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Item No.
Heritage Advisory Committee
March 4, 2015

TO: Chair and Members of the Heritage Advisory Committee

Original Signed

SUBMITTED BY:

Bob Bjerke, Chief Planner and Director of Planning and Development

DATE: February 5, 2015

SUBJECT: **Case 19725, Substantial Site Plan Approval, Mixed-use Development, 5161-5175 South Street, Halifax**

ORIGIN

Application by the W.M. Fares Group

LEGISLATIVE AUTHORITY

Halifax Regional Municipality Charter (HRM Charter), Part VIII, Planning & Development

RECOMMENDATION

It is recommended that the Heritage Advisory Committee advise the Design Review Committee that the design of the proposed mixed-use development at 5161-5175 South Street, Halifax, as shown on Attachment A, is consistent with the Heritage Design Guidelines of the Downtown Halifax Land Use By-law Design Manual.

BACKGROUND

An application has been received from the W.M. Fares Group for the development of a mixed-use building at 5161-5175 South Street, Halifax (Map 1). To allow the development, the Design Review Committee must consider the proposal relative to the Design Manual within the Downtown Halifax Land Use By-law (LUB). Part of the Design Manual addresses the design of new buildings relative to abutting heritage properties. Four properties, immediately to the north of the subject site, along Hollis Street, are registered heritage properties (Map 1).

The Downtown Halifax LUB requires that the Design Review Committee seek the input of the Heritage Advisory Committee when considering applications involving registered heritage properties. This report addresses the Heritage Guidelines of the Design Manual in order to assist the Heritage Advisory Committee. A separate report that addresses the entirety of the Design Manual is being prepared for the Design Review Committee.

Existing Context

The subject site is comprised of five properties; one has a 2 ½ storey commercial and residential building upon it and the other four are vacant. The four vacant properties were previously comprised of a row of Victorian brick townhomes with ground floor commercial uses, before being severely damaged by a fire 2010. The subject site is in a mixed-use area and is immediately surrounded by:

- Cornwallis Park, across South Street;
- the Westin Hotel and Terminal Road office building, across Hollis Street;
- a three storey apartment building to the west, at the corner of Barrington and South Street;
- a 2 ½ storey heritage building, the Honourable William Annand House, that contains commercial uses and apartments, to the north, along Hollis Street; and
- a 6 storey apartment building with ground floor commercial uses and a daycare, to the north-west, along Barrington Street.

Project Description

The project involves the demolition of the existing building and the construction of a six storey building and a penthouse with:

- two levels of underground parking that is accessed off Hollis Street and that contains 66 parking spaces;
- ground floor commercial uses that have patio spaces facing South Street across from Cornwallis Park;
- 63 dwelling units upon the upper floors and penthouse; and
- rooftop landscaped open space areas.

The prominent building materials are brick and glass. Information about the approach to the design of the project has been provided by applicant (Attachment B).

Regulatory Context

With regard to the Downtown Halifax Secondary Municipal Planning Strategy (DHSMPS) and the Downtown Halifax LUB, the following are relevant to note from a regulatory context:

- the site is within the DH-1 (Downtown Halifax) Zone and the Barrington Street South Precinct (Precinct No. 2);
- the maximum permitted height for the site is 22 metres;

- the portion of South Street that is in front of the site is identified as a "Pedestrian-oriented Street", which requires specific ground floor commercial uses such as restaurants and retail outlets that are oriented to promote pedestrian traffic;
- there is a minimum setback of 4 metres from South Street and a requirement that a building be setback between 0 to 4 metres from Hollis Street;
- there is maximum streetwall height of 21.5 metres along South Street and 18.5 metres along Hollis Street; a
- there are landscape open space requirements that are a function of the number of dwelling units.

In addition to the above regulations, the Design Manual of the Downtown Halifax LUB contains guidance regarding the appropriate appearance and design of buildings. It also has Heritage Guidelines respecting sites that abut heritage properties, which are applicable for this application.

Role of the Development Officer

In accordance with the Substantive Site Plan Approval process, as set out in the Downtown Halifax LUB, the Development Officer is responsible for determining if a proposal meets the land use and built form requirements of the Downtown Halifax LUB. The Development Officer has reviewed the application and determined it to be in conformance with these requirements, with the exception of the Streetwall Height and Land Uses at Grade (height of ground floor) requirements. The applicant has requested variances to these elements (Attachment C).

Role of the Design Review Committee

The role of the Design Review Committee in this case is to determine if the proposal is in keeping with the design guidelines in the Design Manual and to consider the applications for variances that have been made.

Role of the Heritage Advisory Committee

The role of the Heritage Advisory Committee for this application is to provide advice to the Design Review Committee on the appropriateness of a proposal relative to Heritage Guidelines in the Design Manual. The basis of this is section 4(13)(b) of the LUB, which states that the Design Review Committee is to, "seek and consider the advice of the Heritage Advisory Committee on site plan applications on registered heritage properties or abutting registered heritage properties,…"

DISCUSSION

Design Manual Guidelines

As noted above, the Design Manual contains a variety of building design conditions that are to be met in the development of new buildings and modifications to existing buildings.[1] Part 4 of the Design Manual contains Heritage Design Guidelines that are to be considered for the redevelopment of heritage buildings and development abutting heritage properties (Attachment D). Under the Heritage Design Guidelines, the proposal is an Abutting development.

The 'heritage context' for this application is the presence of four abutting heritage properties that are associated with the Honourable William Annand House. The building itself, which is a 2 ½ storey "double house" with a commercial addition upon part of its front, is located across two of these properties, separated from the subject site by a third property that is comprised of a lane that extends to the rear of the building, which also serves as an easement to the subject site (Map 1). Information about the heritage of the building is found in Attachment E.

[1] http://www.halifax.ca/planning/documents/DowntownHalifax_ScheduleS-1DesignManual.pdf

An evaluation of the general guidelines and the relevant conditions as they relate to the proposal are found in a table format in Attachment F. The table indicates staff's advice as to whether the project complies with a particular guideline. In addition, it identifies circumstances where there are different possible interpretations of how the project relates to a guideline or where additional explanation is warranted. These matters, identified as "Discussion" items, are as follows:

Fit of the Building with Heritage Context (4.1.2)

The Heritage Guidelines call for new buildings to appropriately fit with their surroundings. Part of Section 4.1.2 states: "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 its district or its immediate context."

The district is characterised by low and medium rise buildings, many of which have ground floor commercial spaces and upper storey residential uses. The proposal is consistent with this character. In addition, it is consistent with the building height, volumes, and setbacks that are prescribed within the Downtown Halifax LUB, with the exception of requested variances Streetwall Height and Land Uses at Grade (height of ground floor) requirements, which are minor in nature.

The immediate heritage context of the proposal is the Honourable William Annand House, which is a house form with a commercial addition upon its front. It is difficult to reconcile a design for the proposal that would address the house form elements of the Honourable William Annand House and yet also meet most of the building requirements that are called for in the Downtown Halifax LUB and elsewhere in the Design Manual. However, it is important to recognize that the overall district and the Honourable William Annand House itself are varied both with building types, scale, and design elements. Overall, the proposal's design elements including its fenestration patterns, materials, and its arrangement of solid versus transparent components, are compatible with the immediate and surrounding heritage context.

Cornice Line (4.3.1a)

Section 4.3.1a calls for new buildings to have the same or similar cornice height as adjoining heritage buildings. The Honourable William Annand House has two cornices; one that is associated with the commercial addition that is upon the streetline and a traditional cornice that is part of the house, which is setback from the streetline. The cornice line for the proposed building is taller than both of these. Matching the cornice lines in the manner that is outlined in the Heritage Guidelines is important in situations where there is a relatively uniform streetwall along a street or the prominence of a heritage building was going to be greatly diminished. In this case, there is a mixture of building and streetwall sizes along Hollis Street and there is a suitable separation distance between the Honourable William Annand House and the proposal.

Grade Level Height and Articulation (4.3.3a and b)

The Heritage Guidelines call for proposals to have the same or a similar ground floor height to abutting heritage buildings. While the residential ground floor of the Honourable William Annand House is raised, the commercial part of the building is level with the sidewalk. The proposal has a similar ground floor height as the commercial element of the Honourable William Annand House, which is appropriate given the commercial nature ground floor of the building.

Height Transition (4.3.4a and 4.3.4b)

Sections 4.3.4a and 4.3.4b require a 45 degree angular plane setback relative to an adjoining heritage building. The project's architect addresses this within the Design Rationale on page 13 (Attachment B). Only the very top corner of the proposed building does not meet the angular plane requirement from the upper edge of the Honourable William Annand House. Under the Heritage Guidelines, this portion of the

building would need to be stepped back a minimum of 3 metres from the face of the building. This does not appear to be warranted given the relatively minor scale of the portion of the building that exceeds the guideline.

Conclusion

While the proposal is taller, it is a mixed use building, and has a different composition than the residential portion Honourable William Annand House. It does fit well the district and generally meets the Heritage Guidelines of the Design Manual. The intent of these guidelines is to ensure that the prominence of Honourable William Annand House remains, which is largely achieved through the separation distance between it and the proposal. Accordingly, it is recommended that the Heritage Advisory Committee advise the Design Review Committee that the design of the proposed development is consistent with the applicable Heritage Design Guidelines of the Downtown Halifax Land Use By-law Design Manual.

FINANCIAL IMPLICATIONS

There are no financial implications. The HRM costs associated with processing this planning application can be accommodated within the approved operating budget for C310 Planning & Applications.

COMMUNITY ENGAGEMENT

The community engagement process is consistent with the intent of the HRM Community Engagement Strategy and the requirements of the Downtown Halifax LUB regarding substantive site plan approvals. The level of engagement was information sharing, achieved through the HRM website, the developer's website, public kiosks at HRM Customer Service Centres, and a public open house.

ENVIRONMENTAL IMPLICATIONS

No implications have been identified.

ALTERNATIVES

1. The Heritage Advisory Committee may choose to advise the Design Review Committee that alterations be made to the proposal to make it consistent with the Heritage Design Guidelines of the Design Manual. This may necessitate further submissions by the applicant, as well as a supplementary report from staff.

2. The Heritage Advisory Committee may choose to advise the Design Review Committee that the application is inconsistent with the Heritage Design Guidelines of the Downtown Halifax Land Use By-law Design Manual. In doing so, the Heritage Advisory Committee should provide reasons for this advice based on the specific Heritage Design Guidelines of the Design Manual.

ATTACHMENTS

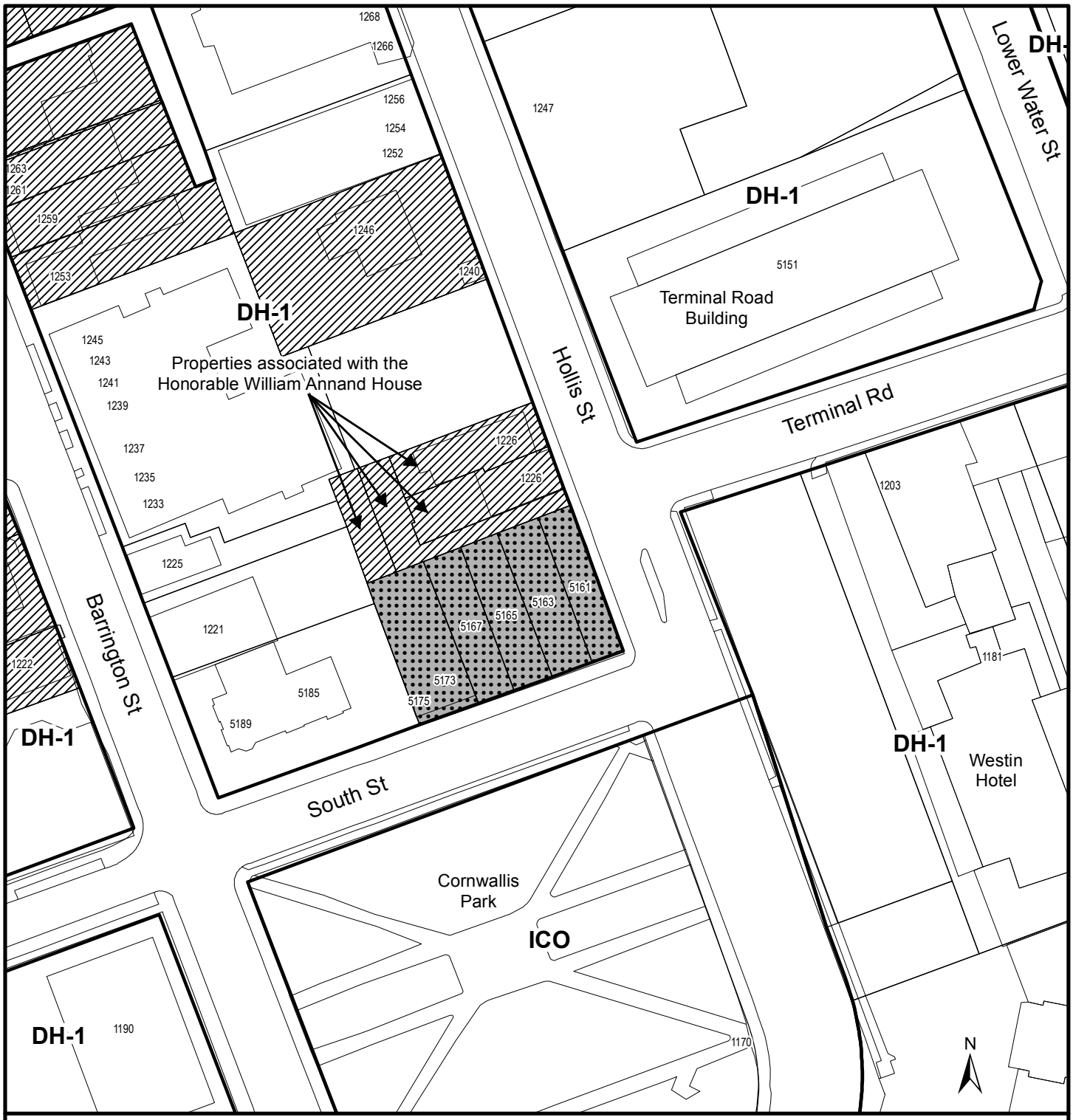
Map 1	Location and Zoning
Attachment A	Site Plan Approval Plans
Attachment B	Design Rationale
Attachment C	Requested Variances
Attachment D	Applicable Sections of the Heritage Guidelines of the Design Manual
Attachment E	Heritage Inventory Sheet
Attachment F	Design Manual Checklist for Applicable Heritage Guidelines

A copy of this report can be obtained online at: http://www.halifax.ca/boardscom/drc/Agendas.php then choose the appropriate meeting date, or by contacting the Office of the Municipal Clerk at 902.490.4210 or fax 902.490.4208.

Report Prepared by: Richard Harvey, Major Projects Planner, 902.490.6495

Original Signed

Report Approved by: Kelly Denty, Manager of Development Approvals, 902.490.6100



Map 1 - Location and Zoning

5161-5175 South Street
Halifax

HALIFAX

Subject Site

Registered Heritage Properties

Downtown Halifax
Land Use By-Law Area

Zone

DH-1 Downtown Halifax
ICO Institutional, Cultural and Open Space

0 20 40 m

This map is an unofficial reproduction of a portion of the Zoning Map for the plan area indicated.

The accuracy of any representation on this plan is not guaranteed.

