

The main function of 'business signs' is to identify the business. Business signs are intended to be permanent, exterior signs, usually mounted on buildings. Business signs do not carry advertising or temporary or changeable messages. Content is restricted to include only the business name and visual identity graphics, plus brief text and appropriate graphics to describe products and services.

The following basic guidelines shall be considered with regards to business signs:

a) No sign should be located so that it disfigures or conceals any significant architectural feature of the building.

b) Sign sizes and location should be considerate of view planes to neighbouring businesses and their signs.

c) A 'good neighbour approach' will ensure that each business has good visibility, with their signage mass roughly proportional to the size of their premises. This approach should help implement highly visible signage for all, without creating a clutter of competing signs.

These guidelines shall apply to all registered heritage buildings.

3.6.2. Sign Lighting

With the exception of restrictions on internally lit sign boxes, or awnings, for aesthetic reasons (see next section) there are no specific restrictions in these guidelines for lighting methods.

The following guidelines shall be considered with regards to sign lighting:

a) In general, non-illuminated signs or indirectly illuminated signs (which reflect light from a source intentionally directed upon it) are preferred.

b) Lighting which washes the facades of buildings, enhances architectural features (i.e. marquee-style lighting which outlines such features) or lighting that illuminates doorways is encouraged when it can be used to help make the storefront more legible or more accessible at night.

c) Any lighting used to illuminate signs or facades should be designed in such a way that the light source is not visible from the street.

d) Lighting hardware which is visible on building facades should respect the integrity of the architecture in the same way intended for signage (i.e. it should not disfigure or conceal any significant architectural feature of the building, and its style, material, and finish should be compatible with the building architecture and materials).

e) Regulations concerning colours of lights, and lights that create a glare or hazard to motorists, pedestrians or neighbouring premises are covered in the Land Use By-law and must be adhered to.

3.6.3. Materials

It is not the intent of these guidelines to restrict design creativity by restricting materials, except for the specific examples mentioned below. Owners and their designers are encouraged to select durable, high quality material for signs which complement or contrast with their storefronts, and which are designed and placed so as to help businesses use their entire storefronts to communicate awareness of their identity, image and location.

Prohibited Materials include:

a) internally-illuminated fascia signs or internally-illuminated awning signs;

b) stretch skin plastics for awning or canopy signs; and

c) textile banners, with or without frames. Banners are not suitable for permanent business signage.

Allowable Materials Include:

d) Use of non-traditional sign materials is allowed and encouraged where it helps create an exciting, interesting ambience for the building and the streetscape. Examples of non-traditional materials include lit neon tubes, formable plastics, shaped, incised rock and aggregates, porcelain enamel, digital colour output (when treated and sealed for weather and ultra-violet protection, etc.), cast and sheet metals, etc.

e) For window signs, materials such as gold, silver and aluminum leaf (or simulations of same), glass etching, vinyl applique and paint are recommended for placement on the interior face of the windows.

3.6.4. Allowable Sign Types

3.6.4.1 Fascia Signs and Flat Wall-Mounted Signs

A fascia sign is typically a sign board mounted parallel to, or individual letters fixed to, the face of a building to create a sign in the format of a horizontal band.

The following guidelines shall be considered with regards to fascia signs:

a) Fascia signs should be installed in the architectural frieze above the storefront, if one exists, in which case the size of the frieze dictates the maximum size of the sign.

b) If no frieze or other similar architectural feature exists, fascia signs for ground-floor businesses should be located in a horizontal band above the upper line of ground floor windows and doors, and below the lower sill of second storey windows. Fascia signs for upper floor occupants would be similarly located above the upper line of windows on their respective floor.

c) Flat wall-mounted signs are also suitable for placement at eye level for viewing by pedestrians approaching, or in front of the premises. As a result, the size of such signs should be scaled for reading at close proximity. These types of signs are also useful for identifying businesses on upper floors of a building, which are accessed from a street level door. In these cases, signs should be placed close to the door at a height comfortable for viewing from the street.

d) The following guidelines shall be considered with regards to flat wall-mounted signs:

e) The size of flat wall-mounted signs should be no greater than 50% of the area of the door.

f) Flat wall-mounted signs should project no more than 10cm from the wall if they are located closer than 2.5m vertical to the sidewalk. Wall signs which are above that elevation (i.e. typically those used to sign upper storey occupants) should project no more that 30cm from the wall.

The maximum size of fascia and flat wall-mounted signs is regulated through the Land Use By-law.

3.6.4.2. Awning Signs

Awnings are encouraged for ground storey installation on historic commercial buildings.

