

Development Management Sub-Committee of the Planning Committee

10.00 am, Wednesday 24 November 2021

Present:

Councillors Gardiner (Convener), Child (Vice-Convener), Booth, Jim Campbell (substituting for Councillor Mowat for items 4.1, 4.2, 5.1, 6.1, 6.2, 6.3 and 6.4), Cameron (item 4.3 and 4.4), Dixon, Gordon, Mitchell, Mowat (items 4.3 and 4.4), Osler, Rose and Staniforth.

1. General Applications and Miscellaneous Business

The Sub-Committee considered reports on planning applications listed in Sections 4, 5 and 6 of the agenda for this meeting.

Requests for a Presentation:

Councillor Osler requested a presentation in respect of item 4.3 and 4.4 – 43 - 45 Salisbury Road, Edinburgh - application nos. 21/02182/FUL and 21/02181/LBC and item 4.5 - St James Square (Proposed Festival Event Space At), Edinburgh - application no. 21/05177/FUL.

Councillor Gardiner requested a presentation in respect of item 4.5 - St James Square (Proposed Festival Event Space At), Edinburgh - application no. 21/05177/FUL.

Decision

To determine the applications as detailed in the Appendix to this minute.

(Reference – reports by the Chief Planning Officer, submitted.)

2. 35-36 St Andrew Square, Edinburgh

At the Development Management Sub-Committee meeting on 24 April 2019, Committee granted planning permission and listed building consent for works, erection of buildings, alterations and demolition at 35-36 St Andrew Square, Edinburgh. These decisions were then the subject of a judicial review.

The Chief Planning Officer had identified an application for planning permission to be dealt with by means of a hearing. The application for planning permission for the erection of music and performing arts venue with licensed café/restaurant and bar facilities, and related arrangements for infrastructure, demolitions, and other works. (See Cover Letter for full statutory description) (amended) at 35-36 St Andrew Square, Edinburgh - application no. 18/04657/FUL.

Details were also provided of the applications for listed building consent. These were for proposed demolitions, alterations, remodelling and erection of extension to the listed building at 35-36 St Andrew Square, Edinburgh - application no. 18/07730/LBC and for the demolition of boundary wall, modern basement kitchen, rear extension, and outbuilding within existing rear garden, regrading of land, erection of new boundary features and public realm at 35 St Andrew Square, Edinburgh - application no. 18/07127/LBC.

(a) Report by the Chief Planning Officer

In April 2019, The City of Edinburgh Council granted planning permission and two listed building consents for this application (referred to as Scheme Two). These decisions were then the subject of a judicial review. The parties engaged in a process of mediation and agreement was reached on how to address the matters at dispute. On the basis of this agreement, the Court was invited to reduce the decisions of the Council and to return the applications back to the Council for further consideration and determination. All three applications (application reference numbers: 18/04657/FUL, 18/07730/LBC and 18/07127/LBC) remained live.

As a consequence of the mediation process, the applicant had varied the design of the proposed development. Revised and updated drawings and plans, with full supporting documentation, were submitted to the council as Scheme Three. For the avoidance of doubt, these plans and drawings and the supporting information superseded the previous design which was granted planning permission but subsequently reduced by the Court.

The application proposed the removal of the 1960s extension located to the rear of Dundas House and the erection of an extension to accommodate a new music and performing arts venue and related infrastructure, access, servicing, and public realm/landscaping works. The retained structures would continue to operate as a bank. An occasional route through the bank to the new music venue would be provided. The application also included alterations to the rear of number 35 St Andrew Square, including the demolition of the existing boundary wall, associated modern basement kitchen, small outbuilding and extension, to enable the regrading of land for public access. The removal of the wall currently dividing the existing car park from the hammerhead at Elder Street to the east of the site had already been implemented via planning application references 20/03355/LBC, 20/01010/LBC and 20/01012/FUL.

The new music venue was divided into three main volumes: the main concert hall and two lower orthogonal side volumes that housed the venue's front and back of house spaces and serves the main hall volume. The oval form of the main concert hall sat on axis with George Street.