4 February 2015 | Case 19725 | T:\work\planning\Casemaps\DHFX\19725\ (AKT)

WM FARES
GROUP

SOUTH & HOLLIS

MIXED USE DEVELOPMENT
ISSUED FOR SITE PLAN APPROVAL
APPLICATION: 12 JAN 2015

SITE STATISTICS

PROPERTY AREA	14 720 SF
BUILDING FOOTPRINT	11 536 SF
PAVING @ GRADE	341 SF
AMENITY LEVEL 100	530 SF
UNDERGROUND PARKING SPACES	66
BICYLCE PARKING SPACES	40
CLASS A (INSIDE)	30
CLASS B (OUTSIDE)	10

UNIT COUNT					
LEVEL (AREA SF)	BCH	1 BDR	1 BDR+DEN	2 BDR	COMM. (AREA)
100 (11 536)	-	-	-	-	5 624 SF
200 (12 230)	1	2	4	4	-
300 (11 930)	1	2	4	4	-
400 (11 975)	1	2	4	4	-
500 (11 975)	1	2	4	4	-
600 (11 925)	1	2	4	4	-
700 (11 625)	-	1	2	4	-
PENTHOUSE (7 475)	-	-	-	1	-
SUBTOTAL	5 (8%)	11 (17%)	22 (35%)	25 (40%)	
GRAND TOTAL	63 UNITS				

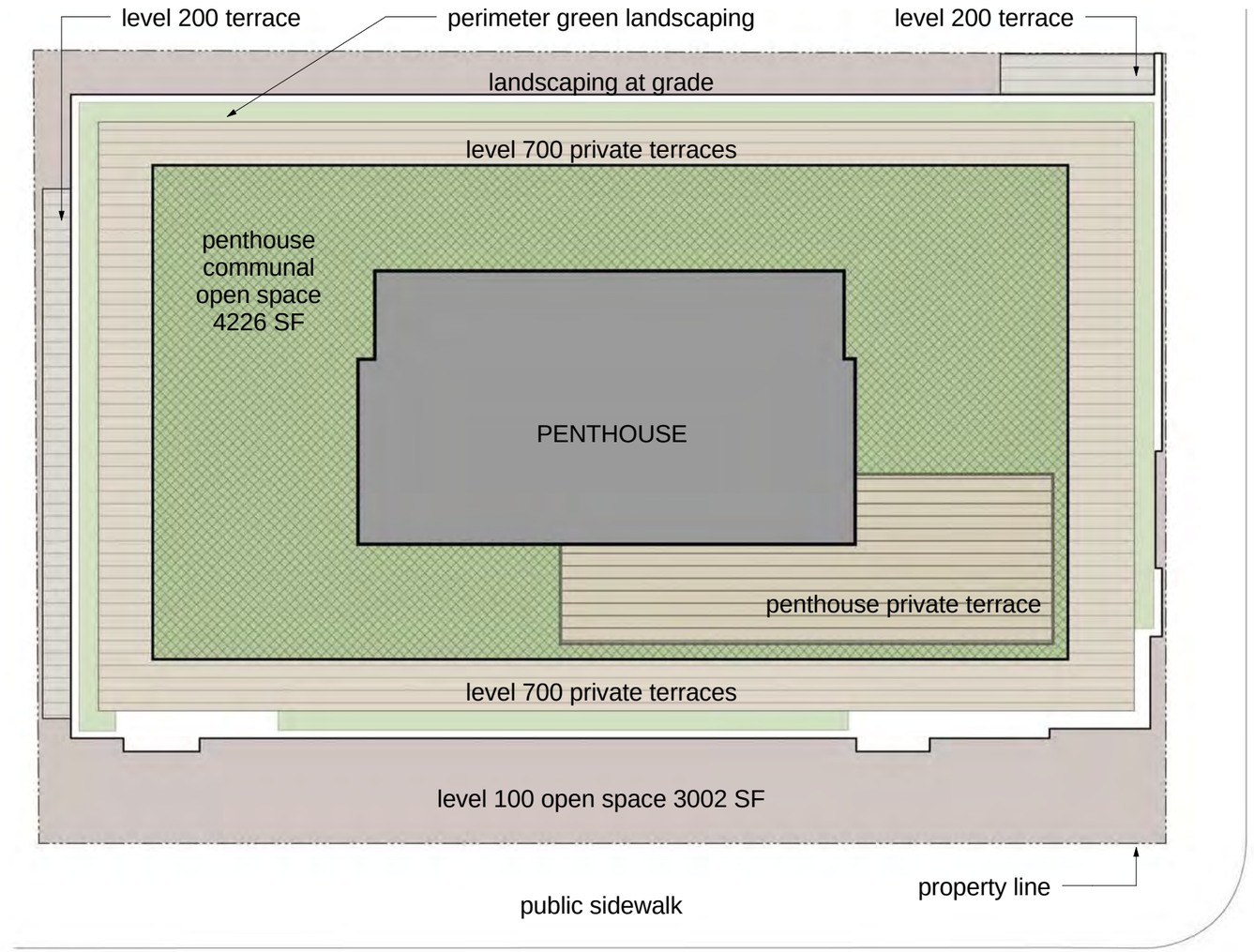
LANDSCAPE OPEN SPACE REQUIREMENTS

MIN. REQUIREMENT:	7628 SF (121.09 SF X 63 units)
LEVEL 100 OPEN SPACE AREA:	3002 SF
PENTHOUSE OPEN SPACE AREA:	4226 SF
TOTAL OPEN SPACE AREA:	7228 SF

A 10% VARIANCE IS REQUESTED AS PERMITED
BY SECTION 3.6.12 OF THE S-1 DESIGN MANUAL

DENSITY CALCULATIONS

BACH	(5 UNITS) x (1 PERSON)	= 5 PEOPLE
1 BDR	(38 UNITS) x (2 PERSONS)	= 76 PEOPLE
2 BDR	(20 UNITS) x (2.25 PERSONS)	= 45 PEOPLE
TOTAL		126 PEOPLE



SOUTH & HOLLIS	Data Table & Key Plan	SCALE: NTS DATE: 12 January 2015		WM FARES GROUP

NOTE: BLOCK GP-1 PID'S TO BE CONSOLIDATED PRIOR TO BUILDING PERMIT APPLICATION.

EXISTING 3 STOREY BUILDING

PARCEL ASE-1 [ACCESS AND SERVICE EASEMENT]

BIKE POSTS

PROPERTY LINE

5'-6"

PID 00092742

VEHICULAR ENTRANCE

19'-0"

HOLLIS STREET

BLOCK GP-1 (14, 720 SF)
PID'S: 00092726
00092718
40420127
40420135
00092700

EXISTING BUILDING TO BE DEMOLISHED

COMMERCIAL ENTRANCE

CURB CUT

PID 00092734

CANOPY ABOVE

PROPOSED BUILDING
±11,473 SF
[78% LOT COVERAGE]

COMMERCIAL ENTRANCE

10'-9"

20'-0"

6'-11"

82'-11"

EXISTING 3 STOREY BUILDING

EXISTING GRAVEL PARKING LOT

CANOPY ABOVE

PRIMARY RESIDENTIAL ENTRANCE

COMMERCIAL ENTRANCE

COMMERCIAL ENTRANCE

COMMERCIAL ENTRANCE

COMMERCIAL ENTRANCE

COMMERCIAL ENTRANCE

EXISTING CURB

PROPERTY LINE

FUTURE POTENTIAL CURB (SUBJECT TO HRM APPROVAL)

13'-5"

EXISTING BUILDING TO BE DEMOLISHED

PROPERTY LINE

13'-6"

PLANTERS

VARIED PAVING

EXISTING CURB CUT

CURB

SOUTH STREET

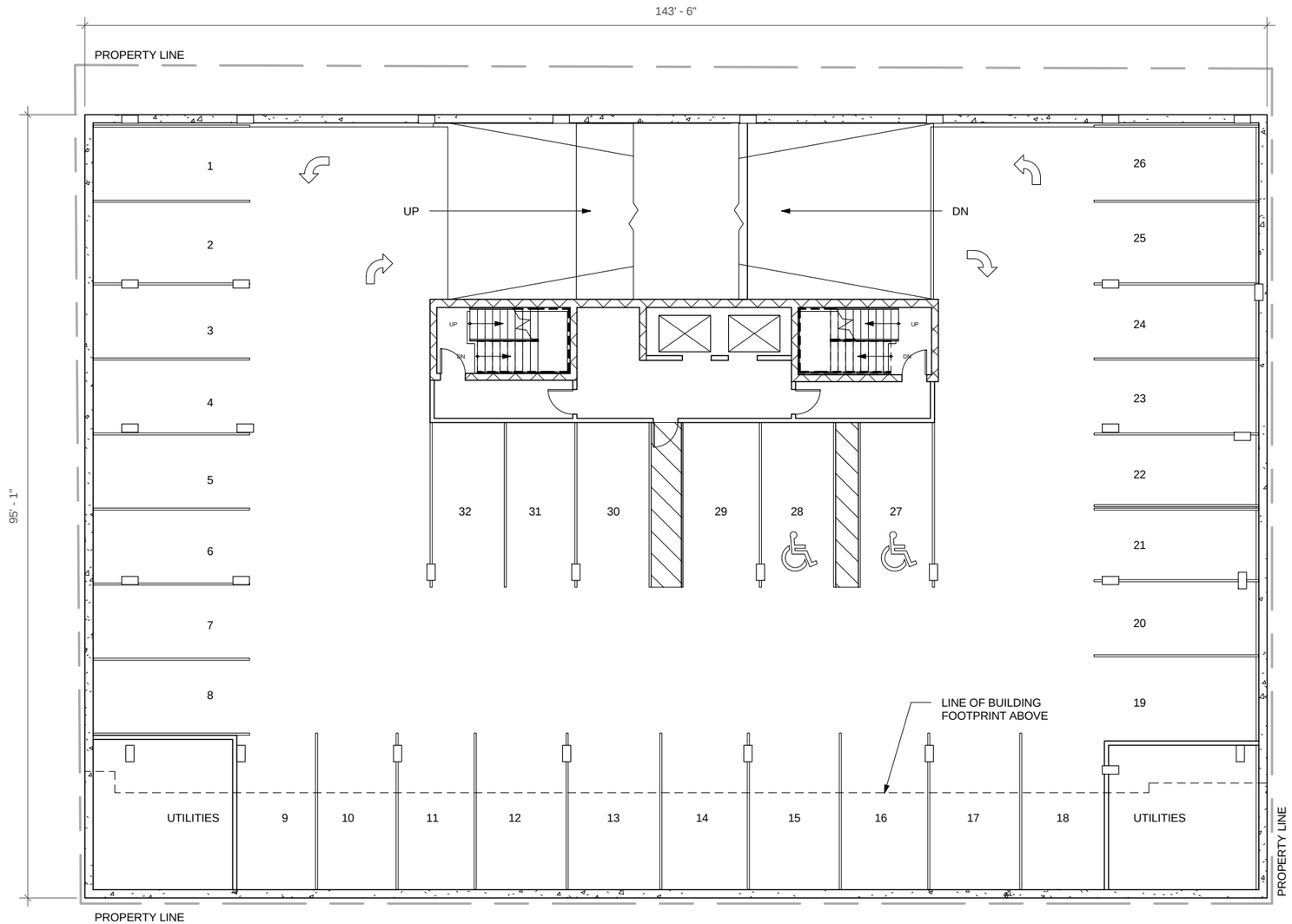
6"

143'-7"

6"

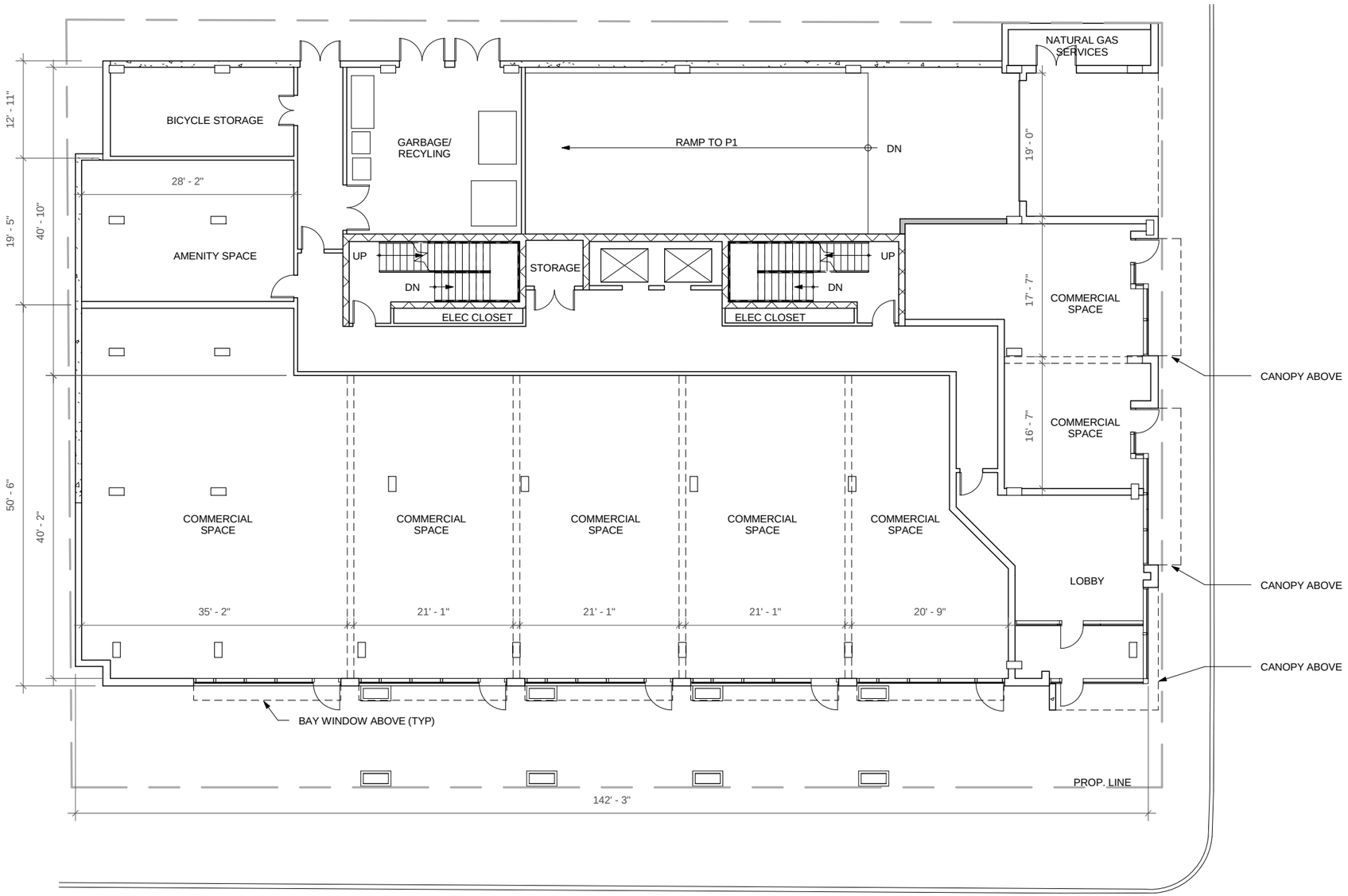
NOTE: PAVING AND LANDSCAPING ELEMENTS OUTSIDE OF PROPERTY LINE SUBJECT TO CHANGE UPON PROJECT DESIGN DEVELOPMENT AND HRM APPROVAL.

SOUTH & HOLLIS	Siteplan/Landscape Plan	SCALE: 1/16" = 1'-0" DATE: 12 JANUARY 2015		WM FARES GROUP	SDP



P1 PARKING TOTAL:	32
P2 PARKING TOTAL:	34
CAR PARKING TOTAL:	66
BICYCLE PARKING:	
CLASS A (INSIDE):	30

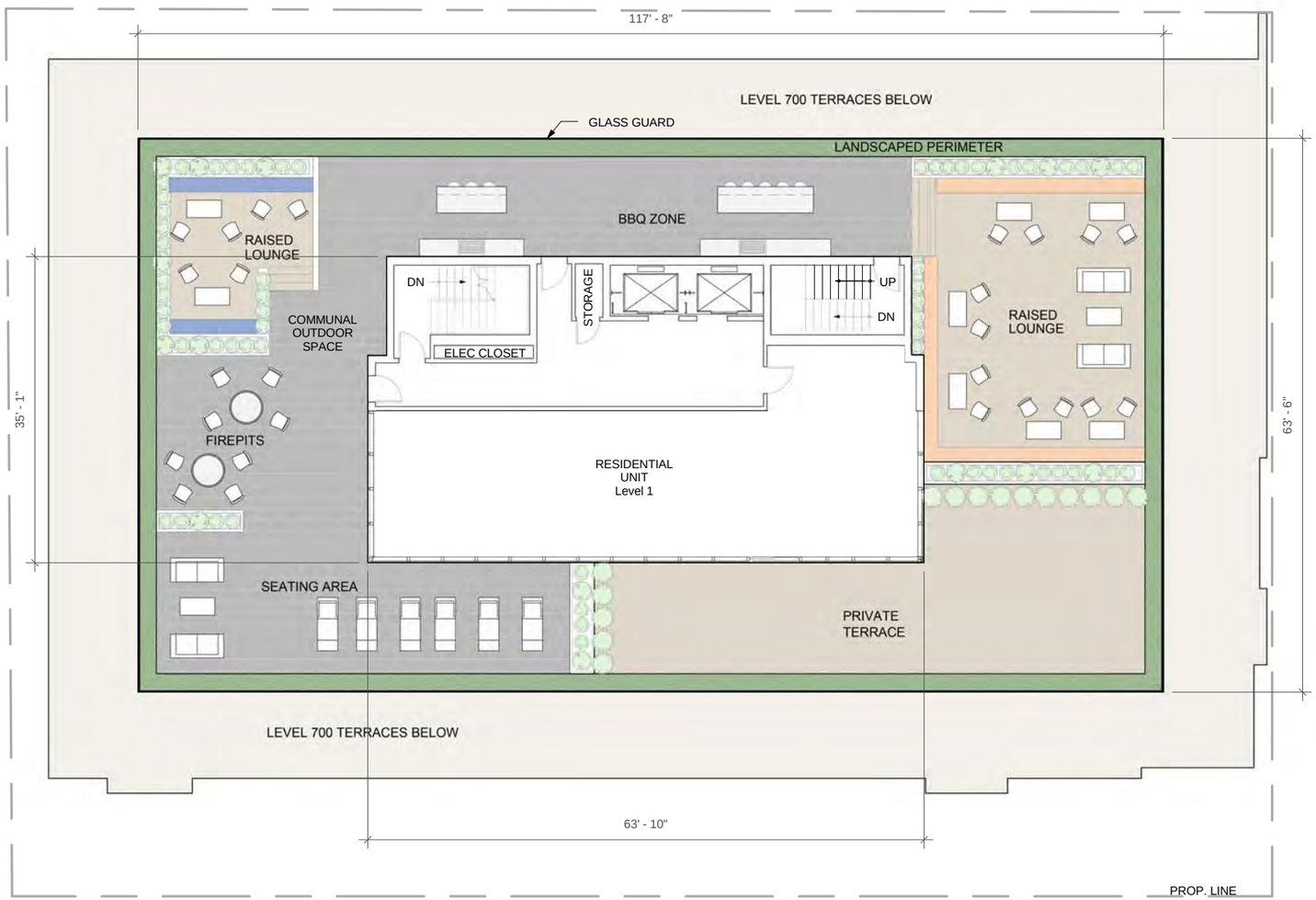
SOUTH & HOLLIS	Typ. Parking Level	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A1



SOUTH & HOLLIS	Ground Floor Plan	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A2