The following guidelines shall be considered with regards to awning signs:

a) Permanent sign graphics may be placed on the sloped front surface of awnings, on the front valence, or on side panels, where these exist.

b) If multiple awnings are used on one wall, only the two outermost side panels may be used for signage.

The maximum size of awning signs is regulated through the Land Use By-law.

3.6.4.3. Projecting Signs

These are signs which project horizontally from an exterior wall of a building using brackets or other hardware to frame or hang the sign. Such signs typically have two faces, back-to-back, but may be multifaceted and have more than two faces.

The following guidelines shall be considered with regards to projecting signs:

a) Projecting signs that identify a ground floor business should be located above or adjacent to the entrance to the business premises.

b) Projecting signs can also be used to identify businesses in upper storeys if they are accessible from a street level door. In this case one projecting sign is allowable for each such entrance in addition to projecting signage for the ground floor occupant.

c) Projecting signs may be comprised of 3-dimensional, flat and contour shapes, including effigy signs and symbols. In most cases the imagery represented by sculptural effects or shapes should relate to the business, its products and services so that they serve to identify the business and convey its image.

3.6.4.4. Window Signs

Window signs are typically those where the name of the business is painted on a window to both identify the business and provide a visual screen through which the window display can be viewed. For these reasons, window signs should be designed so that they do not unduly obscure vision through the window. Generally, this can be achieved by choosing slender fonts and limiting sign area to no more than 25% of the window area - the size limit established by the Land Use By-law. Businesses do have the freedom to place temporary signs and other display material inside their premises, viewable through the window, and these guidelines do not restrict the use of windows for viewing interior advertising and promotional material. Multiple window signs may also be used, subject to the 25% coverage limit per window. Signs may also be used on upper storey windows to identify business occupants.

Windows, doors and glass transoms above doors are also often good locations for painted civic number signs. Generally, the size of lettering for civic number signs should be no greater than 15cm.

3.6.4.5. Free-standing (Ground) Signs

There are very few opportunities for freestanding (ground) signs in front of historic commercial buildings in the downtown, as buildings typically abut the sidewalk.

In the very few cases where there is a setback or apron area at sidewalk grade in front of the building, these should be considered special cases and should be designed to suit site-specific details and the spirit of these guidelines, using the guidelines for fascia, wall mounted and projecting signs as a basis for determining appropriate style and size.

The location and maximum size of freestanding (ground) signs are regulated through the Land Use By-law and must also conform to HRM By-law S-800, Temporary Signs By-law.

3.6.4.6. Number of Signs

In order to minimize signage clutter, only two of any of the following sign types should be used for any one business:

a) Fascia or awning sign (front panel).
b) Projecting sign or awning side panels (max 2 panels).
c) Flat wall-mounted sign or window sign (including multiple window signs).
d) Free-standing (ground) sign.

3.6.4.7. Sandwich Board Signs

Sandwich board signs add vibrancy to commercial streetscapes if they are well designed. Generally, the design of sandwich board signs should be co-ordinated with a building's other signs to achieve consistency of image.

The following guidelines shall be considered with regards to sandwich board signs:

a) Be located near the entrance to the business they advertise.
b) Be located so as not to obstruct passage along any sidewalk.
c) Not exceed a single face area of 0.6 square metres.
d) Be non-illuminated.
e) Be displayed only during business hours.
f) Be limited to one sandwich board sign per business entrance.

Specific regulations for siting and size of sandwich board signs are contained in HRM By-law S-800, Temporary Sign By-law.

3.6.4.8. Building Identification Signs

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. Such signs shall meet the guidelines applicable to the sign type (fascia, hanging, etc.).

3.6.4.9. Murals and Mural Signs

A mural is a painting on a building wall or structure which contains no advertising message or sign, and which is intended to serve only as public art or to provide a historical interpretation.

A mural sign is a painted sign which is applied directly to the wall of a building or a panel attached to a wall for decorative and illustrative purposes and which contains words, logos, messages or images as an accessory to permitted advertising.

Murals and mural signs which cover all or a portion of any wall and which complement advertising of a business, service, or profession within the building on which the mural is located shall be permitted, provided that any text or logos which serve as part of the mural do not exceed the maximum allowable area for fascia signs (as regulated through the Land Use By-law) and provided that the alignment and proportions of the mural complement the architectural features of the building.

3.6.4.10. New Signs Modelled on Historic Signs

New signs modelled on historic signs which may not meet these guidelines but for which there is historical evidence may also be permitted subject to referral to and recommendation by the Design Review Committee and Heritage Advisory Committee and subject to such signs being approved under the Land Use By-law.

