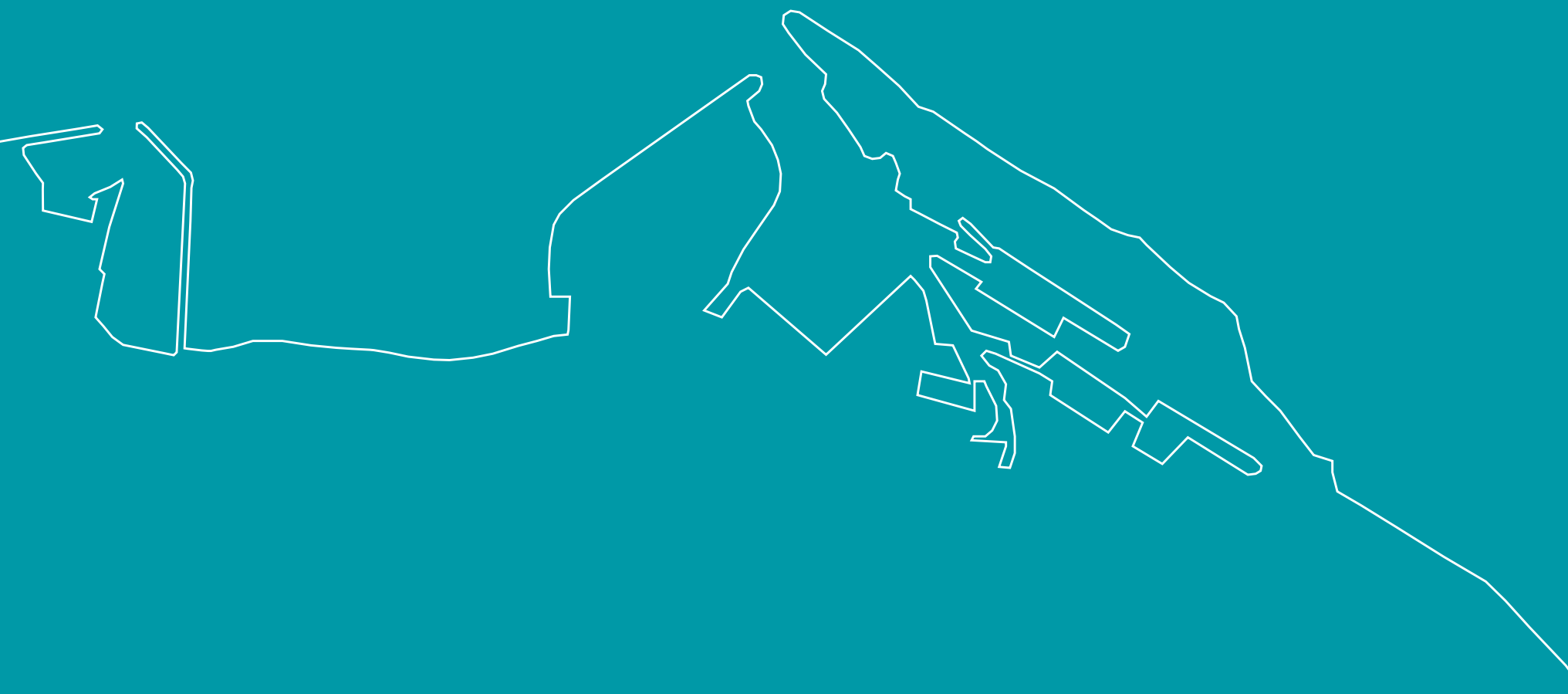


Fig. 6.0: Photograph of model of Development Framework used in stakeholder consultation events

# 6. DESIGN GUIDELINES

The design guidelines in this chapter set out the design approach, quality and materials which are recommended for all scales of future development in Granton Waterfront.

