

The IMPACT Centre



Introduction

Welcome to this second public consultation event relating to proposals put forward by IMPACT Scotland for The IMPACT Centre supported by the Royal Bank of Scotland on land in its ownership at Dundas House, St. Andrew Square, Edinburgh.

This is the second consultation event taking place to inform proposals for the site. It is being held in advance of the submission of detailed planning and listed building consent applications to the City of Edinburgh Council. This event presents our initial design proposals, the considerations we have made in their development and how we have reflected on the feedback we received following the first public consultation event.

As with the first event your input and feedback are very welcome so please let us know what you think. There are questionnaires and feedback forms for you to complete and leave your comments.

The IMPACT Centre

IMPACT Scotland is leading an ambitious project to create a new world-class performance venue in Edinburgh. The IMPACT Centre supported by Royal Bank of Scotland will be the first new venue of its kind to be built in the city in one hundred years and will embrace all musical genres – attracting performers and audiences looking for acoustic excellence in a welcoming and diverse cultural hub.

This exciting new public space in the heart of Edinburgh will offer a 1,000-seat auditorium, 200-seat studio for performance, rehearsal and recording, as well as delivering an educational outreach programme to inspire and support both young and old. The IMPACT Centre will provide an acoustically thrilling auditorium for all kinds of musical performance – from orchestral to jazz, folk and electronica - welcoming chamber groups, soloists, choirs and dance ensembles from Edinburgh and further afield.

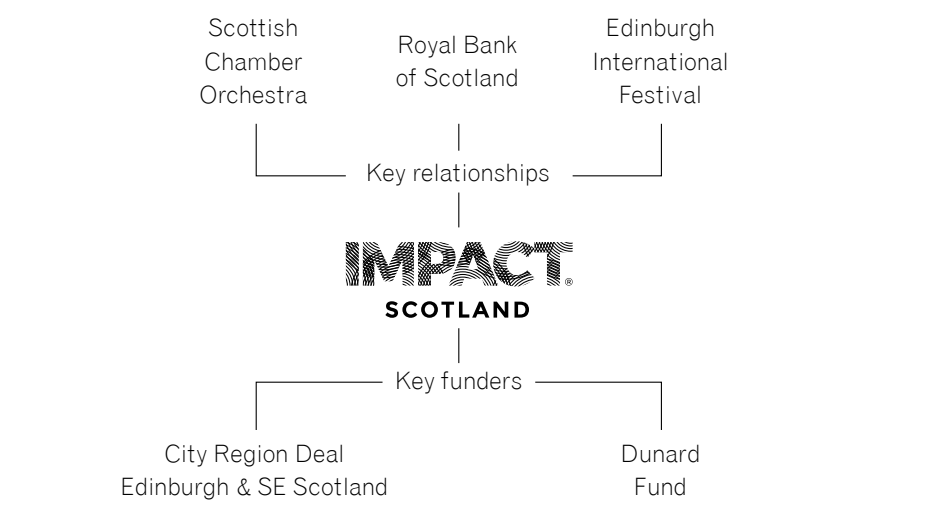
The IMPACT Centre will create a new home for the internationally acclaimed Scottish Chamber Orchestra, world-class space for the Edinburgh International Festival and be a year-round bustling arts destination for performers, audiences and the wider community. Through partnerships, creative programming and community outreach it will engage and encourage participation of people of all ages and from all backgrounds.

Meeting a need
Edinburgh is a city bursting with creativity. It has a vibrant programme of artistic performances throughout the year, culminating every summer in the world's biggest arts festival. Despite this, the city lacks a purpose-designed, mid-sized venue which can provide a world-class acoustic experience and act as a hub for a range of different performance types. All this is set to change with the development of The IMPACT Centre, Edinburgh's first dedicated new space for music and the performing arts in one hundred years.

IMPACT Scotland

The International Music and Performing Arts Charitable Trust (IMPACT) was formed in 2016 and is responsible for overseeing the construction of the IMPACT Centre and, through a trading subsidiary, will manage and operate the new venue.