04 Variations

4.1. MAXIMUM HEIGHT VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The maximum post-bonus height may be varied by site plan approval where:

a) the variation being sought is modest in nature; and

b) the variation does not negatively impact the public realm through adverse shadowing and pedestrian-level wind;

And at least one of the following:

c) the additional building height is for rooftop architectural features and the additional height does not result in an increase in gross floor area; or

d) the additional building height is for a landmark building element provided pursuant to the Design Manual and is demonstrated to result in a greatly improved building design; or

e) the additional building height is to enable the adaptive re-use of a heritage building.

4.2. HEIGHTS ALONG PROMINENT VISUAL TERMINUS SITES VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The maximum post-bonus height may be varied by site plan approval where:

a) the proposed building is to be located along a prominent visual terminus site; and

b) the variation does not negatively impact the public realm through adverse shadowing and pedestrian-level wind; and

c) the additional height would only result in a minor increase in gross floor area; and

d) the variation is to provide for a distinctive massing, articulation or architectural feature for the building, so as to reinforce its visual prominence; and

e) the design elements sought through the variation are aligned to the view axis.

4.3. MINIMUM FIRST STOREY HEIGHT FROM GRADE VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

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

a) the proposed floor-to-floor height of the ground floor is sufficient to support the use being made of the space; and

b) in the case of non-residential uses, the proposed floor-to-floor height of the ground floor is sufficient enough to give prominence to the street level, establishes a clear presence for retail, and increases the visibility, marketability, and utility of the ground floor space; and

c) the proposed floor-to-floor height of the ground floor does not result in a sunken ground floor condition;

And at least one of the following:

d) in the case of the proposed addition to an existing building, the proposed height of the ground floor of the addition matches or is greater than the floor-to-floor height of the ground floor of the existing building; or

e) in the case of a proposed infill building, the floor-to-floor heights of the ground floors of abutting buildings along a common street frontage are such that the required floor-to-floor height for the ground floor of the infill building would be inconsistent with the established character of the street; or

f) in the case of a new building or an addition to an existing building being proposed along a sloping street(s), the site of the proposed new building or the proposed addition to an existing building is constrained by sloping conditions to such a degree that it becomes unfeasible to properly step up or step down the floor plate of the building to meet the slope and would thus result in a ground floor floor-to-floor height at its highest point that would be impractical; or,

g) in the case of a new building to be situated on a site located outside of the Central Blocks and off a Pedestrian-Oriented Commercial Street, the floor-to-floor height of the ground floor may be reduced to 3.5 metres if it is to be fully occupied by residential uses.

4.4. PROHIBITED EXTERNAL CLADDING MATERIAL VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The use of prohibited external cladding materials may be varied by site plan approval where:

a) the variation is limited to darkly tinted or mirrored glass; and

b) the use of the material is seen as an appropriate architectural embellishment of the building; and

c) the material does not exceed 10% of the total area of each visible facade.

4.5. ENCROACHING CANOPY VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The distance that a canopy is allowed to encroach towards a face curb or the nearest edge of a vehicular travelled way may be varied by site plan approval where:

a) in order to mitigate an existing or expected wind impact, a wind impact assessment recommends the installation of a canopy with an additional encroachment to what is already permitted under the Land Use By-law; and

b) the proposed canopy does not negatively impact the street right-of-way; and

c) the canopy complies with HRM By-law E-200, the Encroachment By-law.

4.6. STREETWALL SETBACK VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The streetwall setback distance may be varied by site plan approval where:

a) the proposed streetwall setback fits harmoniously with the existing context and properly frames the edges of streets, parks, or open spaces; and

And at least one of the following:

b) on an existing building, where an addition is to be constructed, the existing structural elements of the building or other similar features are prohibitive in achieving the streetwall setback requirement; or

c) on an existing building, where an addition is to be constructed, the addition results in an improvement to the existing building and brings the overall structure closer to the required streetwall setback; or

d) the streetwall setback of abutting buildings is such that the required streetwall setback for the proposed building would be inconsistent with the character of the street; or

e) the variation is to permit the establishment of a plaza; or

f) the variation is to comply with the Guidelines for Integrated Developments & Additions (section 3.4.), and more specifically section 3.4.1. Building Setback; or

g) the variation is to allow for a modest recessing of the ground floor to allow for weather protection for pedestrians.

4.7. STREETWALL HEIGHT VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The streetwall height may be varied by site plan approval where:

a) the proposed streetwall height provides for a comfortable human-scaled street enclosure;

And at least one of the following:

b) the variation is for a corner element that is used to join streetwalls of differing heights; or

c) the streetwall height of abutting buildings is such that the required streetwall height for a proposed building would be inconsistent with the character of the street; or

d) a landmark building element is called for pursuant to the Design Manual and the higher streetwall height results in a greatly improved building design; or

e) the variation is to accommodate a decorative parapet; or

f) the variation is to permit a raised landscaped terrace (above the ground floor), which will be accessible to occupants of the building; or

g) the variation is to improve daylighting to upper storeys of a low-rise portion of a building by permitting recesses from the streetwall at regular or irregular intervals along the façade.