- 6.1 Architectural Guidelines
- 6.2 Material Guidelines
- 6.3 Street and Amenity Space Guidelines
- 6.4 Landscape Guidelines

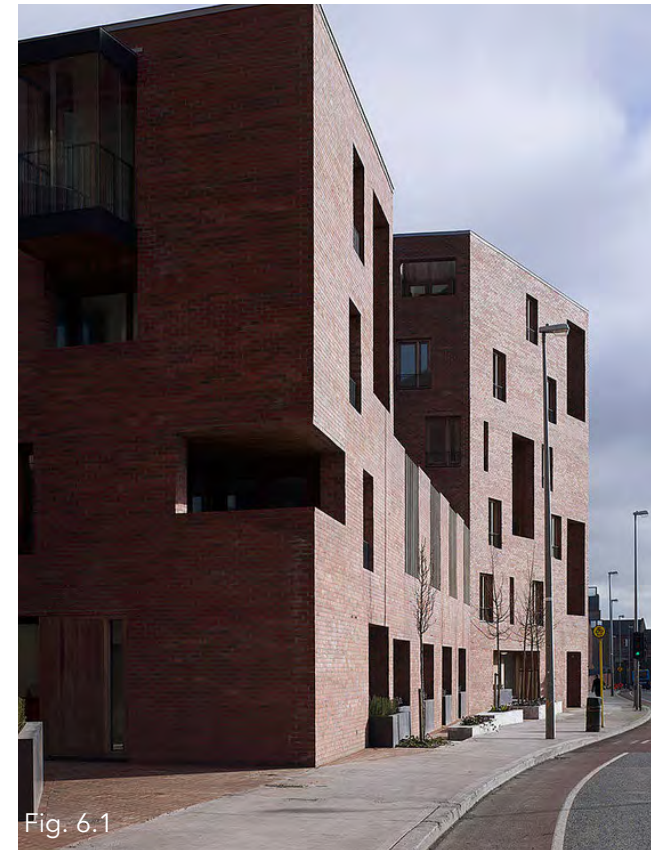




## 6.1 Architectural Guidelines

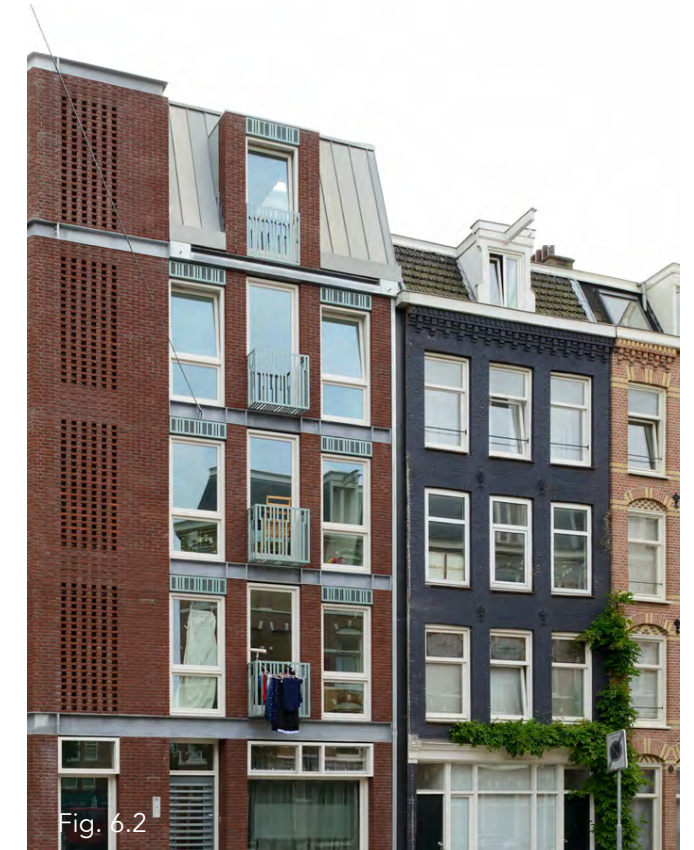
**A series of guidelines for architectural approach, materials, streets and amenity space and landscape design have been developed. These apply across the framework and should provide a coherency across the varied character areas.**

These design guidelines set the standard of design and quality for all scales of future development. In general, future proposals should accord with the guidance laid out in this section. However, final layouts and materials will be fully defined as part of the detailed design stages.