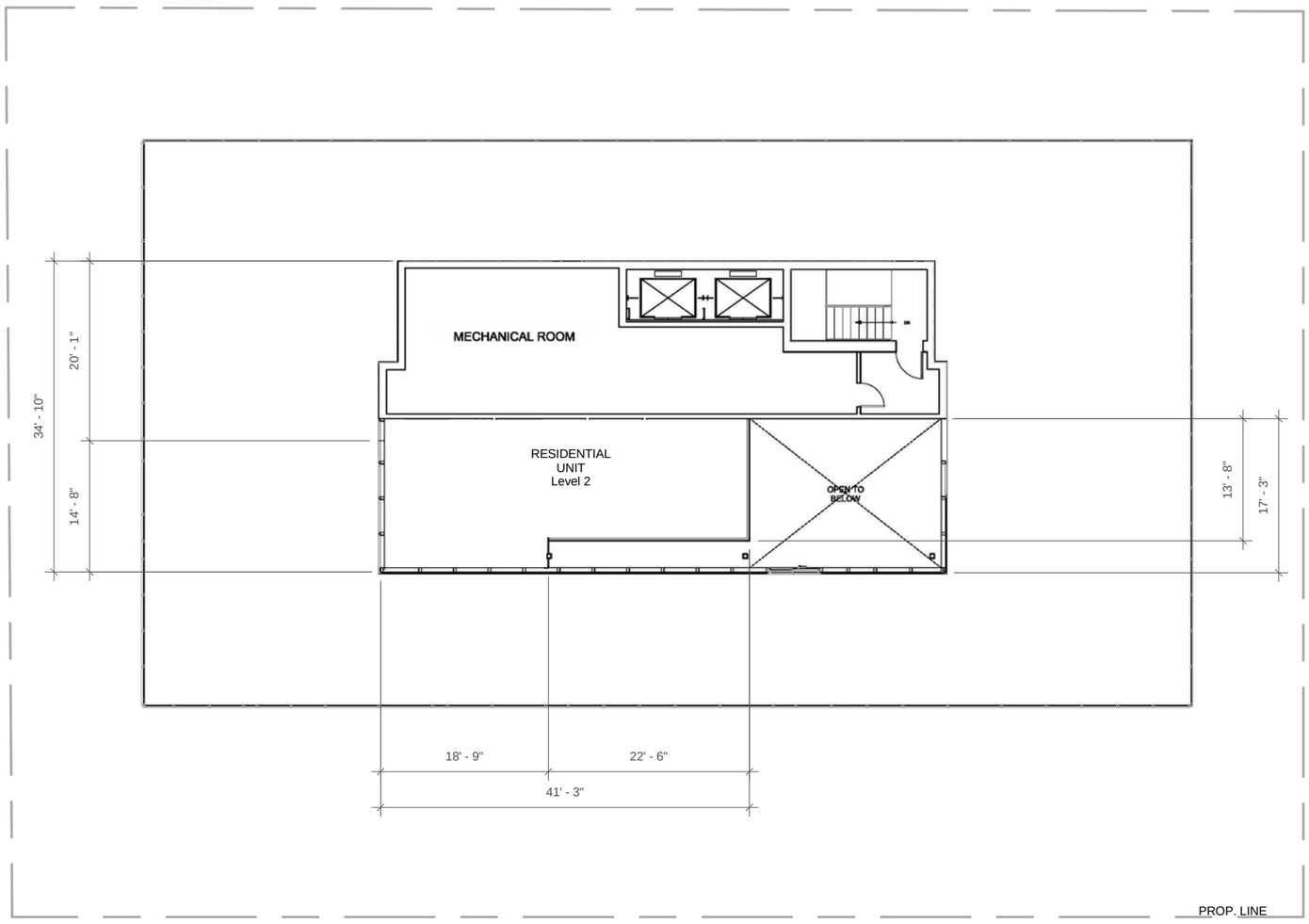
SOUTH & HOLLIS	Typical Floor Plan Levels 200-600	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A3

SOUTH & HOLLIS	Level 700 Floor Plan	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A4

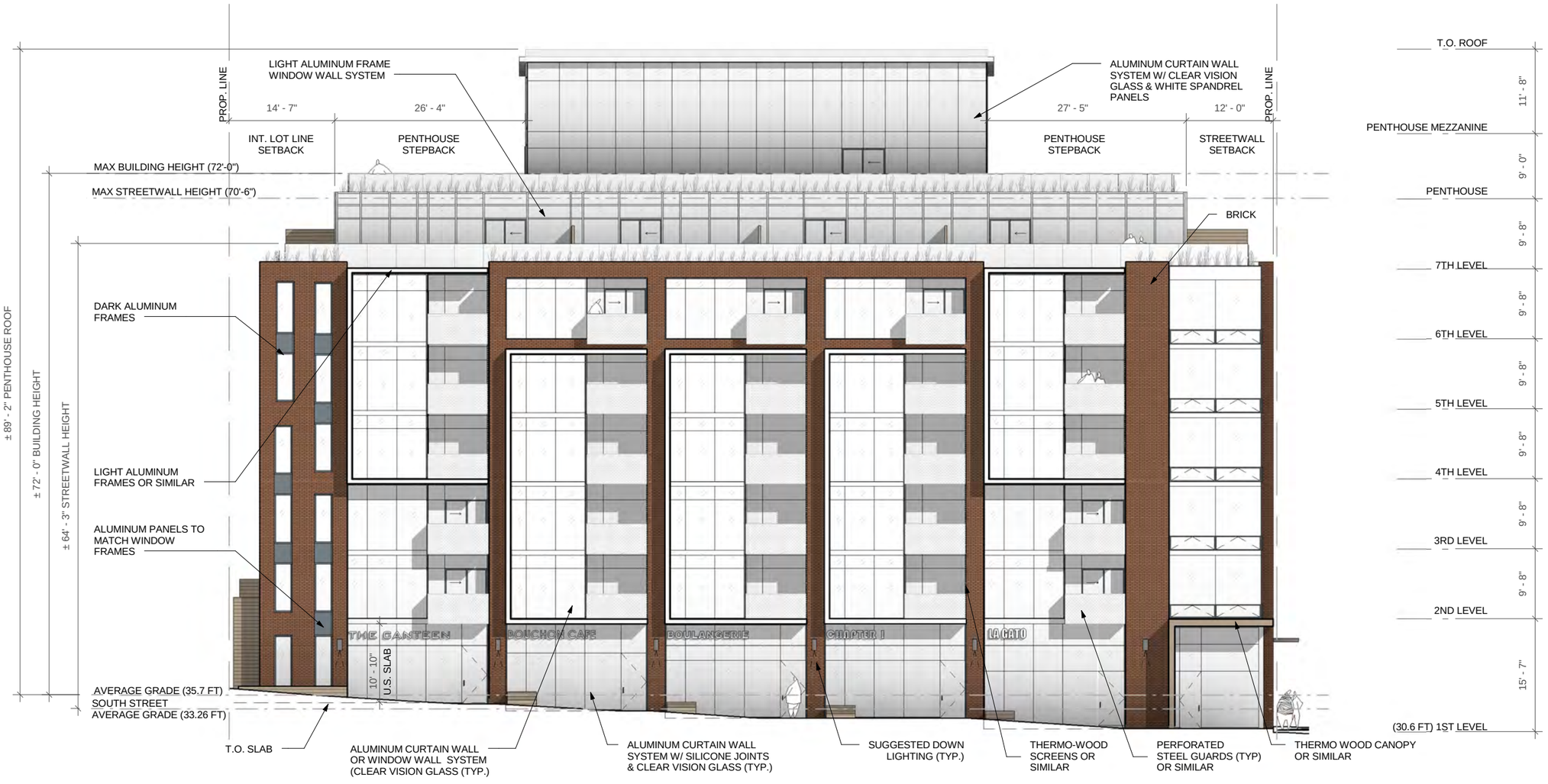


NOTE: LANDSCAPING ELEMENTS ARE SUBJECT TO CHANGE UPON PROJECT DESIGN DEVELOPMENT AND HRM APPROVAL.

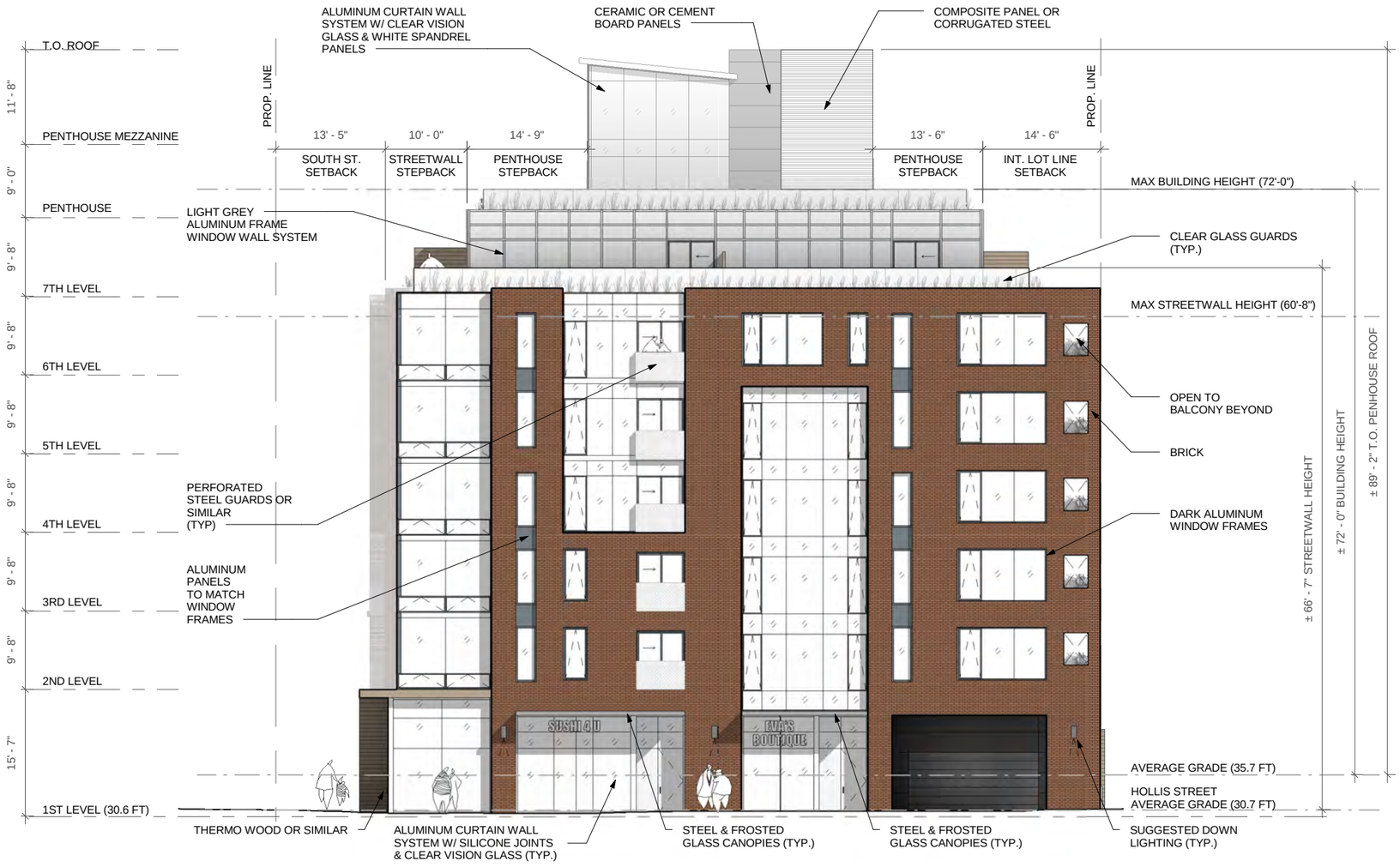
SOUTH & HOLLIS	Penthouse Level Floor Plan & Rooftop Open Space Plan	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A5



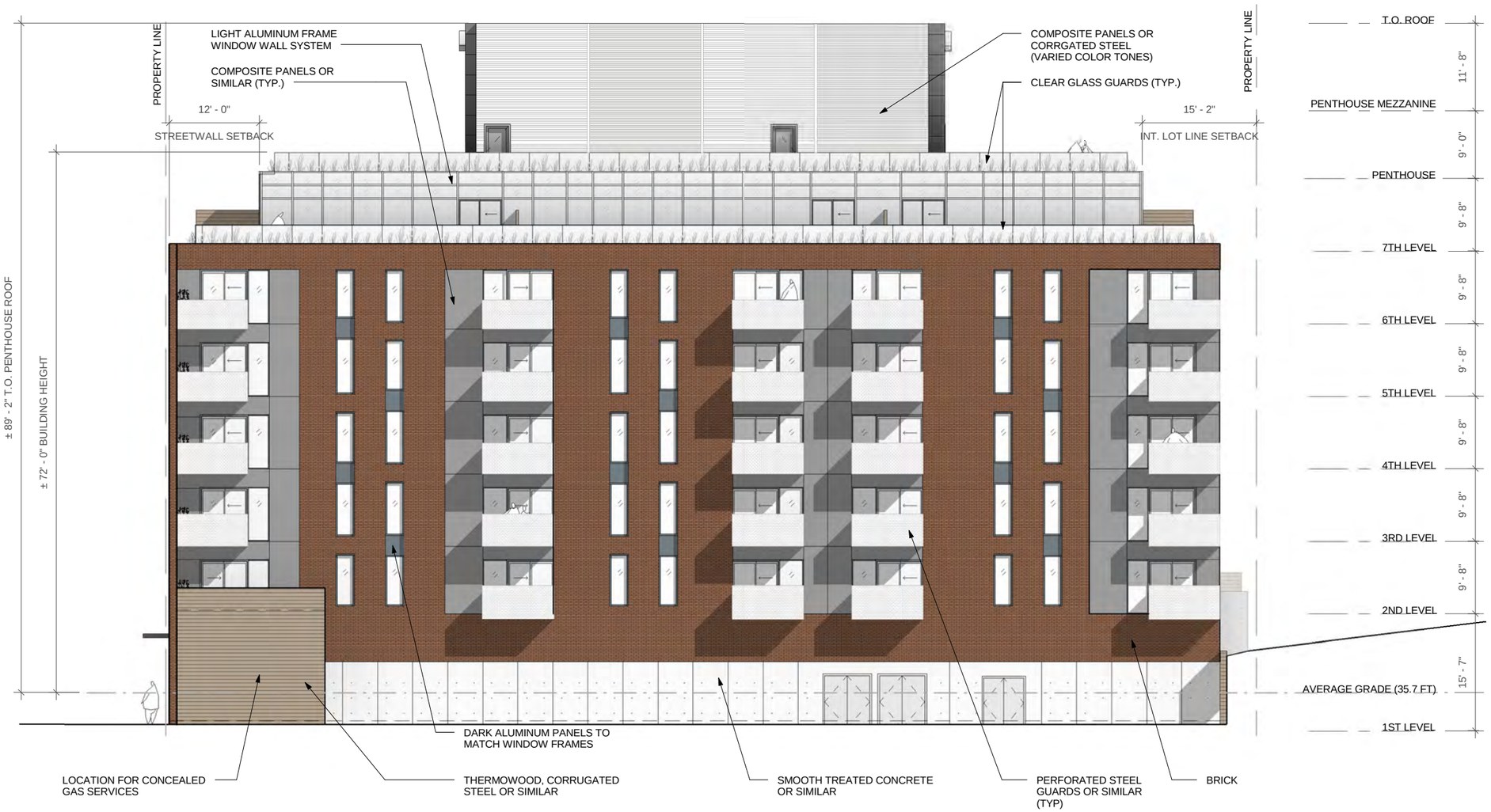
SOUTH & HOLLIS	Penthouse Level Mezzanine & Mechanical Room	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A6



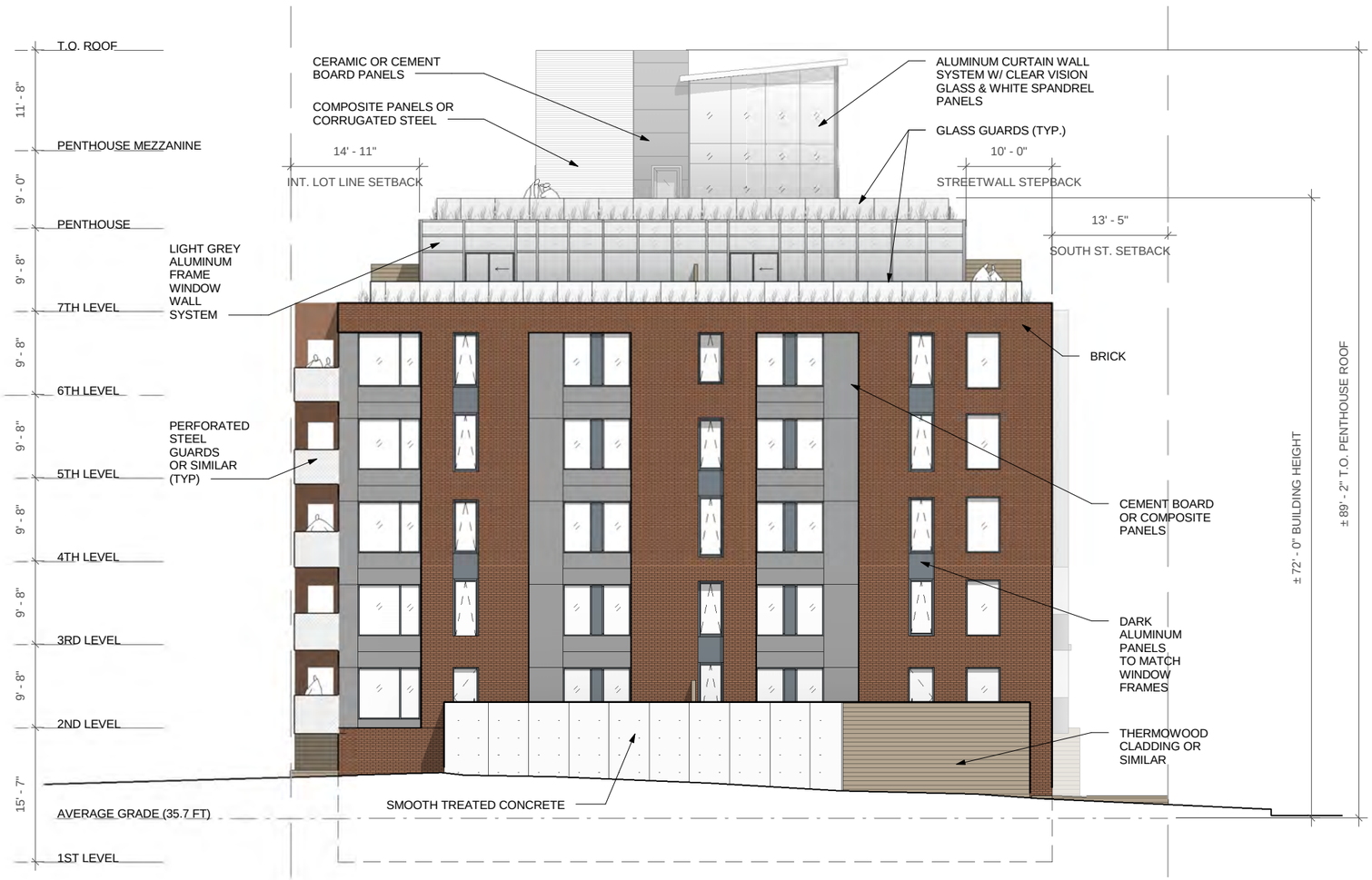
SOUTH & HOLLIS	South Elevation	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A7