4.8. STREETWALL WIDTH VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

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

a) the proposed streetwall provides sufficient enclosure for the street; and

b) the resulting gap in the streetwall has a clear purpose; and

c) the resulting gap in the streetwall is well-designed and makes a positive contribution to the streetscape.

4.9. UPPER STOREY STREETWALL STEPBACK VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The upper storey streetwall stepback requirement may be varied by site plan approval where:

a) the proposed upper storey streetwall stepback provides an appropriate transition from the streetwall to the mid-rise portion of the building or the high-rise portion of the building, whichever one is in play in the variation request; and

b) the proposed upper storey streetwall stepback does not negatively impact the public realm through adverse shadowing, pedestrian-level wind, and blockage of sky-view;

And at least one of the following:

c) the variation results in a signature building design; or

d) the variation results in an improved heritage preservation; or

e) the variation results in the remediation of an existing blank building wall; or

f) the variation is necessary to secure an appropriate building width and is modest in nature; or

g) where a landmark building element is called for pursuant to the Design Manual, the reduction in the upper-storey streetwall stepback is modest in nature and results in a greatly improved building design.

4.10. INTERIOR LOT LINE SETBACK VARIATION FOR HIGH-RISE BUILDINGS

Downtown Dartmouth Land Use By-law Reference: Section X

The interior lot line setback requirement for high-rise buildings may be varied by site plan approval where:

a) the variation would not result in a negative impact on the public realm through adverse shadowing, pedestrian-level wind, and blockage of sky view; and

b) the variation would not result in a negative impact on abutting uses by providing insufficient separation, which would affect the environmental quality of building interiors, including daylighting, natural ventilation, and privacy for building occupants;

And at least one of the following:

c) where the height of the building is substantially lower than the maximum permitted building height and the setback reduction is proportional to that lower height; or

d) a reduction in setback results in the concealment of an existing blank wall with a new, well-designed structure; or

e) a high-rise building would not be possible on an abutting site due to existing height controls or Citadel view plane controls.

4.11. MAXIMUM TOWER WIDTH VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The maximum tower width dimensions may be varied by site plan approval where:

a) the variation does not negatively impact the public realm through adverse shadowing, pedestrian-level wind, and blockage of sky view; and

b) the additional tower width does not result in additional floor area for the building than what would otherwise have been allowed if the building was constructed within the permitted building envelope; and

c) the variation respect minimum interior lot line setbacks and minimum tower separation distances; and

d) the variation being sought is modest in nature; and

e) the proposed tower contributes positively to an attractive skyline;

And at least one of the following:

f) the variation results in a clear public benefit; or

g) the variation is to allow for a landmark building design and the increased tower width results in a greatly improved building design; or

h) the variation is to make the interior layout of non-residential uses, such as commercial-only buildings, commercial-only floors of mixed-use buildings, institutional buildings, and hotels, economically viable.

4.12.PERMITTED ENCROACHMENTS VARIATION

Downtown Dartmouth Land Use By-law Reference: Sections X

The maximum permitted encroachments may be varied by site plan approval where:

a) a required setback, stepback, or separation distance has already been varied; and

b) the variation for the permitted encroachment is proportional to the variation issued for the setback, stepback, or separation distance.


Oak Leaf
Interiors
F&B
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A Appendix