The main concert hall had 1,000 seats and could accommodate all types of music, performance, recording and conferences. The spatial implications of its required acoustic parameters dictated the length, width and height of the space which in turn directly informed the primary drum shaped body of the venue. The height of the concert hall volume at the top was 6.26m higher than the ridge of Dundas House and 0.18m lower than the St James Square tenements. The accommodation was split over eight levels, with public access to Levels Basement One to Level Three only. From the top, the accommodation comprised of:

- Level 5 was the roof;
- Level 4 was the technical attic & plant;
- Level 3 was the auditorium, foyer, bar, plant & storage;
- Level 2 was the auditorium, public toilets, general purpose reception rooms, performers changing & storage;
- Level 1 was the auditorium, foyer/ bar/ milling space, green room;
- Level 0 was the entrance foyer, auditorium, back of house entrances;
- Level Basement 1 was the public toilets, performers changing, admin. & back of house accommodation;
- Level Basement 2 was the kitchen, stores & plant.

The proposed gross floor area of the music venue building was 7,625 sqm (reduced from the previous 11,347sqm) with a height of +92.520m AOD (previously +99.685 m AOD), and +89.97m AOD to the north and south volumes parapet (previously +96.685m AOD to the eaves of the Concert Hall). The new music venue would be 23m to its highest point.

A foyer would provide access to the building from the south-east, providing an area that could accommodate an all-day cafe/bar and range of informal performances. A range of multi-purpose spaces were also provided for educational use, practice and meetings.

The application proposed to use a combination of grit blasted and honed concrete as the primary material. The application proposed new publicly accessible routes throughout the site, connecting St Andrew Square, Register Lanes and the Edinburgh St James development. The primary public route into the building was located towards the south east of the site split across two levels with an entrance on each level. Two additional but occasional public entrances addressed the western approach including the special access through the Dundas House banking hall. Servicing would be from St Andrews Square into a designated and integrated open loading bay, providing direct access to the stage. This would remain open to allow the pedestrians and cyclists through when not in use.

Scheme Three

A significant number of amendments had been brought forward following the mediation process and during the assessment of the proposals. The main changes related to:

- the gross internal floor area had reduced from 11.347sqm to 7,625sqm;
- the overall height of the hall volume had reduced from +99.685m AOD to +92.520m AOD at the parapet;
- the height of the north and south volume parapets had reduced from +89.470m AOD to +88.970m AOD;
- the main hall stage had moved down to ground floor level to enable a reduced height;
- the hall had moved 1.54m further away from St James Square tenements;
- the glazed colonnaded crown had been removed;

- the two external public roof terraces had been removed;
- the majority of the venue's is opaque with selected window openings placed away from the adjacent residential buildings;
- changes to the facade design – reconfiguration and relocation of the main public access points into the building;
- servicing strategy from St Andrew Square;
- Removal of the 200-seater studio space at basement level. To counter the loss of this, the hall has been designed to increase flexibility and optimise the ease of changeover between different uses; and
- redesign of the open sided loading dock.

An EIA Report was submitted to support the application, which scoped in three topic specific assessments: Cultural Heritage, Socio-Economics and Culture, and Townscape and Visual. An addendum to the EIA Report was submitted in February 2019 and August 2021.

Supporting Information

The following documents were submitted in support of the application:

- Contextual Report;
- Design & Access Statement;
- Socio-Economic and Cultural Impact Assessment;
- Planning Statement;
- Pre-application Consultation Report;
- Environmental Impact Assessment Report (including Addendum one and two) and Non-Technical Summary;
- Transport Statement;
- Heritage Statement;
- Flood Risk Assessment;
- Drainage Impact Assessment;
- Daylight and Sunlight Assessment;
- Noise Assessment
- Bat Survey.