SOUTH & HOLLIS	East Elevation	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A8



SOUTH & HOLLIS	North Elevation	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A9



SOUTH & HOLLIS	West Elevation	SCALE: 1/16" = 1'-0" DATE: 12 January 2015		WM FARES GROUP	A10

Attachment B - Design Rationale

SOUTH & HOLLIS MIXED USE DEVELOPMENT

DESIGN RATIONALE

PRESENTED BY WM FARES GROUP & REIGN ARCHITECTS

09 JANUARY 2015

PROJECT BRIEF

The subject property is approximately 14,700 square feet in area and located at the corner of South and Hollis Street [Block GP-1]. The site is adjacent to a 3-storey Victorian multi-unit building to the West, and an access and service easement [Parcel ASE-1] to the North. The majority of the site is currently vacant due to a recent block fire, although one building remains at the West boundary which is subject for demolition as part of this development proposal.

The site location by virtue is a significant civic corner due to the immediate proximity to the Westin Hotel, VIA Rail Station, and Cornwallis Park; a subject site for future revitalization as set out by the Capital District Urban Design Study. The largest street frontage is on South Street, a Primary Commercial Street as outlined in Map 3 of the LUB which will be subject to increased pedestrian activity as the precinct develops.

The proposed 7 storey + penthouse building is comprised of 2 levels of underground parking, 63 residential units and over 5600 square feet of active commercial space at grade in compliance with the Primary Commercial Street designation. Ground floor landscaping ensures adequate space and quality paving for patio spillout during summer months. Furthermore, the building incorporates a fully landscaped rooftop with active programing designed to be engaged by residents.

DOWNTOWN HALIFAX LAND USE BY-LAW CRITERIA

The property is designated under Downtown Halifax Zone (DH-1) as per Map 1.

The property is situated within Precinct 2: Barrington Street South as per Map 2.

The property borders a pedestrian orientated streetscape along South Street as per Map 3.

The property has a maximum pre-bonus height of 22 metres (72 feet).

The property has a Streetwall setback of 4.0 metres along South Street; and a 0-0.4 metre setback along Hollis Street.

The property has a maximum Streetwall height of 21.5 metres (70.53 feet) along South Street; and 18.5 metres (60.69 feet) as per Map 7.

SCHEDULE S-1 DESIGN MANUAL RELEVANT OBJECTIVES

2.2 PRECINCT 2 BARRINGTON STREET SOUTH

2.2(b) *Ensure that buildings create an animated streetscape through active ground floor uses and pedestrian scaled design features.*

The proposed ground floor use is anticipated for multiple retail and restaurant use with 5 entrances along South Street, and 2 entrances along Hollis Street.

2.2(d) New development shall appropriately frame Cornwallis Park and respect the train station as a historic landmark.

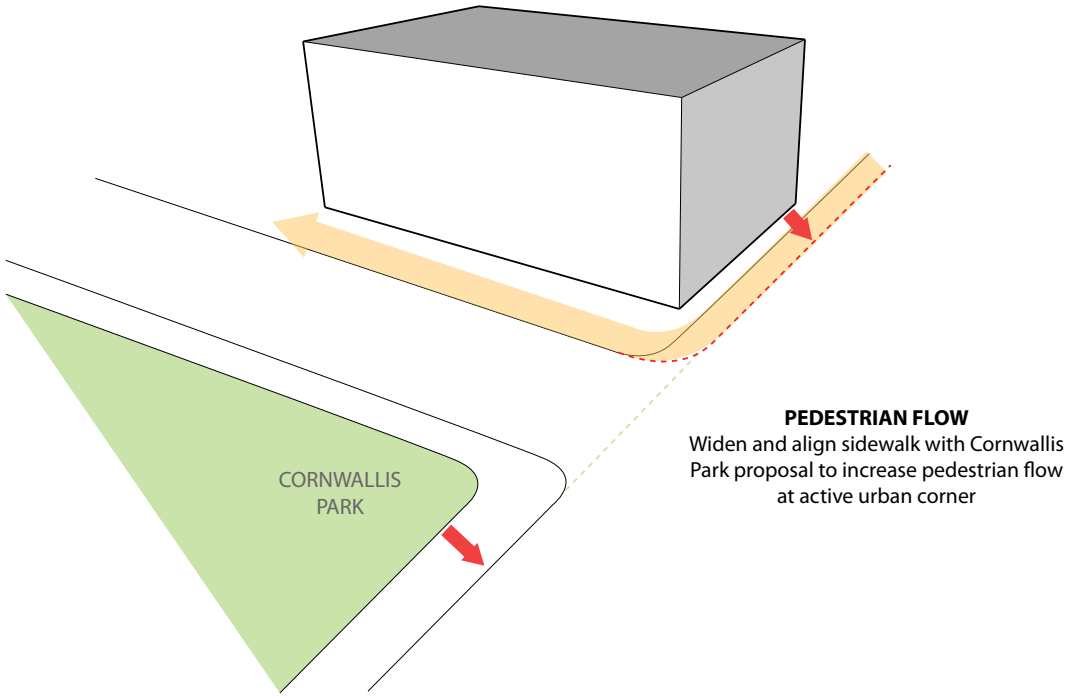
The proposed building mass takes up the full lot width along South Street, with a streetwall height of approximately 64 feet. The building form also includes undulating bay windows to animate the park's urban edge.

2.2(f) Improve the pedestrian environment in the public realm through a program of streetscape improvements as previously endorsed by Council.

The proposal suggests widening the sidewalk along Hollis Street to increase pedestrian flow on what would rather be a narrow sidewalk terminating at active civic corner. Ideally, the proposed sidewalk width would correspond with the Cornwallis Park Renewal Project.

The landscape design suggests high-quality modern pavers, new trees (within the right-of-way, and planters to define south facing patio zones.

Landscaping components within the right-of-way, including enlargement of the sidewalk along Hollis Street, does not fall within the jurisdiction of the Site Plan Approval Process. Therefore public improvements will be negotiated and discussed with Development Engineering as the project develops and move forward.



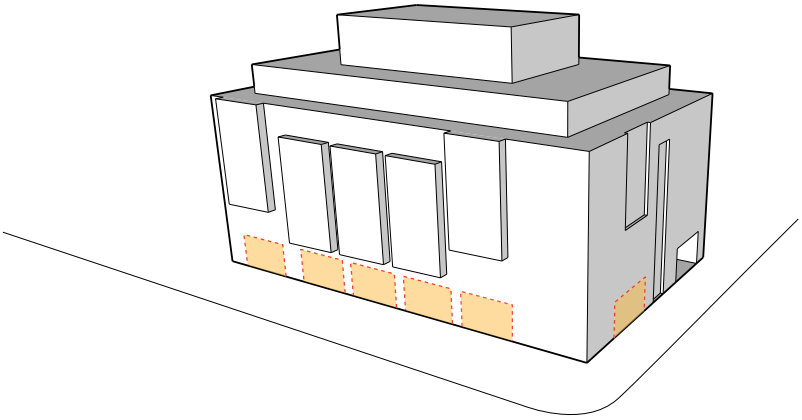
2.2(g) Focus pedestrian activities at sidewalk level through the provision of weather protected sidewalks using well-designed canopies and awnings.

The proposed building includes large canopies of steel and frosted glass that overhang over Hollis Street sidewalk. The primary entrance for residents the corner of the building also includes a modern wood-clad canopy that wraps the corner. Bay windows along South Street double as canopies for weather protection.

3.1.1 THE STREETWALL | PEDESTRIAN ORIENTED COMMERCIAL SPACE

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

Commercial openings at grade correspond with vertical rhythms established by bay windows allowing for multiple storefront openings on South Street. A similar language has also been established along Hollis Street.



COMMERCIAL GRADE
Establish commercial fabric at grade by introducing large openings

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

Shop-front openings have been allocated along South Street. Similar shop front openings are addressed along Hollis Street. Each opening is approximately 19 feet wide, and covers over 76% of the ground floor surface area.

3.1.1(c) Frequent entries.

The proposed building has a total of 5 commercial entries along South Street and 2 along Hollis street. The primary entrance for the residents of the building is reserved at the site's corner

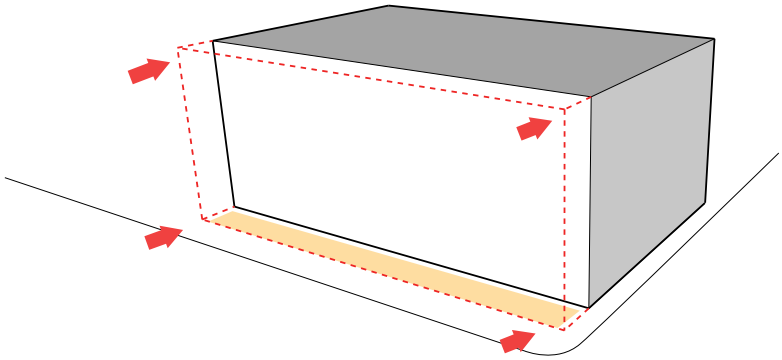
3.1.1(d) Protection of pedestrians from the elements with awnings and canopies is required along the pedestrian-oriented commercial frontages shown on Map 3, and is encouraged elsewhere throughout the downtown.

See note 2.2(g)

3.1.1(e) Patios and other spill-out activity is permitted and encouraged where adequate width for pedestrian passage is maintained.

Patio zones have been allocated within the 4 metre streetwall setback requirement along South Street. Planters and varied paving within the landscape design help define one patio space from the next.

3.1.2 THE STREETWALL | STREETWALL SETBACK



SETBACK
Introduce South Street 4m Setback.
Create Retail Patio Zone.

3.1.2(a) Minimal to no Setback (0-1.5m): 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..

The building has a minimal setback at Hollis Street that will potentially serve as a datum and president for future neighboring developments as a means hold and define the urban edge.

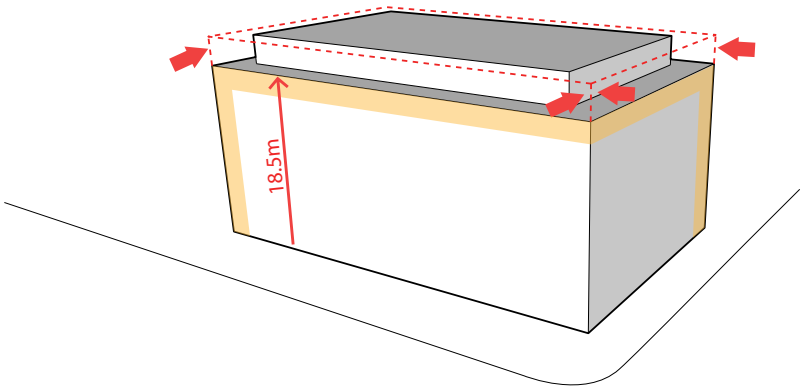
3.1.2(c) Institutional and Parkfront Setbacks (4m+): Corresponds to the generous landscaped setbacks generally associated with civic landmarks and institutional uses. Similar setbacks designed as landscaped or hardscaped public amenity areas may be considered where new public uses or cultural attractions are proposed along any downtown street. Also corresponds to building frontages on key urban parks and squares where an opportunity exists to provide a broader sidewalk to enable special streetscape treatments and spill out activity such as sidewalk patios.

The building is set-back along South Street 4m as set out by Map 6 of the LUB. Introducing a larger setback along South Street naturally creates a grander commercial streetscape with an active spill out zone for patios. As such, landscaping at grade becomes critical in articulating the public realm. The proposal suggests a continuous hardscape of durable pavers. Varied pavers are coupled with planters and new trees to define outdoor ‘rooms’. Ultimately, the developer and prime consultant will enter into discussions with HRM to ensure landscape design continuity within the surrounding urban block facing Cornwallis Park.

3.1.3 THE STREETWALL | STREETWALL HEIGHT

…generally 15.5m, 17m or 18.5m. Consistent with the principle of creating strong edges to major public open spaces, a streetwall height of 21.5m is permitted around the perimeter of Cornwallis Park.

Although a streetwall height of 21.5m is permitted along South Street (facing Cornwallis Park) the design has opted to keep a continuous streetwall height along both urban streets due to overall building mass and balanced proportions.



THE STREETWALL
Establish top level stepbacks and create continuous streetwall height.

3.2.1 DESIGN OF STREETWALL

3.2.2(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.

The proposed building will be the first new development along South Street to foster the 'Primary Commercial Fabric' as designated by Map 3. The design seeks to establish a precedent for future developments facing Cornwallis Park as an active civic promenade with multiple retail fronts defined by a rhythmic streetwall.

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

The building mass occupies full frontages at both South and Hollis Street.

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

The governing design strategy for this building is to use true natural materials that relate to the surrounding context. As such, clay brick has been selected as the primary material for the building. The brick will be detailed in a contemporary clean-line fashion with a smooth finish and matching motor colour. Glass and wood are secondary materials that are inserted and juxtaposed with the clay brick.

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

All glazed openings within the streetwall are clear vision glass to provide visual connection between retail spaces and pedestrian traffic. Bay windows have been introduced along South Street to maximize resident views to the park.

3.2.2(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.

All vents and mechanical exhaust have been allocated away from the primary streets and positioned in inconspicuous locations adjacent to the North service easement [Parcel ASE-1]. Most services will be internalized and located below grade, thus no meters will be visible. A concealed alcove near the vehicular entrance has been allocated for Natural Gas Services to hide meters and unsightly mechanical equipment.

3.2.2 BUILDING ORIENTATION & PLACEMENT

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

Architectural and urban design strategies are set in place to create an uninterrupted retail fabric along South Street. As such, the residential entrance has been reserved at the corner of the site. Celebrating the entrance at the building corner will also enhance an promote an increased amount of pedestrian traffic that will intern support and animate the site.

3.2.3 RETAIL USES

3.2.3(a) All mandatory retail frontages (Map 3 of Land Use By-law) should have retail uses at-grade with a minimum 75% glazing to achieve maximum visual transparency and animation.

See note 3.1.1(b)

3.2.3(b) Weather protection for pedestrians through the use of well-designed awnings and canopies is required along mandatory retail frontages (Map 3) and is strongly encouraged in all other areas.

See note 2.2(g)

3.2.3(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.

An increase in grade is evident along South Street. Therefore ground floor ceiling height is maximized and the ground floor slab steps accordingly to suit the change in grade.

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

The intent is for all commercial signs are to be modest extruded type fonts attached to either the underside of bay widow structures or directly on the glass curtain wall system.

3.2.4 RESIDENTIAL USES

3.2.4(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.

The residential entrance and lobby at the civic corner are defined and articulated by a warm wood-clad canopy that is coupled and unified with a vertical separation screen. The building sign and civic address may be integrated within the wood-clad structure.

3.2.4(d) Units with multiple bedrooms (2 and 3 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.

All 2-bedroom units throughout the building have direct access to one, if not two private balconies and or terraces. Furthermore, a fully landscaped rooftop has been allocated for building residents.

3.2.5 SLOPING CONDITIONS

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

Refer to note 3.2.3(f) and Requested Variance Report.

3.2.5(c) Provide windows, doors and other design articulation along facades; blank walls are not permitted.

No blank walls have been situated along active pedestrian streetscapes.