### **Full Blocks**

Building frontages should follow block boundaries (building 'full blocks') to create urban character as set out in the Vision and Principles.



### **Differentiation**

Differentiation should be provided by subdividing blocks into 'houses', with a suggested length of max. 35m. Each expressed independently with a front door at street level.





## Height

Residential buildings to be typically no less than 3 storeys and no more than 6 storeys. Height should vary with minimum 1 storey height difference to neighbouring house. (See heights marked on Fig. 3.59, p.58).

## Gateways

Building 'accents' over 6 storeys can be provided at key gateways and junctions (see heights marked on Fig. 3.59, p.58).

## Setbacks

Setbacks to upper floors should only be included from 3 storeys upwards.

## Natural Light

Buildings should be designed to optimise natural light, capture solar gain and minimise overshadowing to external spaces.



## 6.1 Architectural Guidelines



### Entrances

Entrances should be design to be recognizable, qualitative elements.



### Living areas

Main living areas should be articulated so that they capture views and provide variety to elevations (e.g. winter gardens, bay-windows, balconies) and to maximise the relationship to the outdoors.



### Façades

Vertical emphasis should be provided to windows, doorways and façades. 'Profiling and depth' should also be provided in façades.



### Flexibility in Usage

Structure, heights and layout should provide flexibility in activities and usage, especially for ground floor level to allow for adaptability to societal changes over time.





**Roofs**

Buildings should optimise the potential for roof activity and shared views. Green roofs to be provided wherever possible.



**Fabric First**

Buildings should be designed with a fabric first approach to minimise energy demand.



**Services**

Utilities and services should be integrated in buildings or integrated into public space design.



**Mixed Use**

Development should encourage a mixture of uses distributed across the site (see Fig. 3.65, p.60)



## 6.2 Material Guidelines

**A palette of robust, natural materials, which are appropriate for the waterfront conditions, should be developed. The material palette should provide coherency across character areas but allow for variety to be incorporated in terms of colour, tone, texture and mixed materials.**

Material specification should also be suitable and durable enough for the marine climate of the area. Particular attention should be given to how the material weathers and is maintained within this climate. Sustainability and environmental performance should also be a high priority when specifying materials.

The examples opposite illustrate the range of materials that could be considered appropriate and illustrate how variety can be introduced within the palette.



Fig. 6.15



Fig. 6.16



Fig. 6.17

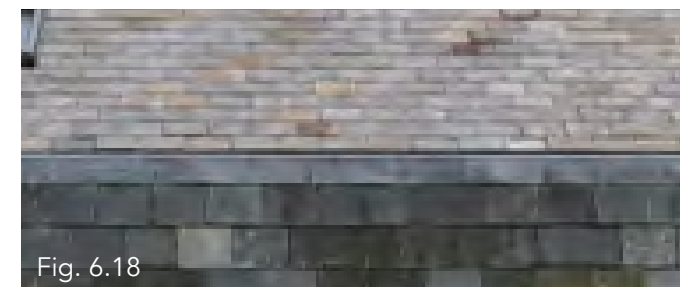


Fig. 6.18



Fig. 6.19

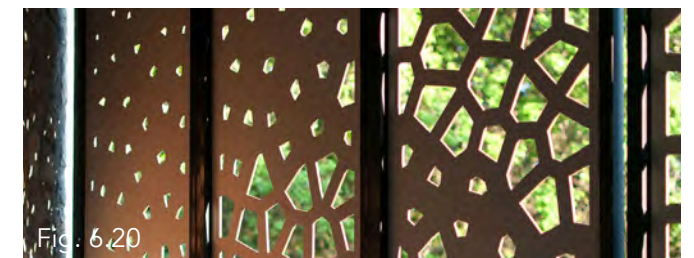


Fig. 6.20

### **Robust and natural materials**

Materials should be durable and suitable for the marine climate, e.g. brick, stone, metal panels.