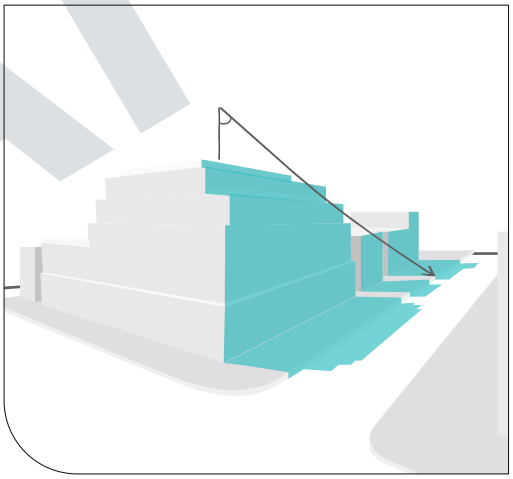
Glossary

ADAPTABILITY

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

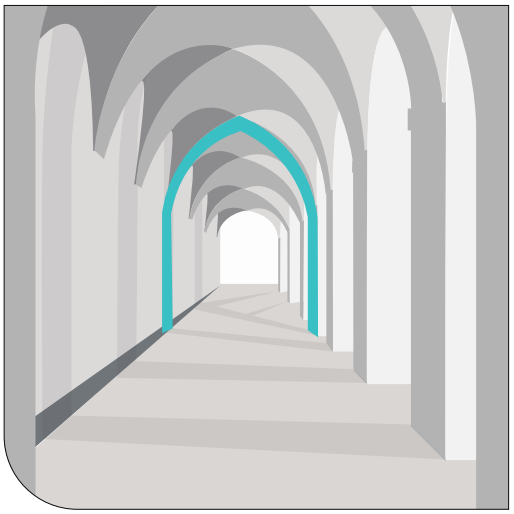
ANGULAR PLANE

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.



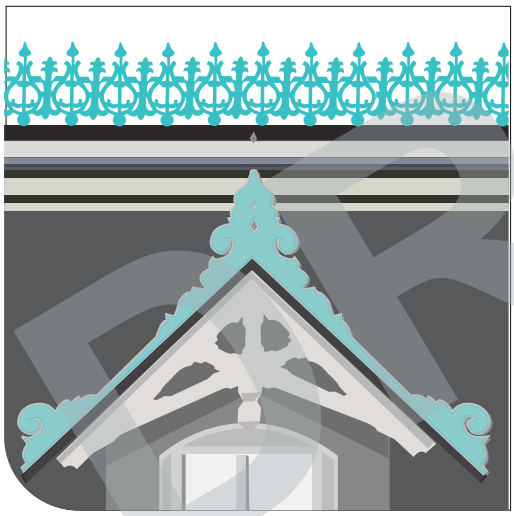
ARCADE

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

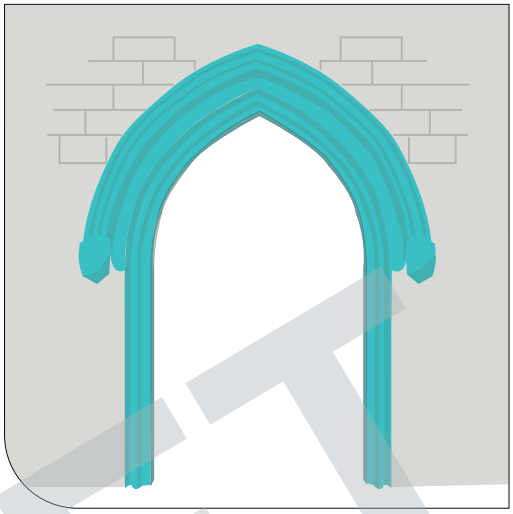
An ornamental rail or feature along a roof or ridge.

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.