The presentation can be viewed in full via the link below:

[Development Management Sub-Committee - Wednesday, 8th September 2021 at 10:00am - City of Edinburgh Council Webcasts \(public-i.tv\)](#)

(b) Residents of number 23-26 St James Square:

Anthony Jack and Christina Anderson addressed the Development Management Sub-Committee on behalf of the Residents of number 23-26 St James Square:

Anthony Jack advised that he previously attended the Sub-Committee on 24 April 2019 and was a resident and a co-owner of the A-listed tenement of 23 to 26 St James Square. He was certain that the proposed Chamber Orchestra Venue was in the public interest for the local area, Edinburgh and for Scotland, especially as the UK had left the European Union. It would be tragic if the scheme were to be lost as this was a cultural link to Europe and the world. He had concerns over the safety of the A-listed tenement. Although these were not perhaps strictly planning issues, these were matter of concern included in the planning application. He was concerned with the noise assessment as it appeared to ignore the effect of noise leaked out of the open north side of the outer unloading bay and of reflected noise. This type of noise was as intrusive as direct noise and it could be focused and amplified. This assessment also seemed to underestimate the number of people that were likely to congregate near the tenement. He was also concerned with the security of the site, both during and after construction. The Environmental Impact Assessment gave details of routing through the site during the operation of the venue, but there was no clarity as to what this meant.

The gardens in the city normally closed in the quiet hours. Mr Jack asked therefore whether it was intended to close the venue at night. Seemingly that had already been an increase of anti-social behaviour since the opening of the St James' quarter. He queried how archaeology was dealt with in the St James' Quarter Project. There were also inconsistencies in the Heritage Statement for this present application and it was hoped the draft archaeological - condition 10 - to the listed building application and informative 14 in the report were going to be taken seriously. In this way, no further opportunities would be missed to tie down the area's archaeological past. There was concern that the basement windows were not subject to a stage 2 assessment of the day-light analysis. Indeed, the rear courtyard area, which he used as a garden, was receiving no more sunlight, however, there would be reflected light. Where this might be in the clear public interest, it meant that this Georgian A-listed tenement, which was centered between the St James Quarter, Multrees Walk and the proposed Dunard Centre would be home for ferns, mosses and slippery slimy Algae. This would not be a good representation of Georgian Edinburgh and what was already a successful cultural hub. It seemed that the perceived public interest "trumped" both the law and council policies. The enthusiasm for advancing the proposed scheme, should not allow the long-term future of the city's listed assets to be ignored. Cutting the sunlight from this tenement was not good for its long-term future. Whereas the applicant had been very helpful, there were not many proposals to mitigate the problems this development would bring and might exacerbate in respect of the A-listed tenement.

The presentation can be viewed in full via the link below:

[Development Management Sub-Committee - Wednesday, 24th November 2021 at 10:00am - City of Edinburgh Council Webcasts \(public-i.tv\)](#)

Ms Anderson indicated that approval of this application would permanently affect the heart of the city, Edinburgh's New Town, which was an UNESCO World Heritage site. The original application for a thousand-seater concert hall, 100 meters high, had being reduced by a mere seven and a half meters, to a still massive 92.52 meters above sea level. The site which was 0.77 hectares by 1.90 acres was excessively small. It

should be built in a location where architects could have free rein, instead of being severely constricted where they had to build upwards. An alternative location should be considered, even at this late stage for a building of this nature and height. Post pandemic, many other central city sites had become available. Ms Anderson asked whether there was still a skyline policy. She argued that the view along George Street East to St Andrews Square had already been corrupted by the W Hotel and it did not need to be further impacted by a 92-meter concrete edifice looming over Dundas House, which was the jewel of the New Town and St Andrews Square. This building would be the same height as the crane which dominated the skyline during the construction of the St James Quarter. Citizens were being asked to agree that this proposal respected the skyline. The new photographs and artist's impressions displayed a huge concrete building with hardly any windows. Gardens in the original plans for Dundas House, the Concert Hall site were designed to be a green area for citizens pleasure. However, from Elder Street to James Craig Walk, there was hardly any greenery and it was mainly composed of granite and glass. The restoration of public garden around Dundas House, would be very popular with citizens, as had been St Andrews Square. The fragility of the tenement building at 25 St James Square should be considered. The plan was to erect a concert hall less than 30 yards from the only Grade A-listed building in the City Centre, which was attributed to James Craig, the designer of the New Town. Also, at 25 St James Square, her home could not withstand even more excavation and building work, such as that caused by the St James Quarter excavation development. Residents were already experiencing major cracks and flooding. It should be asked if the residents had a right to privacy, light and a peaceful life. Also, to know if the application was approved during demolition construction, the area right next to their building would be used for the exit of debris and eventually for construction material. Then it would be used as a main exit for one thousand patrons pushing to the very walls of 25 James Square, producing constant noise and litter. The area was only 10 yards wide and there were plans to run events day or night.