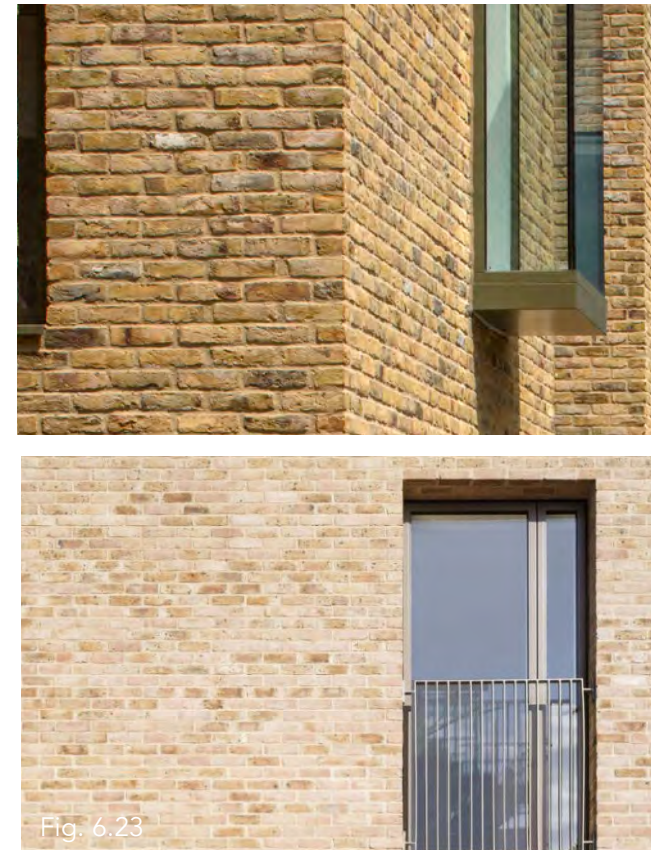
### Sustainability

The embodied energy, sustainability and environmental performance of materials selected should be considered.



### Variety of Textures

Texture can be introduced into façades in a number of ways, including brick pattern, metal profiles, perforations to materials and engraving.



### Variety of Tones

Complementary tones can be selected in the same or differing materials to provide subtle variety to façades.



### Mixed Materials

The use of different materials across a building to highlight key aspects and spaces should be considered.



## 6.3 Streets and Amenity Space Guidelines



### Views

All public streets should provide connections and views to water, green space or local landmarks.



### Shared Streets

Streets should be pedestrian and cyclist priority and shared surface - other than to key transport arteries identified within the framework and should comply with Edinburgh Design Guidance.



### Shared activity

Streets and backcourts should encourage communal and shared activity.



### Delineation

Street frontages should have clear delineation between public and private areas using walls, fences and landscaping and to provide a qualitative intermediary space.





### Public Spaces

Public outdoor spaces should be integrated into design and provide differentiation across the framework area.



### Amenity Space

All apartments should have access to shared outdoor amenity space. Which should be designed as qualitative spaces and to include soft landscaping and trees.



### Private Parking

Private parking should be located within building form such as under-crofts and garages or sensitively incorporated into back courts.



### On-Street

On-street parking should (only) be used for shared car clubs, electric charging points, bikes, visitors and to provide disabled access to blocks.



# 6.4 Landscape Guidelines

**Four Landscape components: Hard Landscaping, soft landscaping, street furniture and lighting have been identified. Landscaping should provide a hierarchy of elements, define a hierarchy of routes, spaces and nodes and ensure the area has both a coherent but varied identity.**

The principles connected to these 4 elements are illustrated in more detail in Appendix A2.8.