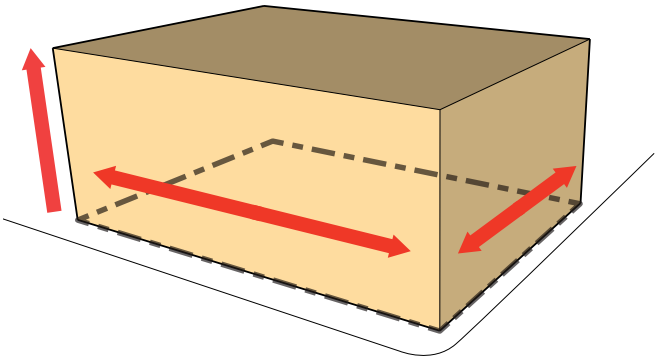
3.3 BUILDING DESIGN

3.3.1 Building Articulation

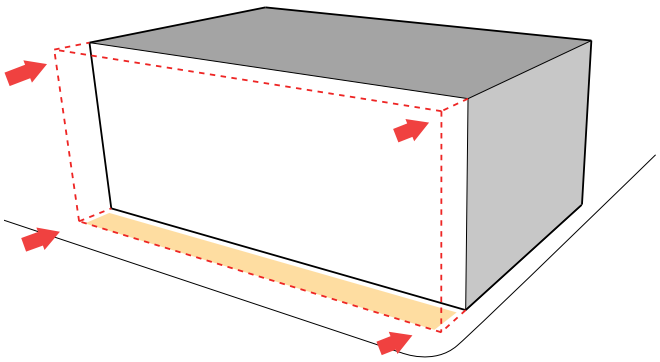
The proposed building utilizes full street frontages, with a matched streetwall height at both streets as a conscious effort to retain a notion of urban continuity around the corner. Above the streetwall, the building steps back to form the uppermost level with a total building height of 21.2 metres (72 feet). By virtue of the top level stepback, generous terraces are formed, with optimal views to both the harbour and Cornwallis Park. The Penthouse Level occupies 30% of the rooftop, and houses a prime 2-bedroom unit, mechanical room, and elevator shaft equipment.

The built mass of the proposal responds and stays true to the uniform nature of brick as a primary building material. As such, the base and middle portion of the built mass (streetwall) is manipulated by a series of glazed ‘additions’ and ‘subtractions’ to establish a contemporary architectural dialogue of material depth. Since there is no building setback at the East property line (Hollis Street), the East façade establishes a series of large vertical ‘subtractions’ to create a void within the built brick mass. Window frames are then recessed within the wall-mass, creating deep window sills that express the brick material to its fullest. By contrast, the South Façade (facing South Street) includes a sequence of well-articulated bay windows that are ‘added’ to the solid brick form. The protruding bay windows and balconies are positioned in a rhythmic fashion to create vertical, narrow proportions. The bay windows govern and align with a series of corresponding ‘subtractions’ that form commercial openings at grade; resulting in a finer-grained pedestrian streetscape experience.

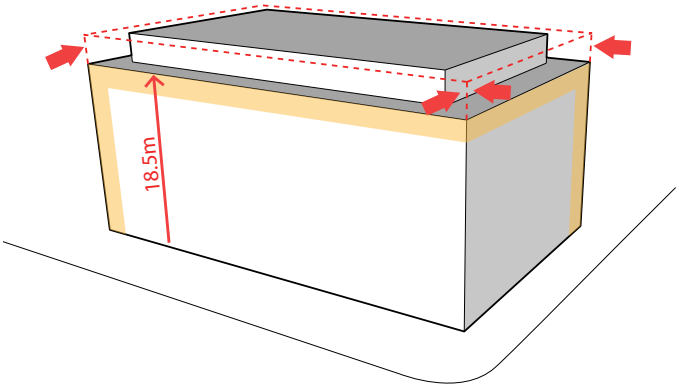
Attachment B - Design Rationale



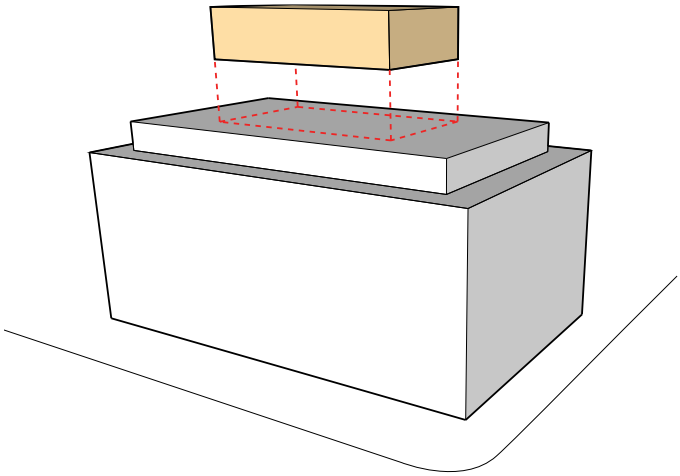
BUILD
Maximize site and built volume to property lines



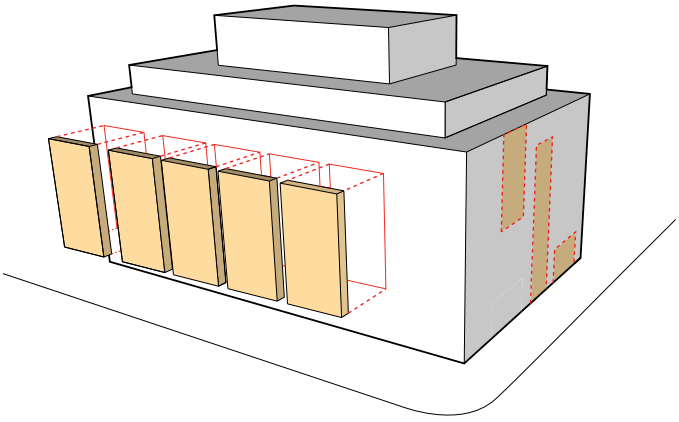
SETBACK
Introduce South Street 4m Setback.



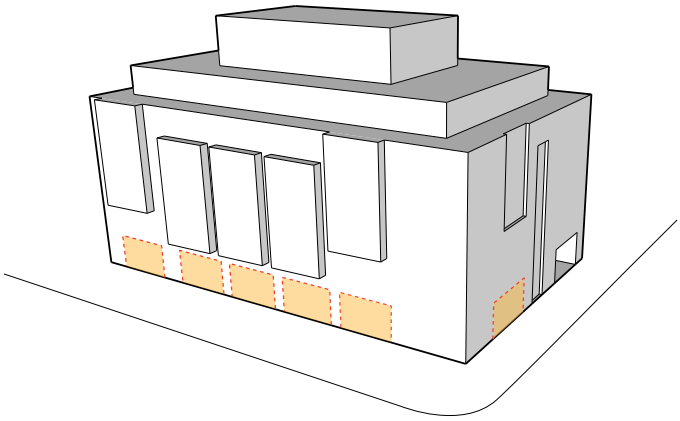
THE STREETWALL
Establish top level stepbacks and create continuous streetwall height.



PENTHOUSE
Add penthouse at 30% of roof area



ADD + SUBTRACT
Add bay windows to built form to create streetscape rhythm and optimize park-views.
Subtract from built form to create facade depth and continue street rhythm.



COMMERCIAL GRADE
Establish commercial fabric at grade by introducing large openings

3.3.2 Materials

Clay brick and glass are the two primary building materials that characterize and define the streetwalls of the proposed building. Although brick may be regarded as a traditional material, it is designed, articulated and detailed in a contemporary manner with no use of large decorative lintels, cornices or window sills to mimic traditional civic buildings. Instead, the building celebrates the brick as a purist and 'classic' material.

All windows frames are of high quality aluminum with a matte or anodized finish. Windows within the streetwall are a charcoal coloured frame, whereas windows at above the 6th level will render matte white or light grey to give the effect of a disappearing mass towards the sky edge.

Wood cladding is utilized as an accent material throughout the building for privacy screens, landscape planters, and terrace guards. This accent material is also emphasized in the building's primary entrance canopy at the building corner.

3.3.3 Entrances

The primary residential entrance is situated and celebrated at the South-East corner. The design is modest, yet distinguishable due to its raised height, projection and wood cladding material. The canopy is fully integrated with a vertical screen that signifies the entrance location. The wood-clad screen and canopy would potentially house lighting, building signage and civic numbers.

3.3.4 Roofline & Roofscapes

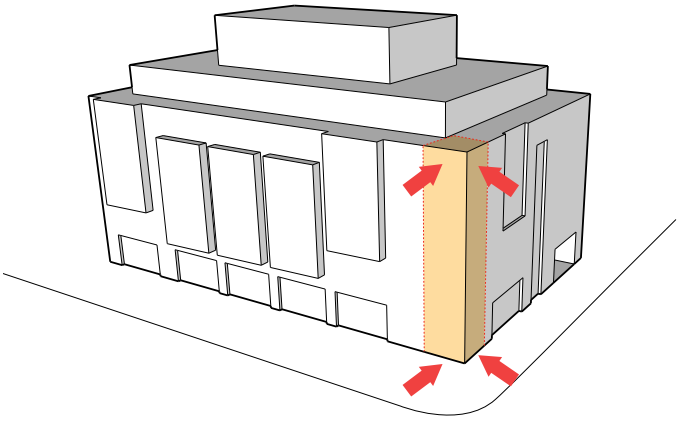
The Mid-rise nature of the building (72 meters in height) will not contribute to the Halifax 'skyline'. More critically, the building by virtue of location is a back-drop to a prominent civic park, thus the building design and roofline acknowledges this significant urban context. The penthouse level takes on two forms. To the north, a square flat-roof structure encloses exit stairs and elevator shafts and other mechanical equipment. To the south, a fully glazed volume houses a 2-bedroom penthouse suite. The roofline of this glazed volume takes on a simple sloped form, which at its highest point, faces Cornwallis Park. This architectural gesture 'opens up' and embraces the adjacent park.

The open rooftop is fully landscaped and programed as outdoor amenity space for all building residents. Several landscape design strategies are put in place to create comfortable outdoor rooms with boundless city and park views. To mitigate the noise and visual privacy between public and private outdoor space, natural landscape buffers are integrated in the roofscape design. Furthermore, glass guards at both the penthouse and 7th level are setback from the built edge, providing space for low-maintenance perennials that add to the overall building articulation and architectural language.

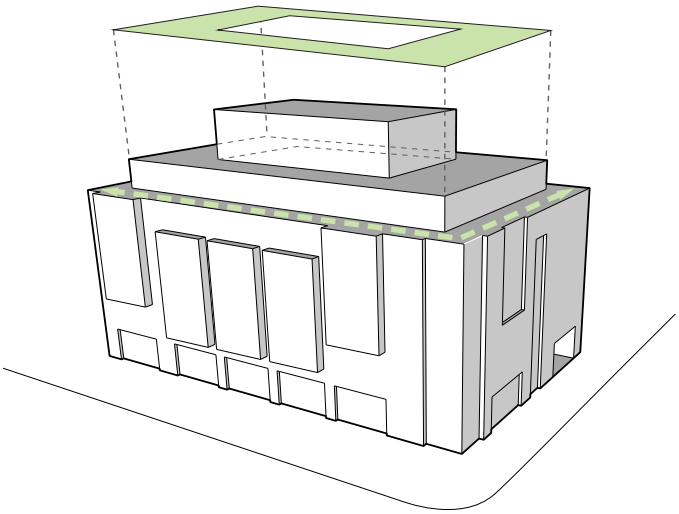
3.4.2 CORNER SITE

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

> The building mass at the corner is slightly recessed to create a subtle yet strong visual prominence. The corner volume is expressed in glass from the ground floor up to the height of the streetwall. This contrasting volume of glass interjects the streetwall mass and delineates a strong civic presence.



CORNER ARTICULATION
Recess building corner to create visual prominence



GREEN
Insert programed landscape space and perimeter greenery

3.5.1 VEHICULAR ACCESS, CIRCULATION, LOADING AND UTILITIES

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

3.5.1(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.

The vehicular and underground parking entrance is located on Hollis street at the North East corner of the site. This optimal location is least disruptive to active pedestrian and commercial fabric at grade. Furthermore, the building design takes full advantage of the adjacent access easement for garbage pick-up and service access.

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

All electrical and mechanical services are internalized or located below grade, thus no meters will be exposed on any street-fronts. A service room just north of the vehicular entrance has been allocated for gas servicing to hide unpleasant gas-lines and meters.

4.1 NEW DEVELOPMENTS IN HERITAGE CONTEXTS

4.1.2. NEW BUILDINGS IN HERITAGE CONTEXTS

The proposed development does not epitomise a false representation of neoclassicism or traditional historic architecture. Rather, the building exemplifies contemporary design strategists that relate to current culture, technology, land-use bylaws, and fundamentals of architectural proportion. The use of clay brick as a primary building material is strategically selected to relate with the existing historic context.

4.1.3. CONTEMPORARY DESIGN

The proposal does not display borrowed volumes from past eras of art and architecture. The design follows clean, simple site lines and built forms governed by land-use by laws and guidelines outlined the Design Manual; resulting in a built form that is appropriately scaled in relation to the immediate context.

4.1.4. MATERIAL PALETTE

As outlined earlier in section 3.3.2, traditional clay brick is applied as a ‘classic’ material yet detailed in a contemporary fashion to form and characterize the urban streetwall. By contrast, contemporary glass openings within the brick streetwall act as a sharp counter-part to the primary brick material.

4.1.5. PROPORTION OF PARTS

The proposed Hollis Street elevation differs from that of South street as it seeks to re-establish a proportional structure and rhythm that not only relates to the abutting heritage property, but future developments along Hollis Street. Thus, the Hollis Street facade exhibits windows of narrow proportions characteristic of nineteenth century buildings. Furthermore, vertical proportions are employed and shifted at a larger scale to form sweeps of fully glazed window walls that align with wider commercial openings at grade.

4.1.6. SOLIDITY VERSUS TRANSPARENCY

The design concept (refer to section 3.3) outlines a series of additions and subjections to a primary ‘solid’ volume characterized by traditional clay brick. The series of additions (bay windows) and subtractions (vertical window walls) can be view as modern interventions to the traditional monolithic volume through the use of contemporary glass. Both bay windows and window walls exhibit vertical proportions at a much larger scale than standard punch windows.

The South Street Facade has a greater transparency ratio to optimize both views to the park and passive solar heating. The Hollis Street elevation exhibits a higher ratio of solid brick as it transitions to the abutting heritage property which is identified by similar ratios and rhythms.

4.1.7. DETAILING

The proposed building does not utilize false representations of historic ornamentation such has reliefs, cornices, or large window sills. Well designed buildings have always been tied to the architectural principal of proportion and rhythm; not a modern concept, but in fact fundamental in it’s architectural study and application. The facades of the proposed building have undergone a thorough analysis of balancing solid versus void, and it’s resulting rhythm as it relates to the immediate context. The design significance of the building lies in the purity of this fundamental principal, thus all detailing has been left to an absolute minimum to reinforce proportional form, edges, alignments and volumes.

4.3 HERITAGE GUIDELINES FOR ABUTTING DEVELOPMENTS

4.3.1. CORNICE LINE

4.3.1 (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.

The established height of the streetwall does not align with the abutting heritage building as it contravenes with governing land-use bylaw and guiding principals set out by the Design Manual. Furthermore, the abutting 2 storey Heritage Property on Hollis Street (William Annaud House) is not part of a continuous heritage fabric such as those found on Barrington Street, it virtually sands alone. Thus a skewed streetwall datum based on a 2-storey historic building would compromise the overall urban form and jeopardize the immediate context on Hollis Street.

4.3.2. RHYTHM

4.3.2 (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..

The Hollis Street facade is characterized by three bays which form large openings at grade, and ultimately govern an architectural rhythm throughout the facade. The established bays are similar to that of the established commercial opening of the abutting heritage property.

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

The openings at grade are similar in width of that to the abutting heritage property's single storey commercial opening.

4.3.2 (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.

Although the exiting cornice line falls well below the established streetwall datum as set out by the land-use bylaw, the established rhythm is carried throughout the hollis street facade by aligning widow openings with openings at grade. This systematic approach of alignment and rhythm is also evident in the abutting heritage property facade.

4.3.3. GRADE LEVEL HEIGHT AND ARTICULATION

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

The heights of each opening at grade is very similar if not the same as the abutting heritage property. [refer to elevation on page 15]

4.3.3 (b)Maintain other heights and proportions in the first storey...

The following heights and proportions coincide with the abutting heritage property: sign band height, use at grade (commercial), and setback entries.