Ms Anderson asked whether the Council wanted to support inner city residents' privacy. The proposed building would cause shading for bedrooms and bathrooms on the western side of the block, from natural light and there would be loss of views of the Forth. Instead, residents would look up to the concrete walls of the New Concert Hall. Her views should not be regarded as "Nimbyism" as this was the wrong site for the project. It should be asked if there really was a need another cultural venue. SCO concerts at the Usher Hall were rarely full, except during the Festival and the King's Theatre was often half empty. There were no concerts at the Queen's Hall, where capacity was hardly ever full and was usually under 70%. Therefore, she questioned what the point was of a venue which sought some 250 more patrons. Perhaps there was a need for a major arena, accommodating thousands of patrons for pop concerts, however, this was definitely not the correct site. It was far better that the Council broke off the engagement even at this late date than to proceed with proposals that would end in failure and members should vote against the proposals.

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[Development Management Sub-Committee - Wednesday, 24th November 2021 at 10:00am - City of Edinburgh Council Webcasts \(public-i.tv\)](#)

(c) New Town and Broughton Community Council

The Chief Planning Officer referred the Sub-Committee to a communication from the New Town and Broughton Community Council.

Due to an administrative error, the diary invite had been sent late to the New Town and Broughton Community Council. They had indicated that they would wish to speak and Richard Price their Vice Chair Planning Convener had advised that they did not wish to attend the current meeting as they were unable to attend at short notice, however, they did not wish the decision on the application to be deferred, to allow them to attend a future meeting. The Sub-Committee had been circulated an e-mail with their views, which was read out to members. It was very concise and would be the contribution from the Community Council.

The Community Council's full response to this amended application was contained within the Report of Handling. This stated that the Community Council was treated as a statutory consultee and provided a neutral representation. Reference was made to the concluding sections of a representation which stated that New Town and Broughton Community Council were clear in restating their full support for the principle to develop a world class purpose-built concert halls/ performance venue in this part of the city. The facility as envisaged, would be a both a welcome addition to and complementary to performing spaces across Edinburgh, offering a mix of classical and other performances in an acoustically excellent building. Collectively, they were in full agreement that this new performance venue would add immeasurably to the amenity offered in Central Edinburgh and specifically at the east end of the New Town. This would add to and complement the mix of residents/visitor offerings.

However, they recognised the impact that that the new facility would have on adjacent residents within the St James' Square tenement building and were pleased that their representatives also had the opportunity to voice their views on this proposal. Apologies for the late submission, however they hoped that the summary of their position would be helpful in your discussions.

The presentation can be viewed in full via the link below:

[Development Management Sub-Committee - Wednesday, 24th November 2021 at 10:00am - City of Edinburgh Council Webcasts \(public-i.tv\)](#)

(d) Applicant and Applicant's Agent

Gavin Reid (Co-chair of IMPACT Scotland, the applicant), Sir David Chipperfield (David Chipperfield Architects, the architect), and Brian Muir (Ruden Planning, agent for the applications and planning consultant to IMPACT Scotland) were heard in support of the application.

Gavin Reid advised that he was the co-chair, with Fergus Linehan, of Impact Scotland, the charitable organization created to deliver this extraordinary new venue for Edinburgh. Impact Scotland was born out of an alliance of individuals and organizations that cared passionately about the role of music in Edinburgh, Scotland and the world. They came together to create a generational legacy based on a simple principle. As a

medium sized performance hall, built to the highest architectural and acoustic standards which would fill an important gap in Edinburgh's cultural infrastructure, energising and inspiring audiences of all ages and backgrounds, or providing artists of all genres and styles with the ideal conditions for music-making.