Fig. 6.33: Selection of planting identified as being suitable for marine climate, diagram by LUC





### Hard Landscaping

Hard landscape design should reinforce the character areas set up in Granton Waterfront, whilst being durable, sustainable and resilient.



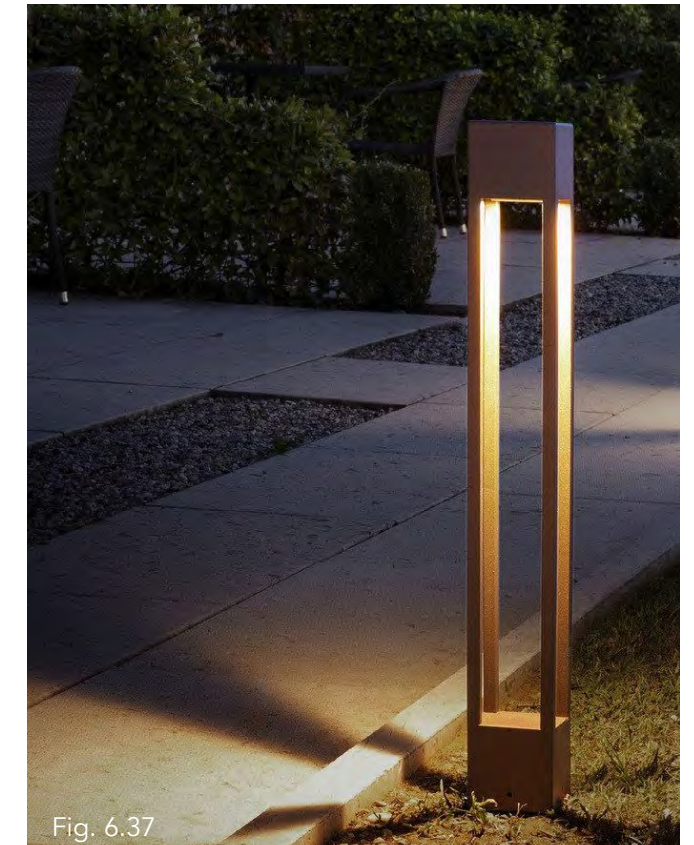
### Soft Landscaping

Soft Landscaping should provide a range of planting, appropriate to the marine climate, which will enhance the green infrastructure of the area - promoting biodiversity and habitat creation.



### Street Furniture

A coordinated approach to street furniture, using simple, bold elements should be taken. Street furniture should be designed to enhance the user's experience of a street and space.



### Lighting

Lighting should help to define the character of the streets and spaces within the development and enhance safety and security, providing orientation and safe movement through the area.







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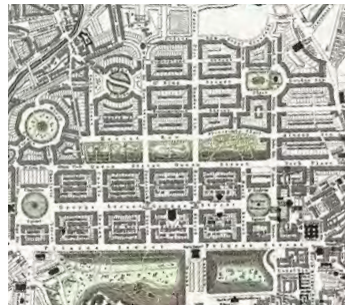


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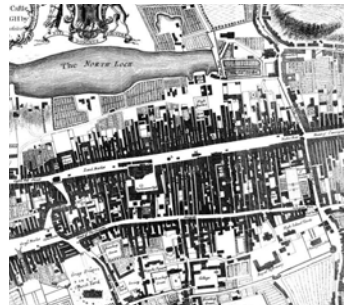


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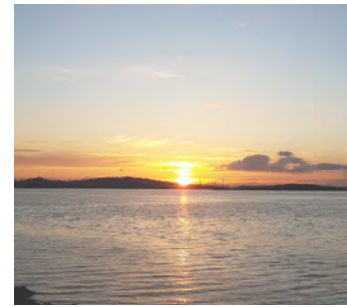