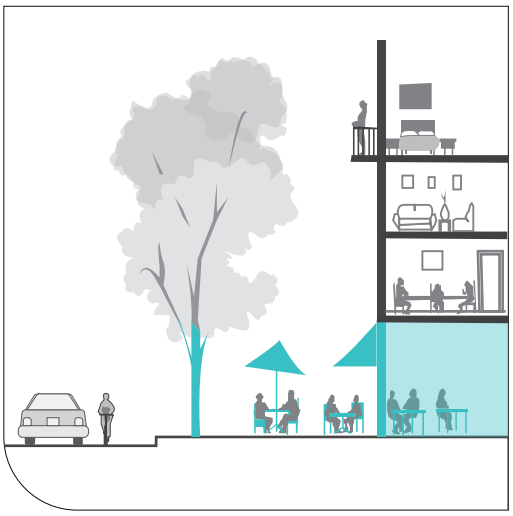


ARTICULATION

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

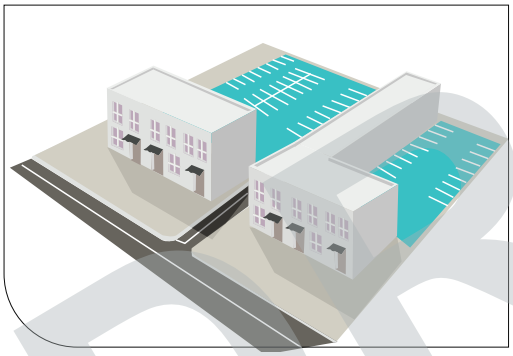
AT-GRADE

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



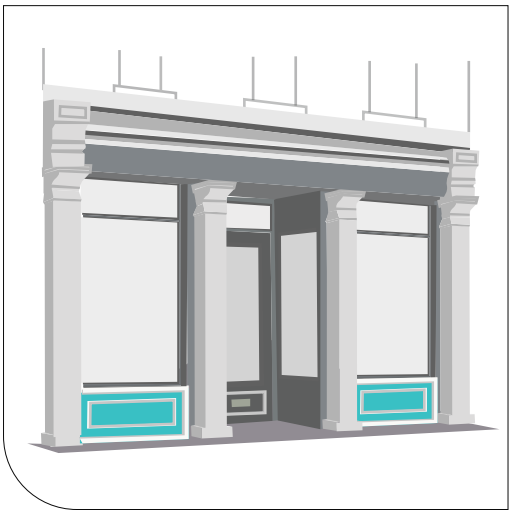
AWNING

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

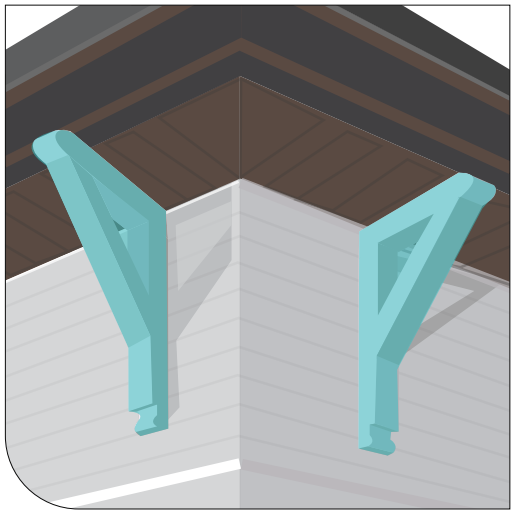
A small structure with open sides or windows made for the purpose of enjoying a view, which can be either a separate building or on the rooftop of a larger building.

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.).

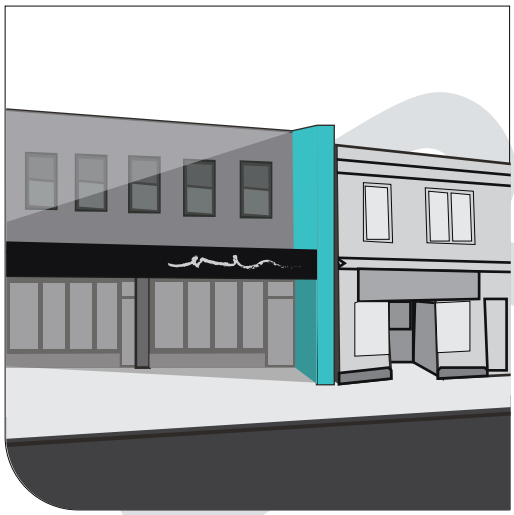
BLOCK PATTERN

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 that help to transfer the load of a horizontal structural member to a vertical one. Similarly, brackets are often also used decoratively in the corner of an opening or below a projection.



BUILDING PROJECTION

The extension of an architectural feature beyond the façade.

CANOPY

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

CORNICE

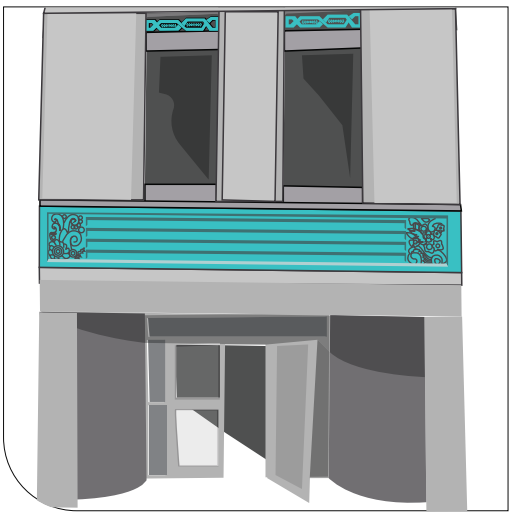
The projecting mouldings forming the top band of an architectural element such as a wall, or entablature.

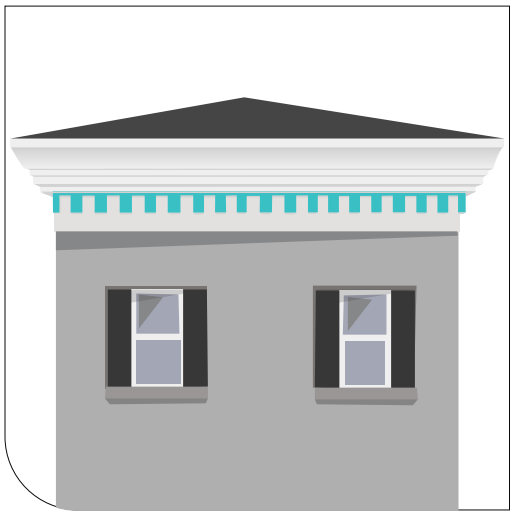
CORNICE LINE

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

DECORATIVE BAND

A linear ornamental strip on a building or component architectural feature.