As people emerged from lock down, that guiding principle had never felt so relevant or vital. The Dunard Centre was the cultural flagship project of the Edinburgh and South East Scotland City Region Deal, drawing significant support from the City of Edinburgh Council and the Scottish and UK governments. Exceptionally generous private philanthropy as well as support from the Royal Bank of Scotland, further underpinned this project, helping to place music at the centre of the city's cultural civic and economic life. A transformational new home for the Scottish Chamber Orchestra and Edinburgh International Festival and boasting state of the art digital facilities, this multi-purpose, open all day venue, would host music of all kinds from traditional and jazz to classical and choral. It would be an outstanding local, national and international resource, located at the heart of an extensive modern and sustainable transport hub, in the midst of one of the world's most exciting and renowned cultural centres. The benefits for Edinburgh could not be overstated. Now more than ever, activity and cultural engagement were central to re-imagining and reinvigorating the life, economy and the wellbeing of communities. In this city, famed for its culture, this ambitious project was a beacon of hope and renewal which sought to engage across all genres, all ages and all communities, and the Dunard Centre would sit comfortably alongside the very best of its kind in the world. It was a venue which Edinburgh could be proud.

He wanted to take the opportunity to respond briefly to a couple of the points that were raised earlier on vehicular access and wished to be absolutely clear about the nature of deliveries and servicing access. He was at the meeting as Chairman of Impact Scotland but also as Chief Executive of the Scottish Chamber Orchestra, so he knew how they operated on a regular basis. They mostly used 7.5-ton trucks, 10 meters long. All of the musicians travelled independently and most of them carried their own instruments. The 7.5-ton trucks would carry a couple of timpani and some music boxes. They would come in into the Dunard Centre, typically early on a Tuesday morning, to offload those for a few of days rehearsals, then there was in a concert on a Thursday. They would then upload them on Thursday night. That was the total of regular and vehicular movements for the SCO. The significant majority of events that were being expected in the Dunard Centre, beyond that, were either similar scale of orchestral operations and individual or small-scale recitals, chamber music involving three or four or five players, and speaking events involving a very small number of people. They were not considering large scale productions and the inclusion in the Transport Plan of the term "articulated lorries" perhaps caused some concern. These events with articulated lorries would be very rare. The other aspect to be considered was operational noise. Within the loading bay, this meant mostly a few music boxes and timpani, which would take place early in the morning and would be of very short duration. It was hoped that this explanation was helpful. They were delighted to have David Chipperfield as the architects on this project, who were recognized the world over for their expertise and heritage sites. It was a truly exciting prospect for Edinburgh to have its first Chipperfield designed building.

David Chipperfield indicated that he was the principle architect of the David Chipperfield Architects, the main architects responsible for the design. As a cultural project the Dunard Centre was both intensely local and of global significance. It is situated in a remarkable location, a complex, rich connected urban site in the very heart of the city. The Registers was a vibrant world in itself. Its narrow lanes animated by restaurants and bars. The energy of cities came from this mixing of activities and people, from proximity and density of life, commerce and culture. The Dunard Centre would raise more life in cultural activity to the special area, fitting in to its distinct urban form and atmosphere. Developing a meaningful architectural project required a genuine understanding of the cultural, historical and fiscal context. The work for the Dunard Centre had involved extensive consultation with a broad range of stakeholders, including the City of Edinburgh Council, Historical Environment Scotland, Edinburgh World Heritage and New Town and Broughton Community Council, the Urban Association and of course the neighbours around the site.

From the outset, they were working in close collaboration with Ryden Moore Architects and its outstanding design team, to develop the best possible venue for the city, with acoustics to rival the best in the world. The architecture of the Dunard Centre evolved with dialogue between the complex internal demands of the venue and how the hall should work. This meant how it would perform to professional standards and international standards and the expectations placed on its external form, that was how this sat within the city and within this very particular part of the city itself. He would just respond to the urban grain, the Dunard Centre and make sense of it, acting as the connection between the first New Town in the new St James quarter. It was a pivotal point between the two, bridging the cultural and commercial worlds that fed each other. A key aspect of the project had also been to increase the permeability through the site, both in order to create a series of entrances for the whole, open up this quarter, and to link St Andrew Square and the new St James Square to one another for the first time. The shape of the building responded to the complex urban morphology of the site the series of simple interlocking volumes, coming together as a single composition, which created both an intimate streetscape around the venue and a clear geometric form at the scale of the city itself. The main hall volume sat within the soul of the city and responded to the urban scale of the First New Town, George St, St Andrew Square and the set piece of Dundas house with his flanking pavilions. It formed an object on the primary axis of the New Town and the curve form both reduced its bulk and identified the civic language of Edinburgh's great buildings and of course the surrounding domes. The orthogonal lower volume sat within the scale and grain of the surrounding buildings and that's adapted the forms of the venue to resolve a patchwork of urban geometries, to the east of the New Town, as well as forming a cleaner backdrop and setting of Dundas House, strengthening its presence in the city. As a public building, the venue was unique in both being a place of performance, but also a focus of civic and social gathering. The major opportunity of this site was that access came from all directions and converging on a place of unique quality and atmosphere. There was an entrance to each approach, contributing to the formation of a new accessible connected quarter with the Dunard Centre at its heart.