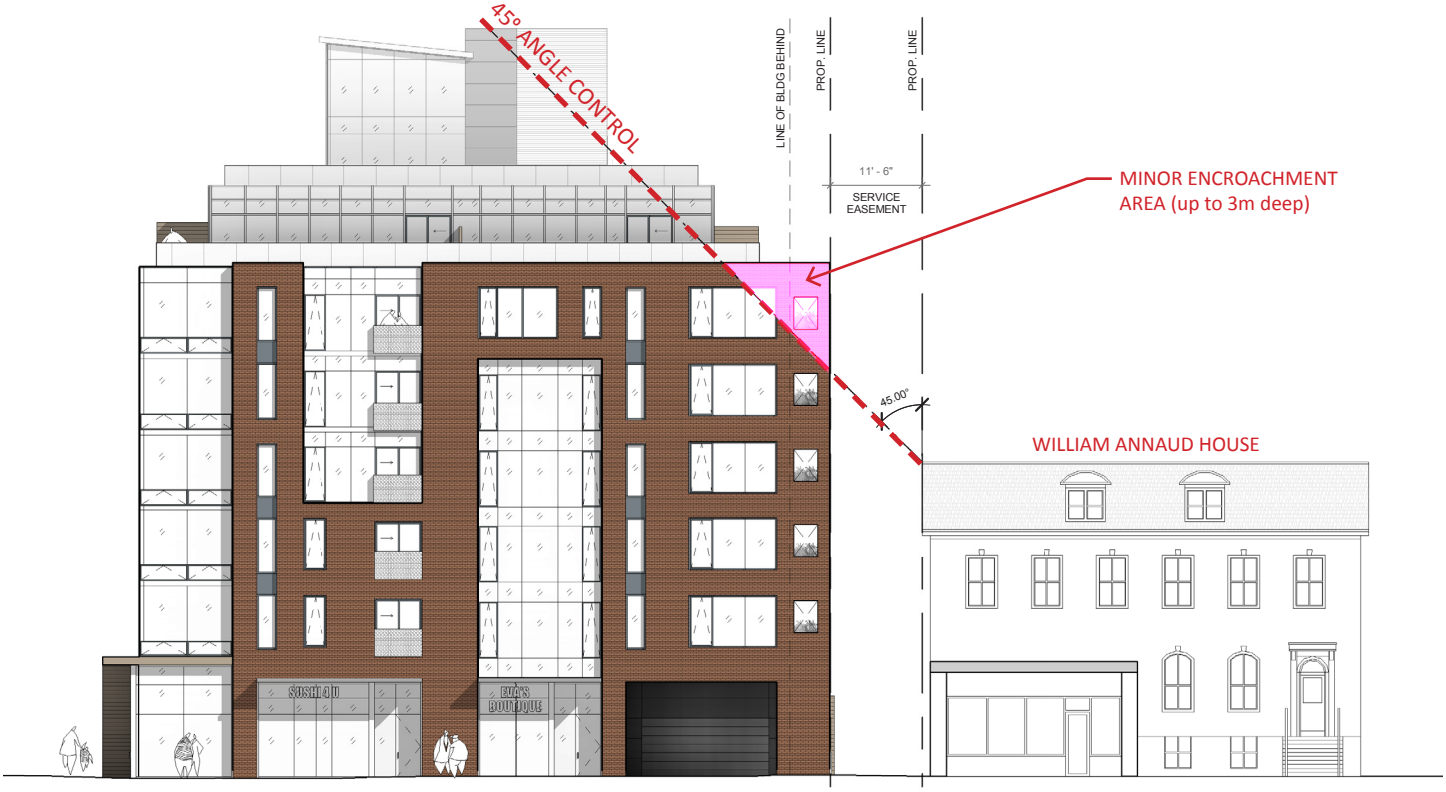
4.3.4. HEIGHT TRANSITION

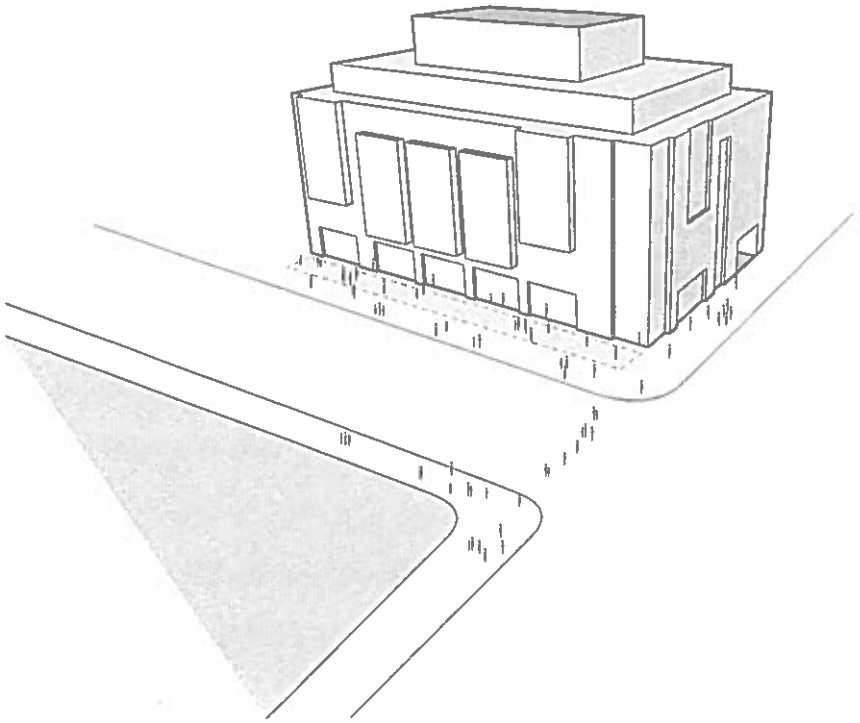
4.3.4. (a) Step back the streetwall of new buildings that are taller than the heritage building to an approximate 45 degree angle plane. This angle plane affects the form of the new building only to the depth of the upper storey stepback plane (i.e. the front-most 3 metres of depth of the building). 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....

The subject property boarders a designated heritage property known as William Annaud House (1226 Hollis Street). Applying a 45 degree angle plane based on the guiding principal above has minimal impact on the proposed building do to the following parameters:

- A service easement exists between the subject property and the heritage property, which naturally creates a 11.5 foot spacial buffer between the heritage building and the proposed building when observed from Hollis Street.
- The proposed building design conforms to LUB requirements and the Design Manual guides whereby the upper-storey stepback at Hollis street (12ft) exceeds the minimum requirement. In addition, the building height does not exceed the maximum parameter; resulting in an appropriately scaled building that does not 'tower-over' the adjacent low-rise heritage building.

The resulting encroachment into the angle plan can be considered minor (see below), and does not merit altering the building form as it contravenes several building design strategies and general urban design principals. Furthermore, the subject site is designated as a Prominent Civic Frontage Site (Map-1 of the Design Manual), thus any compromises to the building's form, proportions, and architectural datums may undermine its governing civic presence.





CONCLUSION

It is evident by the architectural design strategies described above that the proposed development complies with downtown Halifax's Land Use By-Law and Design Manual. (Minor Variances are outlined in the enclosed Requested Variance Report) . As one of the first urban renewal projects within the immediate context, the proposal will trigger new active streetscapes that will animate and engage the civic site through articulated building design and commercial programing at grade. The building also sets a precedent for strong built urban form that begins to 'frame-in' Cornwallis Park.

We thank you for considering this application and look forward to working with HRM staff and the Design Review Committee in the initiation of this exciting project.

original signed

Jacob JeBailey, Architect
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SOUTH & HOLLIS MIXED USE DEVELOPMENT

REQUESTED VARIANCES

PRESENTED BY WM FARES GROUP & REIGN ARCHITECTS

12 JANUARY 2015

Attachment C - Requested Variances

A total of 3 variances are requested in conjunction with Section 3.6 of the Land-Use ByLaw Design Manual (Schedule S-1). Rationales for each variance are listed below.

3.6.3 STREETWALL HEIGHT VARIANCE

3.6.3(a) the streetwall height is consistent with the objectives and guidelines of the Design Manual; and

The proposed streetwall height along South Street is below the maximum permitted streetwall height and is consistent with the LUB and Design Manual Guidelines, as are all upper storey stepbacks.

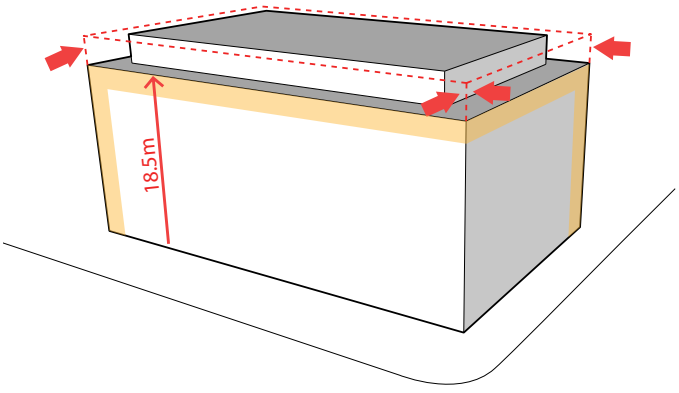
The massing at level 700 steps-back from the streetwall edge as governed by the LUB and Design Manual; giving yield to private landscaped terraces. Glass guards for open terraces are also set back from the top edge of the brick parapet to give room for perimeter landscaping. Therefore the top of streetwall is more intuitively perceived at the height of the brick parapet as opposed to the top of the guard. As such, the requested streetwall height variance on Hollis Street is arguably observed at 41 inches above the permitted maximum. [Refer to elevations below]

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

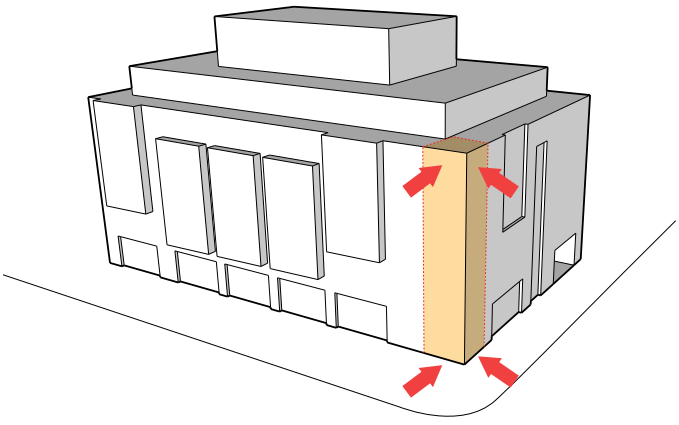
A glass volume is expressed at the building corner to celebrate and create a contemporary civic prominence. Refer to Section 3.4.2 of the Design Rationale

3.6.3(d) where a landmark building element is called for pursuant to the Design Manual.

The subject site is designated as a Prominent Civic Corner (Map 1 of the Design manual). Thus overall architectural form, massing and proportions merits significant visual governance. The design intent is to establish a datum of streetwall height on both streets to balance the overall built form as it is viewed from other landmark sites such as Cornwallis Park, VIA Rail Station and the Westin Hotel. The streetwall datum has been established by the average street grade along South Street and carried through around the corner to Hollis Street. Since a significant change in grade is exhibited along South Street, the established datum line sits higher than the lower differing streetwall height on Hollis Street. [refer to elevations below]



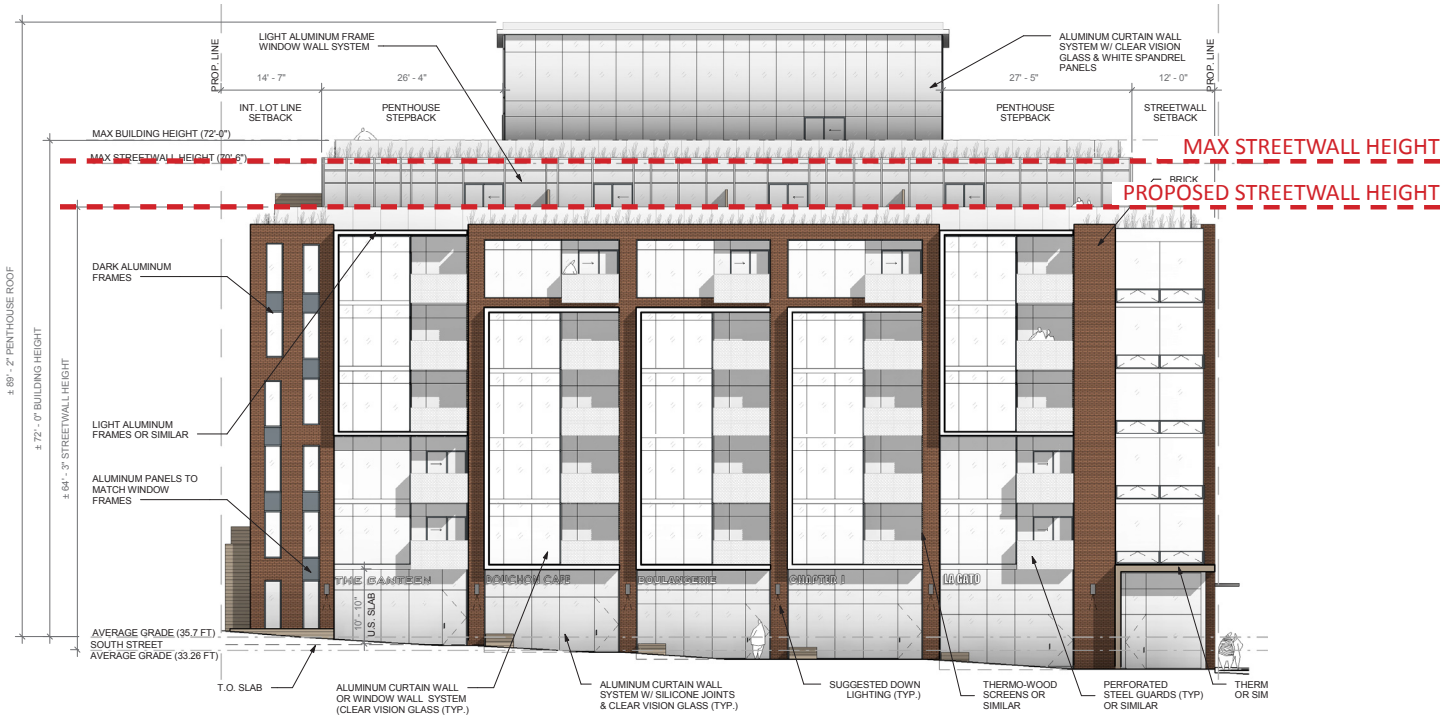
THE STREETWALL
Establish top level stepbacks and create continuous streetwall height.



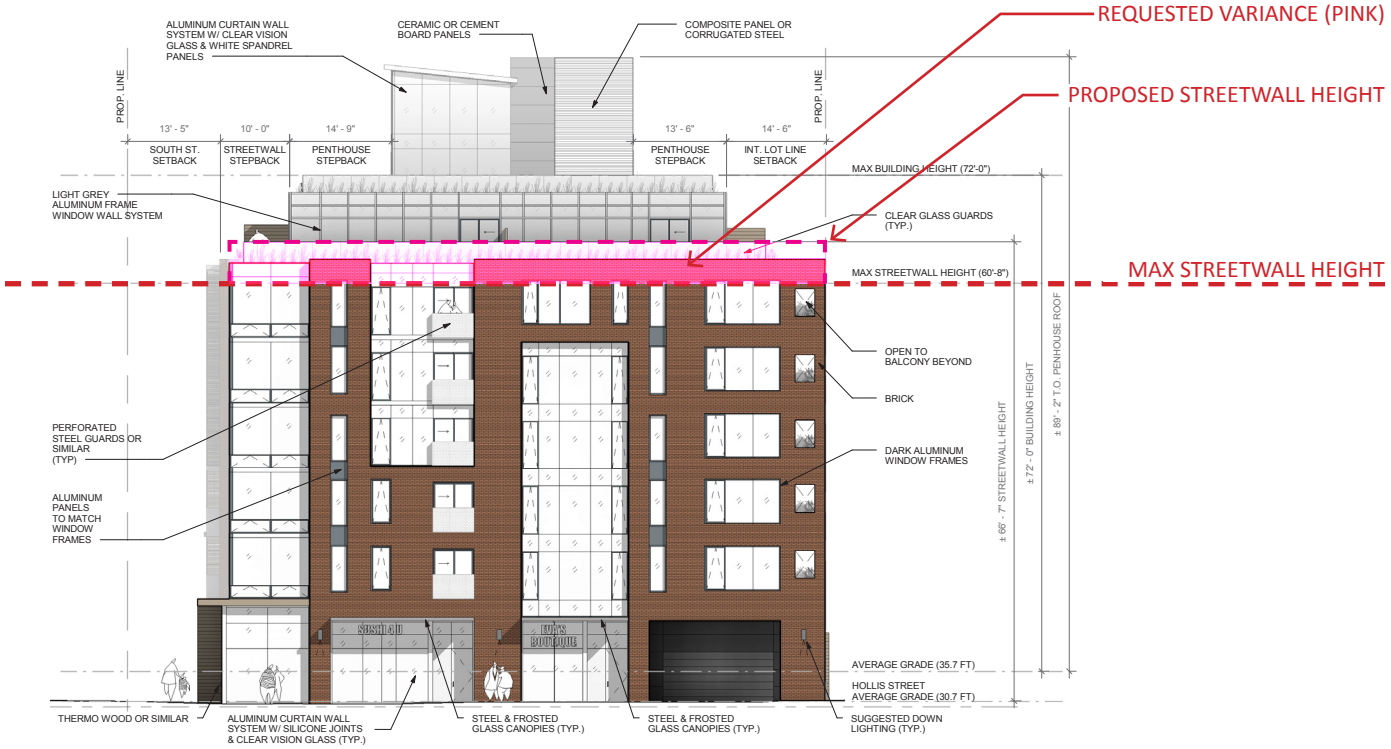
CORNER ARTICULATION
Recess building corner to create visual prominence

Attachment C - Requested Variances

SOUTH STREET ELEVATION



HOLLIS STREET ELEVATION



3.6.12 LANDSCAPE OPEN SPACE VARIANCE

3.6.12(a) The landscaped open space to be provided is consistent with the objectives and guidelines of the Design Manual;

The proposed building complies with all general requirements and guides set out by the Design Manual. Refer to enclosed Design Rational Report.

3.6.12(b) The modification does not exceed 10% of the requirement

7628 square feet of open landscape area is required by the LUB for proposed 63 unit building. The design has allocated a total of 3002 square feet of open space at grade, and a total of 4226 square feet of communal open amenity space at the penthouse level; resulting in a gross open landscape area of 7228 square feet (9.45% of the required 7628 square feet). [Refer to enclosed architectural drawings and key plan diagram]

The proposed open space falls within the 10% permitted variance, and holds significant merit considering the site's proximity to Cornwallis Park.