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

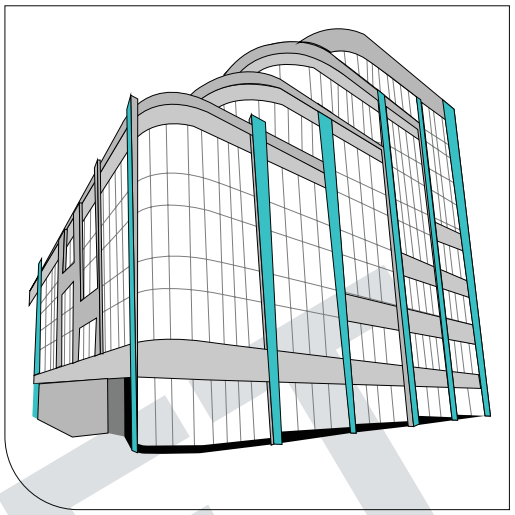
These are the main composition lines that help define the scale, rhythm, and disposition of building elements such as doors, windows and cornices. A new building for example, can integrate with an older building by following similar design lines.

DIVISION, HORIZONTAL

A horizontal architectural feature which distinguishes portions of a building surface from one another along the vertical plane.

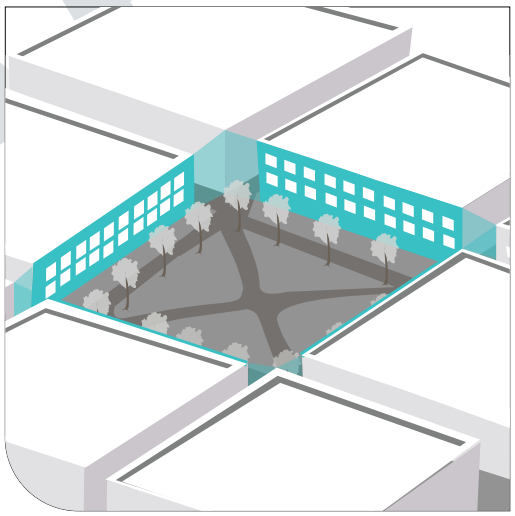
DIVISION, VERTICAL

Architectural features which stand vertically and break up spaces along the horizontal axis (plane).



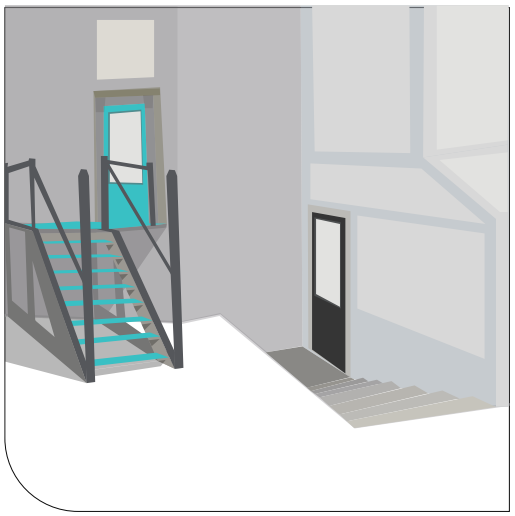
ENCLOSURE

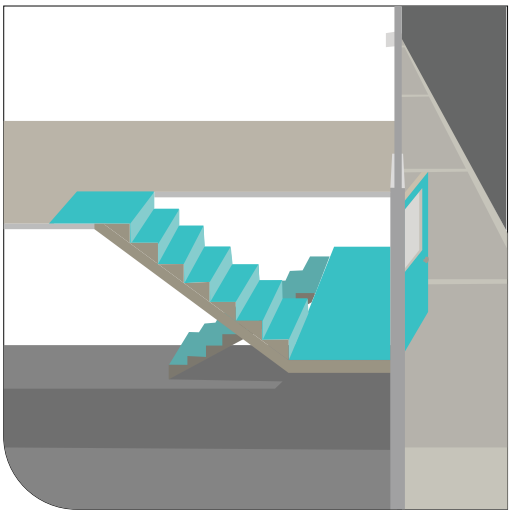
The use of buildings to create a sense of defined space.