A well-established transport infrastructure was ideal for a public building in such a dense

city centre location and would be able to form an interconnected hub for music at the centre of the New Town linked to the surrounding neighbourhoods and the road. The delivery of instruments and other items to the venue in a safe and secure way, had been carefully considered. The site was primarily a high-quality pedestrian area, including the service route to and from the loading bay. Any vehicular movements, including service vehicles, would be its secondary function and movements would be restricted. All of this had been discussed and it was certain there would be more discussion. All vehicle access to the site would be via St Andrews Square. Inside the building, a public foyer wrapped around the drama at ground level. This connected into the rear of Dundas House and contained a café at ground level and various flexible front of house spaces, bars and multipurpose rooms. Within the drum volume, the hall provided one thousand seats. The design of the hall ceiling and stage has been developed to offer maximum flexibility, to accommodate a wide variety of performances and events, as well as to maximise the number of seats. The automation of the stage rises enabled a rapid reconfiguration of the space from one type of performance to another allowing multiple events to be accommodated during a single day or even during the performance itself. In addition to the different stage arrangements, the wide range of design performances recordings events and streamings, would require the accommodation with different sets of acoustic properties within the hall and provisions being made to adapt the space and its outstanding natural acoustic and when needed to amplify sound with the use of and of retractable curtains. The building had been comprehensively re-designed to provide the Breton quality of provision that the original scheme proposed, a flexible yet still world-class concert venue in the heart of the city.

The design still aimed to form a positive engaging dialogue with a significant historical buildings, around the site and the expectations of its urban setting within the New Town. It would create a public building, related to Edinburgh on a civic scale, by both fitting in and standing out in order to form an important social and cultural role in a city, with strong established cultural and architectural traditions.

He would like to clarify the very misleading claim that the hall was 93 metres tall. He assured the members it was not, and it would be rather difficult argument to make. However, it was 23 meters which was significantly different and within that the lowering of 7 meters from the previous scheme obviously was a significant lowering. He accepted that lowering 7 meters was probably not very much but lowering the hall by 7 meters out of 30 meters was significant lowering.

Brian Muir advised that being presented to the Sub-Committee was a revised development proposal, which was partly in response to the mediation process and which emerged in the judicial review, but although that proposal was approved in 2019, some of the members had sufficient misgivings about some of the details and voted against approval. However, the applicant believed that the revised proposal addressed these misgivings and hoped that members would now be able to support these applications. These were still applications which required to be considered, in the round, in relation to planning policy and listed building policy. Heritage and environmental impacts needed to be clearly assessed but the cultural and social benefits also required to be clearly understood. These latter factors formed part of the outstanding universal value which

underpinned the inscription of Edinburgh City Centre as a World Heritage Site. The inscription was not about preserving an aspect, it was about continuing the creation of an environment, cultural, social and physical structure which encouraged and supported the continued contribution of Edinburgh to global culture and enlightenment. Officers, together with the external consultees, had rigorously assessed this proposed development, in relation to the current legal framework and planning policy and properly considered all matters in a measured way. This had resulted in the recommendations before the Sub-Committee.

In summary, there was a vision that the site was ideal for the proposed building in terms of civic, scale and function, but sensitive to the site. The funding was available, and the venue supported the planning policy, aims and objectives of the adopted Local Development Plan and the emerging City Plan for 2030. It was consistent with planning policy and supplementary guidance which was relevant to this site and supported the Council's broader strategies for cultural economic and tourism development. It was hoped that the members would be able to support the recommendation to approve the proposals.