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Sunset Over The Firth  
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Fig. 2.13  
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Historic Environment Scotland  
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Fig. 2.15 / 3.45  
Sava Promenada in Belgrade  
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Marmalade Lane  
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Unilever Campus Proposals  
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Client: Royal Borough of Kensington  
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Architect: Dixon Jones  
Landscape Architect: Macgregor Smith  
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Fig. 3.29  
Granton Castle  
Canmore SC 581331



Fig. 3.36  
Existing coastline  
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Fig. 3.37  
Strandengen  
Architect: Vandkunsten Architects  
Photographer: Mads Frederik  
Client: Arkitektgruppen

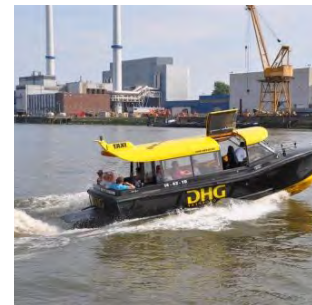


Fig. 3.40: Water taxi, Rotterdam  
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Norreport Station  
Architects: Gottlieb-Paludan Architects + COBE  
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Cycle hire scheme  
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Fig. 3.49 / 6.14  
Rotterdam Street Cafe  
Photograph: Walk 21.com



Fig. 3.52 / 3.61 B  
Berkshire Road  
Architect: Mikhail Riches  
Visualiser: Arquí



Fig. 3.52  
Brentford Lock West  
Architect: Mikhail Riches  
Photographer: Tim Crocker



Fig. 3.55  
26BS, Portobello  
John Kinsley Architects  
Photographer: John Reiach



Fig. 3.56  
Marmalade Lane  
Architects: Mole Architects  
Photographer: David Butler



Fig. 3.57  
Pennywell regeneration  
Developer: Urban Union Ltd  
Architect: Barton Willmore  
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Fig. 3.58  
Abode at Great Kneighton  
Architect: Proctor & Matthews Architects  
Photographer: Tim Crocker



Fig. 3.60 a / 6.4  
Havneholmen, Copenhagen  
Architects: Lundgaard & Tranberg Arkitekter  
Photographer: Hugo Hebrard



Fig. 3.60  
Accorrida Brass Building  
Architect: Alison Brooks Architects  
Photographs: Alison Brooks Architects



Fig. 3.61a / 6.3  
Ely Court  
Architects: Alison Brooks Architects  
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Fig. 3.62 A  
Newhall Be, Harlow  
Architect: Alison Brooks Architects  
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Fig. 3.62B / 6.31  
Abode at Great Kneighton  
Architect: Proctor & Matthews Architects  
Photographer: Tim Crocker



Fig. 3.63 A / 4.3  
Löyly sauna complex, Helsinki  
Architect: Avanto Architects  
Photographer: Kuvio Photography



Fig. 3.63 B  
Amager Strand  
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Fig. 3.66 A  
Red Bull Music Academy  
Architect: Langarita Navarro Arquitectos  
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Allermuir Health Centre  
Architects: Hoskins Architects  
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Architects: Herzog de Meuron  
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Fig. 4.5  
<https://oudolf.com/garden/westerkade-2>  
Piet Oudolf



Fig. 4.6  
South Bank Parklands  
Landscape Architect: cardno  
s.p.l.a.t  
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Movement Café pop-up  
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Duth Cycling Culture  
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Bo01, Malmo  
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Permeable paving and trench  
planter, London  
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Fig 5.30  
Typical Trench planter, London  
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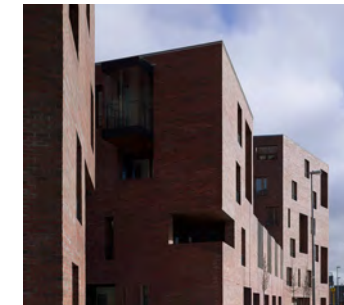


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Timberyard, Dublin  
Architect: O'Donnell Tuomey,  
Photographer: © Dennis Gilbert/  
VIEW.