3.6.15 LAND USES AT GRADE VARIANCE (GROUND FLOOR CEILING HEIGHT)

The minimum floor-to-floor height for the ground floor of a building having access at the streetline or Transportation Reserve may be varied by Site Plan Approval where:

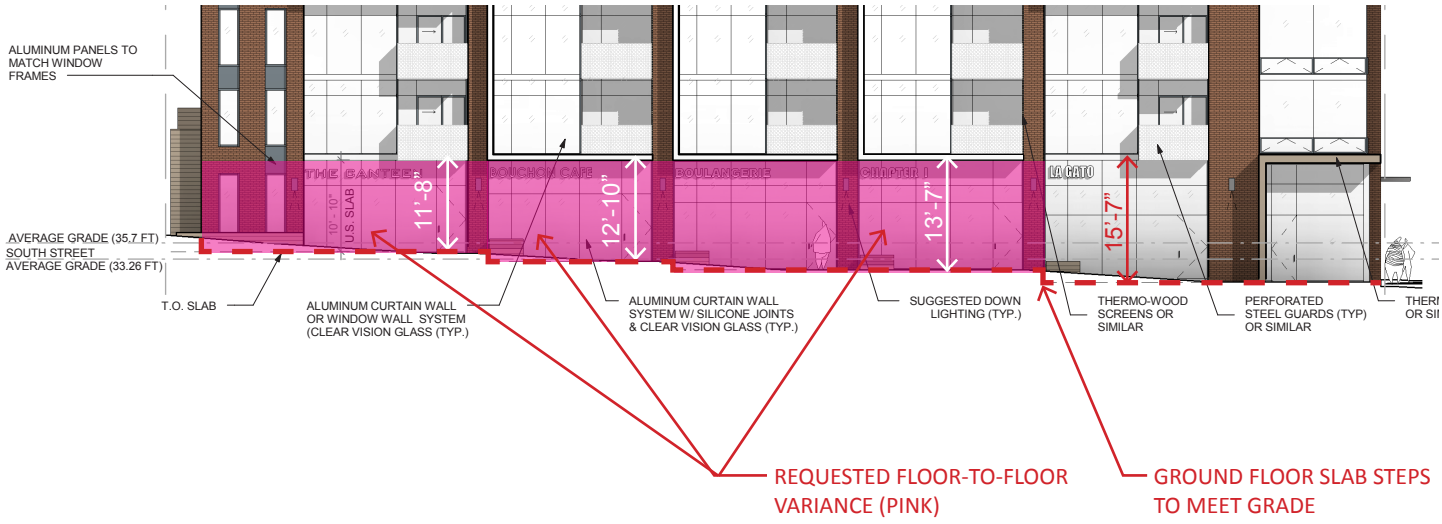
(a) the proposed floor-to-floor height of the ground floor is consistent with the objectives and guidelines of the Design Manual; and

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

(e) 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,

The ground floor ceiling height has been maximized in relation to the change in grade, maximum building height constraints, and feasible floor-to-floor residential ceiling heights. At its highest point, the ground floor-to-floor height reaches 15’-7” which conforms with the LUB and the Design Manual.[see below]

Due to the grade change along South Street, the ground floor slab steps to meet sidewalk elevations to maintain active permeable transitions from the public realm into retail spaces. As a result, the ground floor-to-floor height at the West-most retail bay reaches 11’-8” (approximately 3 feet below the required minimum). Floor to-floor heights and site grading will be investigated in further detail upon design development to minimize any change or significant decease in ceiling heights at grade.



4.1
New Development in Heritage Contexts

As part of the city's evolution, new architecture will invariably 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 Halifax, 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:

1. **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.
2. **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.
3. **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.

4.1.1 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.

4.1.2 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, landsca ped open space, view corridors, and shadowing. Design considerations include: contemporary design, material palette, proportions of parts, solidity vs. transparency and detailing.

4.1.3 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.

4.1.4 Material Palette

As there is a very broad rangeof materials in today's design palette, materials proposed for new buildings in a heritagecontext 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 success of a composition.

4.1.5 Proportion of Parts

Architectural composition has always had at its root the study of proportion. 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 thedesign and layoutof windows including both overall windows singly or in built up groups and the layout of individual panes.

4.1.6 Solidity versus Transparency

Similar to proportion, it is a characteristicof 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. In contrast buildings of many 20th century styles use lar ge 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.

4.1.7 Detailing

For new buildings, detailing should refer to the heritage attributes of the immed iate context. Detailing can be more contemporary yet with a 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 "de-

tailing" was largely provided by the use of coloured, shaped, patterned or carved masonry or added traditional ornament, moldings, 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.

4.2
Guidelines for Infill

These guidelines apply to sites that are in between heritage buildings in thedowntown. These guidelines will ensure visual consistency as seen from the public realm (i.e. from the street, from 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 4 storeys but an adjacent historic building is 6 storeys, there can be a variety of strategies to ensure visual consistency related to height:

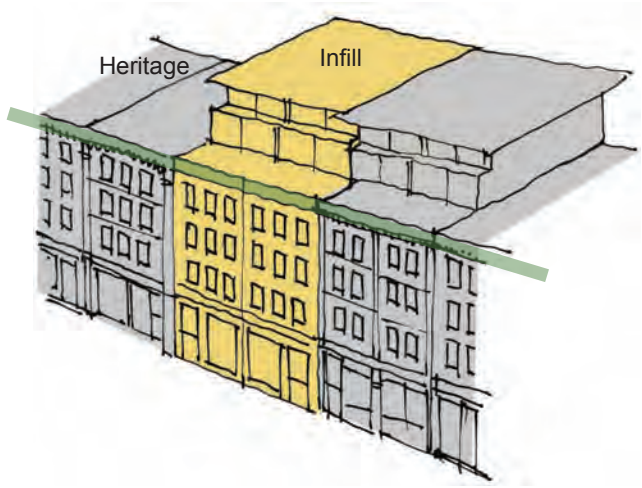
- transitioning new buildings from 6 to 4 storeys
- maintaining 6 storeys but emphasizing other prevailing elements of the district
- maintaining 4 storeys at the streetwall with a step back for the upper 2 storeys.

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 buildings should respect all three dimensions.

New building in an infill context. Cornice height similarity. Grade height similarity including window proportion and recessed door. Window proportion similarity. Material similarity. Upper storey setback. Stone inset and lettering enhance façade

New buildings reinforce heritage context. Cornice height similarity. Grade height similarity. Window proportion similarity. Material similarity

4 Heritage Design Guidelines

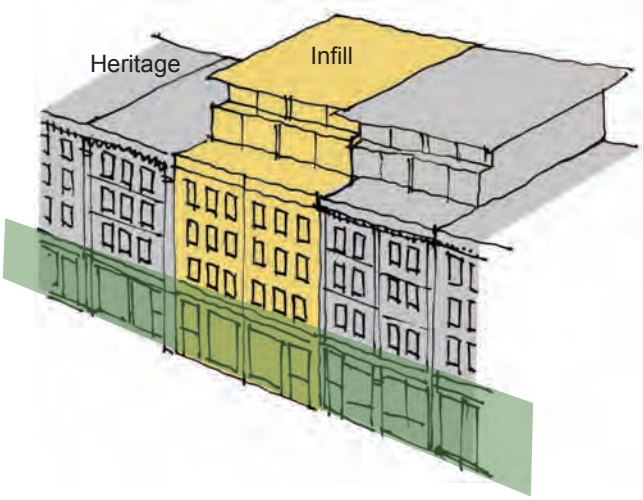


Consistent cornice line

4.2.1 Cornice Line

The cornice is the topmostprojecting 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.

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.



Consistent first storey height

4.2.2 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.

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 intermediat e cornice lines or frieze boards between the first and second storeys).

b. Maintain other heights and proportions in the first storey such as:
   - sign band height and size;
   - window height, size and proportion, including transoms;
   - door height, position, and setback, and;
   - maintain the prevailing at-grade use (i.e. retail or residential) while considering the intended use and role of the street.

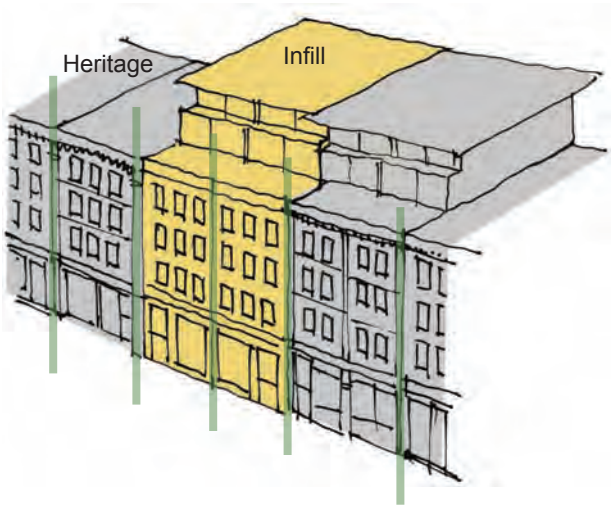
4.2.3 Rhythm

The idea of rhythm on a buildings 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.

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.



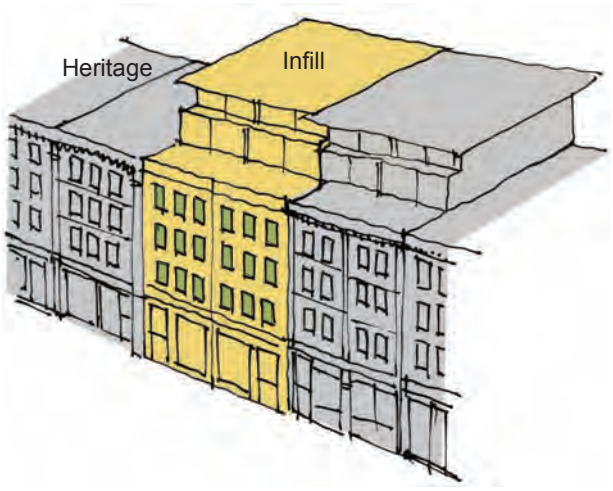
Structural rhythm is maintained

4.2.4 Window Proportion

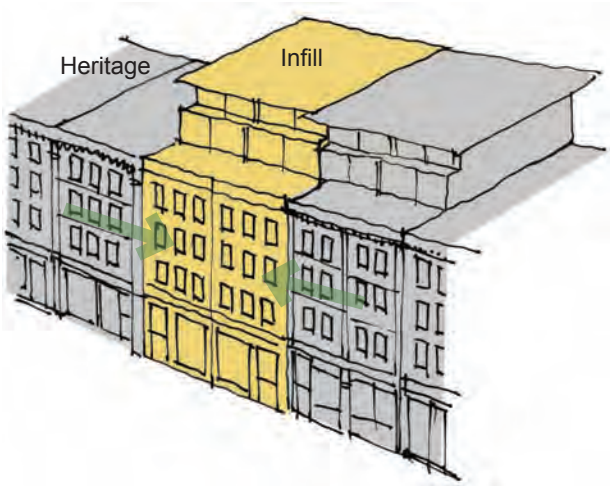
The proportion of a window is defined by the relationship of its vertical and horizontal dimensions (i.e. 1 to 2; 1 to 3) and the resulting orientation (i.e. vertical or horizontal).

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.



Window proportion is maintained



Infill utilizes similar material to existing heritage resources

4.2.5 Materials

The 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 predominan t, new buildings will define themselves by the use, or lack of brick. Also of importance in the selectio n of materials is their longevity and ability to age with grace. Materials like stone, brick and glass will endure well over time

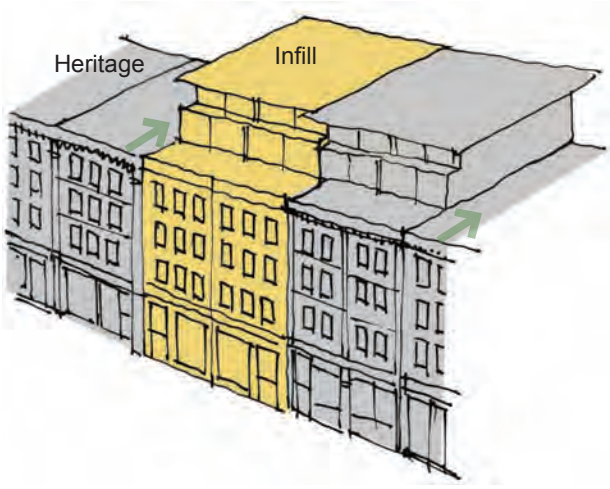
a. Provide similar materials to those in use in existing heritage buildings.

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

c. Where materials differ, for example 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 high quality and durable, ensuring they age well.



Building elements above the streetwall step back

4.2.6 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.

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 setback levels greater freedom of material choice and design expression is permitted.

4.3
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 felxibility. 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 Development.

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, then the transition to new development need only address the two-dimensional heritage façade.

4.3.1 Cornice Line

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

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.

4.3.2 Rhythm

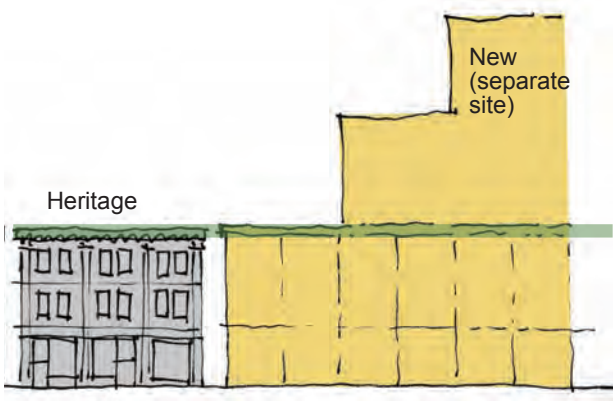
The idea of rhythm on a buildings façade or along a streetwall makes reference to the recurrence at regular intervals of design elements that help structure their visual character and definition. For example, a vertical line dividing buildings every 10 metres, will create a rhythm for the street that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

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.

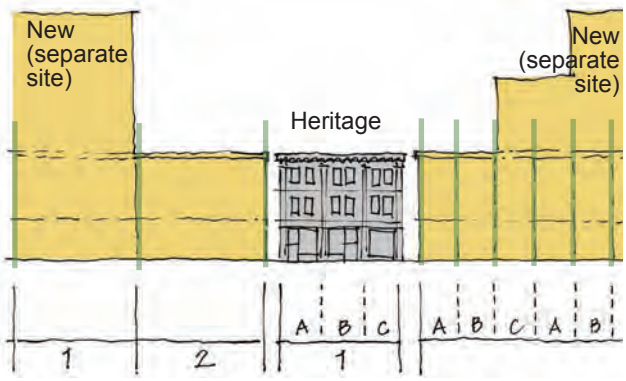
b. For larger or longer buildings, clearly articulate vertical divisions or bays in the façade at this rhythm.

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

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.



Consistent Cornice Line



Maintain Rhythm of existing hertage buildings

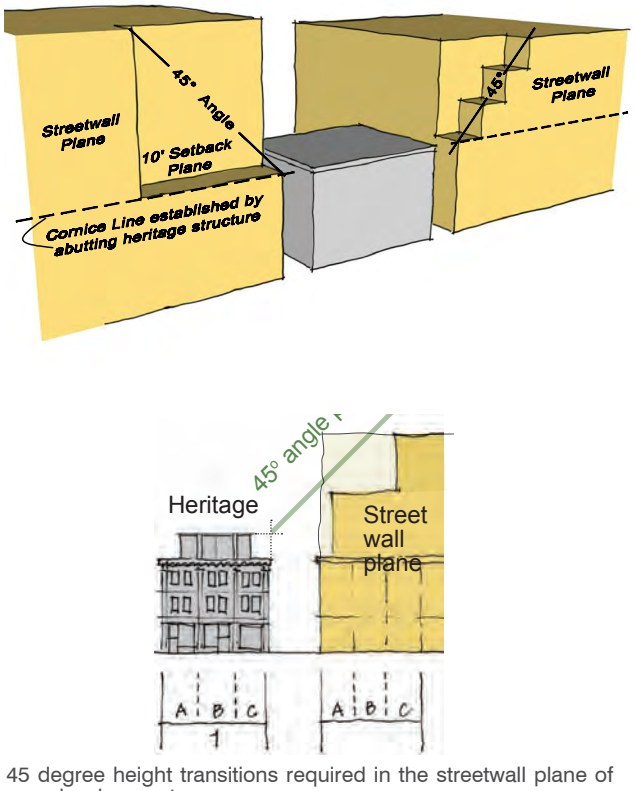
First storey height maintained

4.3.3 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 elementsof rhythm and articulation and in the use of building materials.

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:
   - sign band height and size;
   - window height, size and proportion, including transoms;
   - door height, position, and setback, and
   - maintain the prevailing at-grade use (i.e. retail or residential) but consider the intended use and role of the street.



45 degree height transitions required in the streetwall plane of new development

4.3.4 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.

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.

4.4
Guidelines for Integrated Developments & Additions

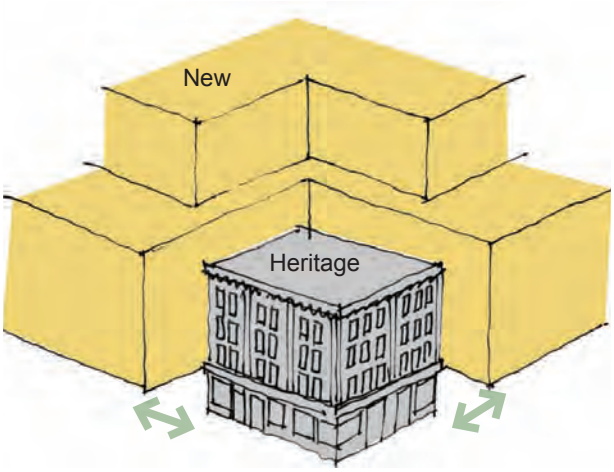
This section applies to develo pment proposed for a site upon which a heritage resource exists.

There are situations in the downtown where heritage buildings are grouped together . Often the preservation of such groups of buildings is most ef fectively 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.