The presentation can be viewed in full via the link below:

[Development Management Sub-Committee - Wednesday, 24th November 2021 at 10:00am - City of Edinburgh Council Webcasts \(public-i.tv\)](#)

Motion

To **GRANT** planning permission subject to:

- 1) The conditions, reasons, informatives and a legal agreement as set out in section 3 of the report by the Chief Planning Officer.
 - 2) The amendment to informative 11 to read: "In accordance with the Council's Mobility Plan 2021-2030, the applicant should develop a Green Travel Plan including provision of a high quality map of the neighbourhood (showing cycling, walking and public transport routes to key local facilities), timetables for local public transport and management of servicing and movement around Dundas House."
- moved by Councillor Gardiner, seconded by Councillor Child.

Amendment

To **REFUSE** planning permission for the reason that the policies were contrary to Edinburgh Local Development Plan Policies Des 4 (Development Design - Impact on Setting), Des 5 (Development Design - Amenity), Env 1 (World Heritage Sites), Env 6 (Conservation Areas - Development) and Ret 7 (Entertainment and Leisure Developments - Preferred Locations - part B).

- moved by Councillor Osler, seconded by Mitchell.

Voting

For the motion: - 7 votes
For the amendment: - 3 votes

(For the motion: Councillors Booth, Child, Dixon, Gardiner, Gordon, Rose and Staniforth.)

(For the amendment: Councillors Jim Campbell, Mitchell and Osler.)

Decision

To **GRANT** planning permission subject to:

- 1) The conditions, reasons, informatives and a legal agreement as set out in section 3 of the report by the Chief Planning Officer.
- 2) The amendment to informative 11 to read: “In accordance with the Council's Mobility Plan 2021-2030, the applicant should develop a Green Travel Plan including provision of a high quality map of the neighbourhood (showing cycling, walking and public transport routes to key local facilities), timetables for local public transport and management of servicing and movement around Dundas House.”

35-36 St Andrew Square, Edinburgh

The Chief Planning Officer had identified an application for listed building consent for proposed demolitions, alterations, remodeling and erection of extension to the listed building at 35-36 St Andrew Square, Edinburgh, to be dealt with by means of a hearing - application no. 18/07730/LBC.

Decision

To **GRANT** listed building consent subject to the conditions, reasons and informatives as set out in section 3 of the report by the Chief Planning Officer.

35 St Andrew Square, Edinburgh

The Chief Planning Officer had identified an application for the demolition of boundary wall, modern basement kitchen, rear extension, and outbuilding within existing rear garden, regrading of land, erection of new boundary features and public realm at 35 St Andrew Square, Edinburgh, to be dealt with by means of a hearing - application no. 18/07127/LBC.

Decision

To **GRANT** listed building consent subject to the conditions, reasons and informatives as set out in section 3 of the report by the Chief Planning Officer.

(References – Development Management Sub-Committee 24 April 2019 (items 2, 3 and 4); reports by the Chief Planning Officer, submitted.)

(Reference – report by the Chief Planning Officer, submitted.)

Appendix

Agenda Item No. / Address	Details of Proposal/Reference No	Decision
<p>Note: Detailed conditions/reasons for the following decisions are contained in the statutory planning register.</p>		
<p>4.1 – 13 Ashvile Terrace - Edinburgh</p>	<p>To form hard standing in the front garden to create a driveway with entrance gates (in part retrospect) - application no. 21/02915/FUL</p>	<p>WITHDRAWN from the agenda at request of the Chief Planning Officer.</p>
<p>4.2 – 1B Fingal Place, Edinburgh</p>	<p>Change of the use from a residential property to a commercial short term visitor self-catering accommodation - application no. 21/04512/FUL</p>	<p>To REFUSE planning permission for the reasons set out in section 3 of the report by the Chief Planning Officer.</p>
<p>4.3 – 43-45 Salisbury Road, Edinburgh</p>	<p>Installation of external ducts - application no. 21/02182/FUL</p>	<p>To GRANT planning permission subject to the conditions, reasons and informatives as set out in section 3 of the report by the Chief Planning Officer.</p>
<p>4.4 – 43-45 Salisbury Road, Edinburgh</p>	<p>Installation of external ducts - application no. 21/02181/LBC</p>	<p>To GRANT listed building consent subject to the informatives as set out in section 3 of the report by the Chief Planning Officer.</p>