ENTRANCE, RAISED

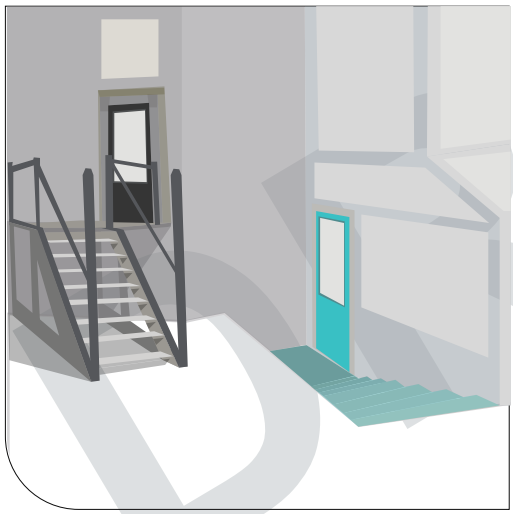
A door, gate, or passage used to enter a building which is elevated above the grade of the adjacent ground level.





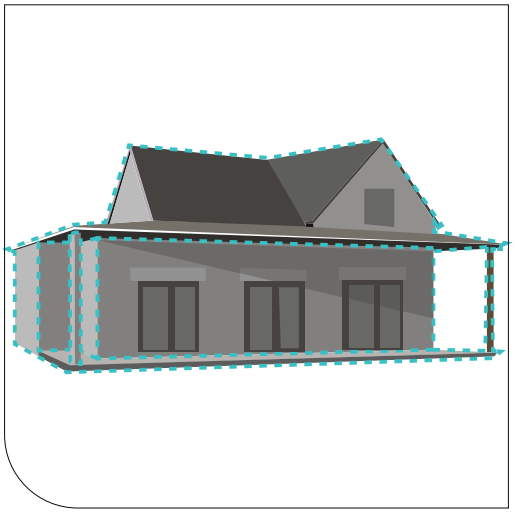
ENTRANCE, SPLIT-LEVEL

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.

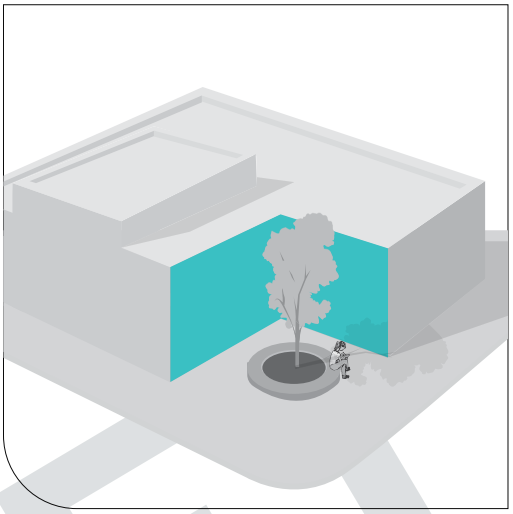


ENVELOPE

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 public space

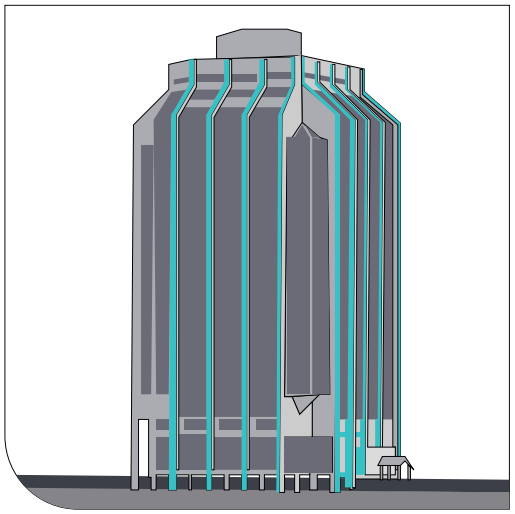


EXPRESSION OF FLOOR LINES

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.

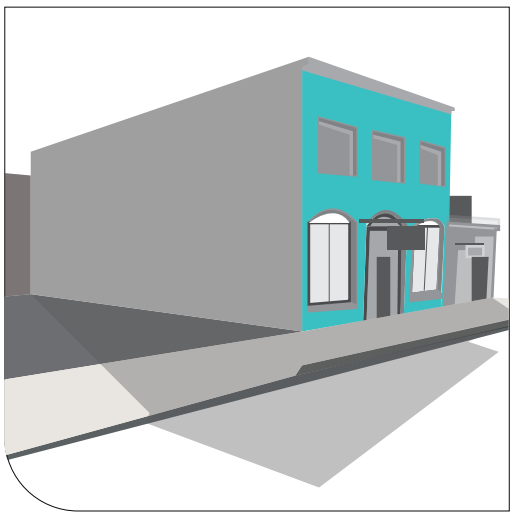


FENESTRATION PATTERN

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 frequently has a circular cross section.



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, that relates in a positive way to the visual and physical experience of a pedestrian.

INFILL DEVELOPMENT

The development of vacant parcels between existing structures.

INTEGRATED ACCESS

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

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, bulk, and silhouette 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

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.

RECESSIONS AND PROJECTIONS

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

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.