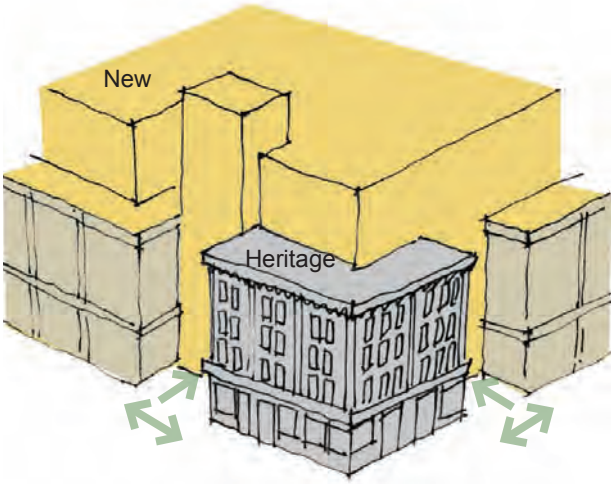
The following guidelines apply to sites with individual heritage buildings, or small groups of them where there is significant new development proposed. The primary design intent of the guidelines is to enable the preservation of the heritage resource through new development, while ensuring the visual prominence of the heritage asset.

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) facade, as in a row building, then the transition to new development need only address the two-dimensional heritage facade.

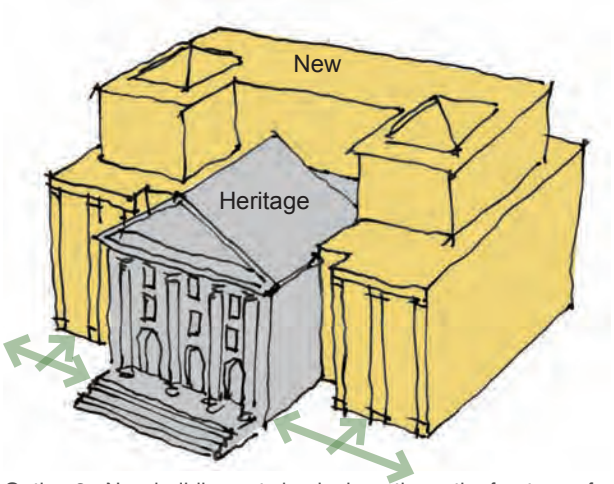
4 Heritage Design Guidelines



Option 1: New building as a whole is set back from heritage building



Option 2: Setback a portion of the façade along the frontage for joining buildings



Option 3: New building sets back along the entire frontage of a landmark heritage building

4.4.1 Building Setback

A setback takes place at the grade level 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.

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:

- 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 (see diagram for *Option 1* at left).
- 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 (see diagram for *Option 2* at left).
- new construction is setback along its entire façade from the street line established by the heritage structure (see diagram for *Option 3* at left).

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.

4.4.2 Cornice Line & Upper Level Stepbacks

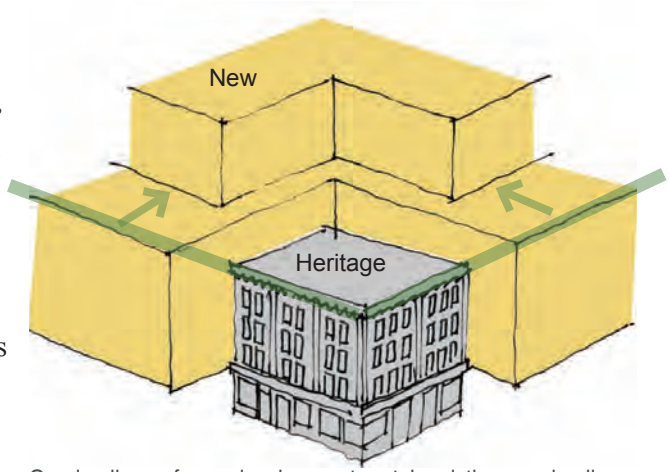
The cornice is the topmostprojecting part of a facade, typically detailed with a decorative moulding. The cornice line is the extended horizontal definition of the building that indicates where the façade ends and the roof begins. When adjacent buildings have a continuous cornice line they result in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

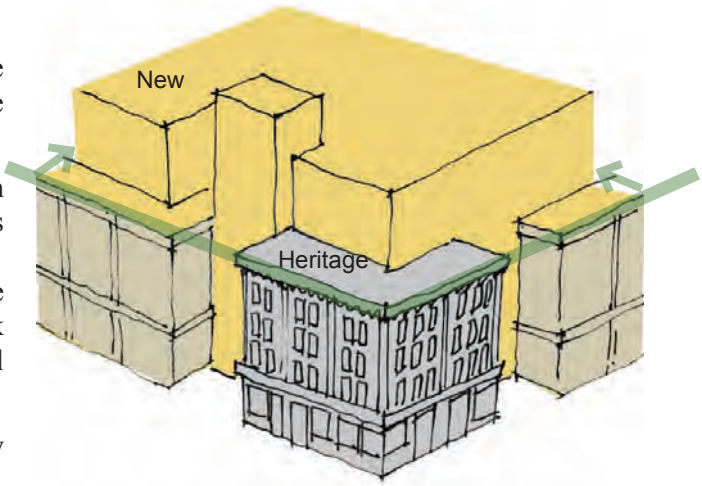
a. Maintain the same or similar cornice height for the podium building (building base) to create a consistent streetwall height, reinforcing the 'frame' for public streets and spaces.

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

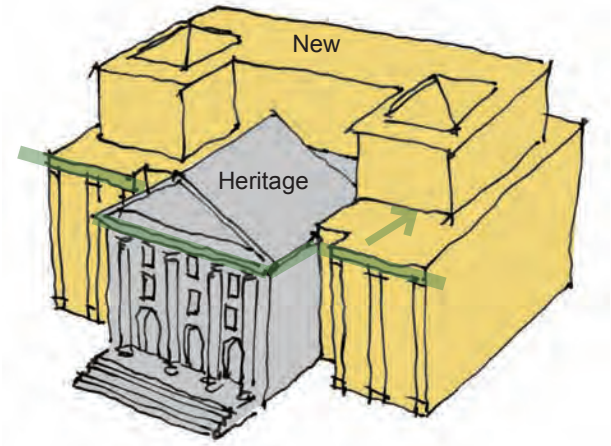
c. Greater flexibility in the contemporary interpretation of historic materials and design elements is permitted.



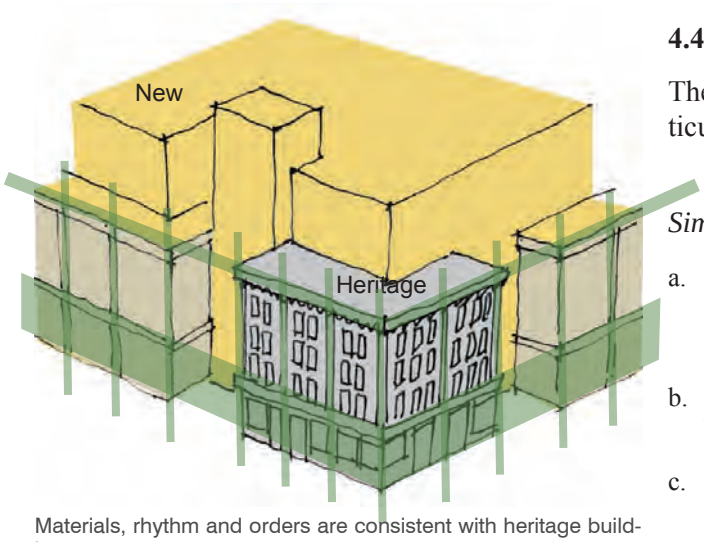
Cornice lines of new development match existing cornice lines, and taller building elements stepback there from



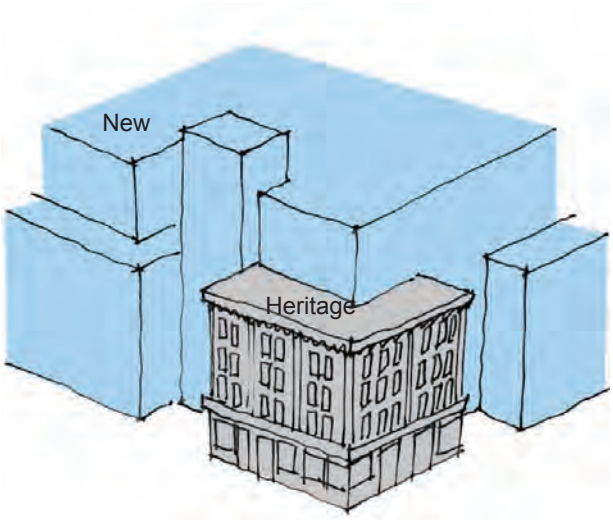
Cornice lines of new development match existing cornice lines, and taller building elements stepback there from



Cornice lines of new development match existing cornice lines, and taller building elements stepback there from



Materials, rhythm and orders are consistent with heritage building



Materials and articulation contrast with heritage building. Note other guidelines for streetwall cornice height, setbacks and upper level stepbacks still apply

4.4.3 Façade Articulation and Materials

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

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 concrete, provide fine scale articulation of the surface through score lines or modular units.

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

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

4.4.4 Examples of Integrated Development

New building provides a setback to heritage building in centre. Note use of glass to join new and old at sides and above, enhancing the distinctiveness and visual prominence of the heritage building. Upper level stepbacks. Cornice line similarity. Material similarity. Rhythm similarity.

New, larger building setback from heritage buildings. A portion of this new building (black) comes to street edge, where it maintains street rhythm and grade level height. Slight setback at street edge of upper levels. Window proportion similarity. Material contrast

New building negotiates several cornice lines and datum lines between multiple existing heritage buildings. Upper level stepbacks. Rhythm similarity. Material similarity. Window proportion similarity.

HALIFAX REGIONAL MUNICIPALITY Heritage Property Program
Heritage Inventory Sheet – South Barrington HCD

Photograph (front elevation)

Building Classification: Registered Building

Researcher:	Colette Bishop-Greene
Date:	December 30th, 2011

Building No.	84
Civic Address	1226 Hollis Street
Building Name	Hon. William Annand House
Construction Date	1870-1871

Architectural Comments:

The Honourable William Annand House is a Late Victorian Plain building with elements of the Italianate style of architecture. It is a 2½ storey double house of brick construction with stuccoed façades, a truncated gable roof with returned eaves, and two dormers on the front façade. The south side of this double house has been converted to a commercial storefront requiring the first storey windows and door to be removed. The houses were laid out in the side hall plan, 6 bays wide, and are deep from front to back. Italianate influences can be seen in the segmental arched dormers, a modest roof overhang, and a cornice decorated with dentils.

The first storey round-headed windows are vertically proportioned two-over-two sash windows with sandstone lug sills and keyed segmental arches. On the second storey, the vertically proportioned rectangular windows are symmetrical with keyed sandstone surrounds. The side windows are similar in dimension and style, but have semi-circular lintels. The main entrance is surrounded by pilasters, large decorative brackets supporting an entablature with dentils, and has a semi-circular transom window over the door.

The Honourable William Annand House is in excellent physical condition. There is a large 2 ½ storey rear addition on the north half of the building creating an ell shape which has a mansard roof and decorative cornice. Cladding and windows on the addition are similar in dimensions and style to the original house. Overall, the addition maintains the style of the original building.

The open space behind the building is paved and used as a parking lot. Although there are no remnants of prior use (perhaps as a garden) or other built structures, documents suggest that such features did once exist. According to a 1986 Inventory Site Form, ancillary buildings (a brick ell, an ice house, a coach house, and stables) occupied most of the property between 1900-1914.

Historical Associations:

Hon. William Annand House is valued for its historical associations with architect Henry Peters and other notable occupants. Henry Peters came from Quebec with fellow architect George Blaiklock to build the Wellington Barracks. Peters remained in Halifax and built St. Matthew's Church, the Union Bank, and Trinity Garrison Church, to name a few. He built the Annand House in 1870-1871 and resided here until 1895.

The Hon. William Annand occupied the north half of the house from 1870-1875 and travelled to London, England as Agent General for Canada. He returned in 1885 and lived in the house until his death in 1887. Annand was respected and known for his political influence in Nova Scotia. He was a member of the Legislative Assembly (MLA), the Provincial Treasurer, and the President of the Executive Council (Premier 1867-1875). He was also the creator of the "Morning Chronicle" and editor of the "Nova Scotian".

Henry Pryor also was a tenant of the north portion of the house from 1875-1888. Pryor was a member of the Queen's Council, Justice of the Peace, Stipendiary Magistrate, and the former Mayor of Halifax.

Another notable tenant was C.G. Oland, manager of the Keith Brewery. He rented the house briefly before it was sold to the wife of Frederick Annand, brother to Hon. William Annand. The property remained in her estate until 1940.

Hon. William Annand House has also been known as Henry Peters House, Anderson House, and Ritcey House. The north portion of the building was used as a lodging house (Ritcey House) for approximately 20 years and served as an annex for Ostend House. When Max Pascal purchased the property in 1962, the two portions of the building (north and south) were joined.

Contextual Building Comments:

Hon. William Annand House is an asset to the surrounding area and proposed district. During the time of construction, the double house was compatible with the elaborate houses on the south end of Hollis Street. Even with the storefront addition, it is one of the best restored buildings in that area. The building maintains the area's architectural and heritage character.

Present Owner(s):	The Hardman Group
Address:	1226 Hollis Street
	Halifax, NS B3J 1T6

Original Owner(s):	Henry Peters
Occupation:	Architect, Builder

Year Built:	1870-1871
Factual/Estimate?	Factual
Sources:	City Directories (Nova Scotia Archives and Records Management)

Builder:	Henry Peters
Present Use:	Commercial

History of Ownership: List includes north and south houses

OWNER	FROM: TO:	OCCUPATION	BOOK • PAGE
Henry Peters & executors	1864-1895 (S) 1864-1900 (N)	Architect, Builder	Bk. 143-664 Bk. 151-496
Charlotte Annand	1895-1914 (S)	Wife of F.W. Annand	Bk. 343-101
Mary A. Anderson	1895-1912 (N)	Wife of W.C. Anderson	Bk. 308-327
Margaret Willis	1912-1913 (N)	Widow	Bk. 420-748
Montreal Trust	1914-1940 (S)	Trustee for C. Annand Estate	Bk. 809-121
Arthur Boutillier	1913-1921 (N)	Fish Merchant	Bk. 428-202
Howard Wilbert Ritcey	1921-1942 (N)	Hotel Proprietor, Vice President of Ritcey Wholesalers	Bk. 536-730
Priscilla Stevens	1940-1952 (S)	Not Listed	Bk. 810-255
Adolphe & Irme Michils	1942-1956 (N)	Restaurateur	Bk. 844-397
Kathleen M. Malay	1952-1955 (S)	Not Listed	Bk. 1156-725
George William Hubley	1955-1962 (S)	Merchant, Pharmacist	Bk. 1349-791
Frank Hum	1956-1962 (N)	Restaurateur	Bk. 1422-392
Max Pascal	1962-1981 (N&S)	Real Estate Executive	Bk. 1830-138 Bk. 1828-529
The Hardman Group	1981-present (N&S)	Property Management	Bk. 3511-1

Attachment F – Design Manual Checklist for Applicable Heritage Guidelines – Case 19725				
Section	**Guideline**	**Complies**	**Discussion**	**N/A**
4	**Heritage Design Guidelines**			
4.1	**New Development in Heritage Context**			
4.1.1	**Replicas and Reconstructed Buildings**			
	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.			•
4.1.2	**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, landscaped open space, view corridors, and shadowing. Design considerations include: contemporary design, material palette, proportions of parts, solidity vs. transparency and detailing.		•	
4.1.3	**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.	•		
4.1.4	**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 fi t of the proposed building in its context.	•		

Attachment F – Design Manual Checklist for Applicable Heritage Guidelines – Case 19725				
Section	**Guideline**	**Complies**	**Discussion**	**N/A**
	The proportional use of materials, drawing lines out of the surrounding context, careful consideration of colour and texture all add to success of a composition.			
4.1.5	**Proportion of Parts**			
	Architectural composition has always had at its root the study of proportion. 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.	●		
4.1.6	**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. 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 fi t on street frontages with existing buildings that define the character of the street in a positive way.	●		
4.1.7	**Detailing**			
	For new buildings, detailing should refer to the heritage attributes of the immediate context. Detailing can be more contemporary yet with a 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 ornament, moldings, 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.	●		
4.3	**Guidelines for Abutting Developments**			
4.3.1	**Cornice Line**			
4.3.1a	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		●	

Attachment F – Design Manual Checklist for Applicable Heritage Guidelines – Case 19725				
Section	**Guideline**	**Complies**	**Discussion**	**N/A**
	public streets and spaces.			
4.3.2	**Rhythm**			
4.3.2a	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.	•		
4.3.2b	For larger or longer buildings, clearly articulate vertical divisions or bays in the façade at this rhythm.	•		
4.3.2c	Where appropriate for consistency, provide retail bays or frontages at the same rhythm.	•		
4.3.2d	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.	•		
4.3.3	**Grade Level Height and Articulation**			
4.3.3a	Maintain the same or similar height of the first storey of new buildings to the first storey datum line of heritage buildings.		•	
4.3.3b	Maintain other heights and proportions in the first storey such as: • sign band height and size; • window height, size and proportion, including transoms; • door height, position, and setback, and • maintain the prevailing at-grade use (i.e. retail or residential) but consider the intended use and role of the street.		•	
4.3.4	**Height Transition**			
4.3.4a	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.		•	
4.3.4b	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.		•	