Fig. 6.2 / 6.10  
The Boetzelier, Amsterdam,  
Architects: M3H  
Photographer: Allard van der Hoek



Fig. 6.5  
Colville Estate, London  
Architect: Karusavic Carson,  
Photographer: © Peter Landers



Fig 6.6  
St Andrews, Bromley-by-Bow  
Landscape Architect: Townshend  
Landscape Architects  
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6.7  
St Andrew's Riverside  
Architect: Mikhail Riches  
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Fig 6.8  
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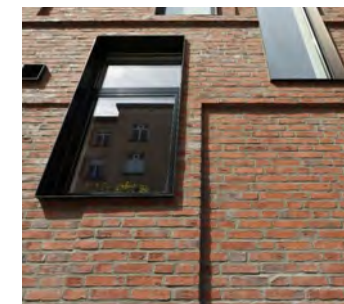


Fig 6.9  
Gillaerts - De Coninck home  
Architect design: VBM architecten  
Architect execution: Lava architecten  
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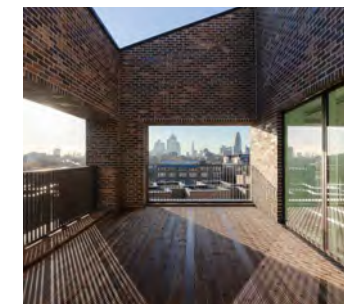


Fig. 6.11  
Colville Estate, London  
Architect: Karusavic Carson  
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Goldsmith Street  
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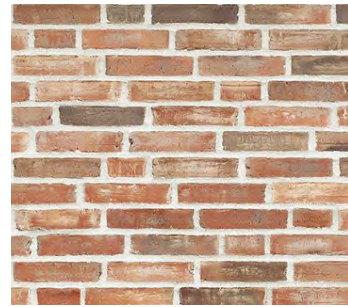


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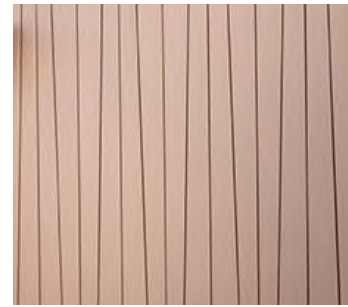


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Fig. 6.20  
House in Smilovci  
Architect: Modelart Arhitekti  
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Molenpoort Square  
Architect: UAU collectiv  
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Fig. 6.23 a  
Moray Mews House  
Architect: Peter Barber  
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Fig. 6.23 b / 6.28  
Brentford Lock West  
Architect: Mikhail Riches  
Photography: Tim Crocker



Fig. 6.24  
Berkshire Road  
Architects: Mikhail Riches  
Visuliser: Arqui9



Fig. 6.29  
Brotorget, Bollnäs, Sweden  
Landscape Architect: Karavan  
Landskapsarkitekter, Sweden  
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Fig 6.30.  
Sluseholmen Courtyard  
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Amsterdam Street  
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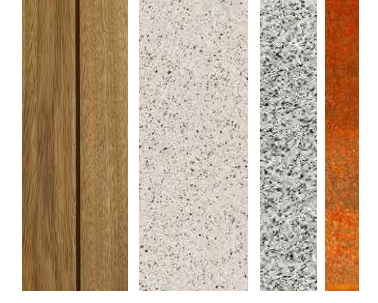


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Fig. 6.35  
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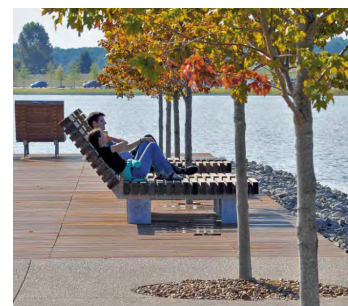


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