<p>4.5 – <u>St James Square (Proposed Festival Event Space At), Edinburgh</u></p>	<p>Use of St James Square as a festive events space, including erection of temporary structures, stage, enclosures and other associated works. Permission sought for four years (2021/22, 2022/23, 2023/24 and 2024/25) - application no. 21/05177/FUL</p>	<p>To GRANT planning permission subject to:</p> <ol style="list-style-type: none"> 1) The conditions, reasons and informatives as set out in section 3 of the report by the Chief Planning Officer. 2) The amendment of condition 1 to read: “Notwithstanding the approved plans, permission is hereby granted for a restricted period as follows: Permission is granted for a period of the first year 2021/2022 year only and development hereby granted shall only be operational from 24th November 2021 to 3rd January 2022 inclusive, and all structures shall be removed from the site by 10th January 2022.” 3) Additional conditions that: <ol style="list-style-type: none"> (a) The applicant to confirm to the planning authority within 7 days of the decision that an acoustic consultant has been appointed to carry out a Noise Impact Assessment including the correlation of any noise complaints. <p>The expected standard to be achieved would be that all noise from the proposed development meets NR15 when assessed from the nearest noise</p>
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Agenda Item No. / Address	Details of Proposal/Reference No	Decision
		<p>sensitive premise, with the window slightly open.</p> <p>The applicant shall submit the report to the Planning Authority within 8 weeks of the decision.</p> <p>Notwithstanding the approved plans, the stage identified on the plans is not approved and any construction in place for the said stage would not be utilised for the use of the stage.</p>
<p>5.1 – Redhall House Drive, Edinburgh</p>	<p>Alteration and conversion of existing building to form six duplex apartments, the erection of a detached garage block accommodating six garages, and the erection of two detached dwelling houses with all associated site development works and landscaping - application no. 18/09642/FUL</p>	<p>To AGREE to a further extension to the period to conclude the legal agreement to January 2022, which will enable the planning permission to be released for this application.</p>
<p>6.1 - 35-36 St Andrew Square, Edinburgh</p>	<p>Protocol Note by the Service Director, Legal and Assurance - application no. 18/04657/FUL, 18/07730/LBC and 18/07127/LBC</p>	<p>To note the protocol note.</p>

Agenda Item No. / Address	Details of Proposal/Reference No	Decision
<p><u>6.2 – 35-36 St Andrew Square, Edinburgh</u></p>	<p>Erection of music and performing arts venue with licensed café/restaurant and bar facilities, and related arrangements for infrastructure, demolitions, and other works. (See Cover Letter for full statutory description) (amended) - application no. 18/04657/FUL</p>	<p>To GRANT planning permission subject to:</p> <p>2) The conditions, reasons, informatives and a legal agreement as set out in section 3 of the report by the Chief Planning Officer.</p> <p>2) The amendment to informative 11 to read: “In accordance with the Council's Mobility Plan 2021-2030, the applicant should develop a Green Travel Plan including provision of a high quality map of the neighbourhood (showing cycling, walking and public transport routes to key local facilities), timetables for local public transport and management of servicing and movement around Dundas House.”</p> <p>(On a division.)</p>
<p><u>6.3 – 35-36 St Andrew Square, Edinburgh</u></p>	<p>Proposed demolitions, alterations, remodelling and erection of extension to the listed building - application no. 18/07730/LBC</p>	<p>To GRANT listed building consent subject to the conditions, reasons and informatives as set out in section 3 of the report by the Chief Planning Officer.</p>
<p><u>6.4 – 35 St Andrew Square, Edinburgh</u></p>	<p>Demolition of boundary wall, modern basement kitchen, rear extension, and outbuilding within existing rear garden, regrading of land, erection of new boundary features and public realm - application no. 18/07127/LBC</p>	<p>To GRANT listed building consent subject to the conditions, reasons and informatives as set out in section 3 of the report by the Chief Planning Officer.</p>