The Trustees of IMPACT Scotland are responsible for the management and governance of the project. They bring great expertise in a wide range of fields including the arts, business, construction, education and the management of cultural organisations. For more information on IMPACT Scotland and the project to create The IMPACT Centre please visit: www.impactscotland.org.uk or follow us on twitter @ImpactScot



Scottish Chamber Orchestra



"I see this is a global opportunity for a global city, combining the best of the old and the new to establish a venue that will attract performers, audiences and visitors from around the world"

Sir Ewan Brown, Chair of IMPACT Scotland

"With this wonderful support from the SCO's long-term supporter, Dunard Fund, this project provides a fantastic opportunity for the SCO to provide an open, welcoming and unforgettable audience experience in a much-needed mid-sized performance venue with stunning acoustics in the heart of Edinburgh. Not only will it provide our internationally renowned orchestra with a splendid new home, it will also enable the SCO to reach out in ways that have not been possible in the past"

Colin Buchan, Chairman of the SCO



Education and outreach



"Our Big Noise orchestras, working with health, education and social services, are already transforming the lives of some of Scotland's most vulnerable and disadvantaged children and helping them to achieve their full potential. This new facility will give young people in our most deprived communities the opportunity to play alongside and be inspired by professional musicians in world-class orchestras. It will prove that, as well as delighting us, the performing arts can be a powerful instrument of social transformation. It's a thrilling prospect"

Richard Holloway, Chair of Sistema Scotland

"A new auditorium with such a commitment to acoustic excellence is a thrilling prospect for those of us working to encourage more people in Scotland to join choirs and enjoy performance at the highest level. The central location with excellent transport links will make the venue accessible and a great asset to many cultural groups"

Morag Campbell, Chief Executive of the National Youth Choir of Scotland



Edinburgh International Festival



"It is very important to the future development of the Edinburgh International Festival that all our venues are of the best international quality. We would adopt the new complex not just for our much-loved morning concerts but as one of our principal, all-day performance venues. It would also deliver creative learning and participatory opportunities, releasing individual potential and enabling local residents, as well as visitors, to share in the city's remarkable artistic achievements"

Fergus Linehan, the Director of EIF

"A new 1,000 seat venue is something to be celebrated. What IMPACT Scotland is proposing is a game-changer. Making such a high standard of acoustics available to so many musical genres will be an incredible gain for Edinburgh and Scotland"

Donald Shaw, musician, composer and director



Planning and consultation process

Second public consultation

This second public consultation follows an initial event held in November 2017. Feedback from the first consultation highlighted an overwhelming level of support for a new international music and performance venue in central Edinburgh.

IMPACT Scotland intend to submit a series of applications to City of Edinburgh Council (CEC) in Summer 2018 to bring forward the music venue proposals. The scope of the applications is currently being finalised in discussion with CEC. We expect the planning and listed building applications to be in this format:

- 1. A full detailed planning application (major category) for the new concert and performing arts venue and associated works including new public realm;
- 2. A Listed building consent application for removal of the rear 1960s office block and internal and external alterations to 36 St Andrew Square;
- 3. A listed building consent application for external works and duntakings to the garden area at the rear of 35 St Andrew Square; and
- 4. A Conservation Area Consent application for the demolition of a non-listed ancillary structure at the rear of the site.

The applications will be accompanied by a suite of supporting documents which will fully assess the proposals. These will relate to a range of design and technical matters including Design and Access; Heritage Impact; Townscape and Visual Impact; and Noise. The scope of the applications is currently being discussed and agreed with CEC.

This second consultation event is seeking your feedback on the latest proposals for the site. Discussions are also on-going with officers at CEC, Historic Environment Scotland, Edinburgh World Heritage and other stakeholders. The scheme will be reviewed to take account of feedback provided at today's event and from the aforementioned parties.

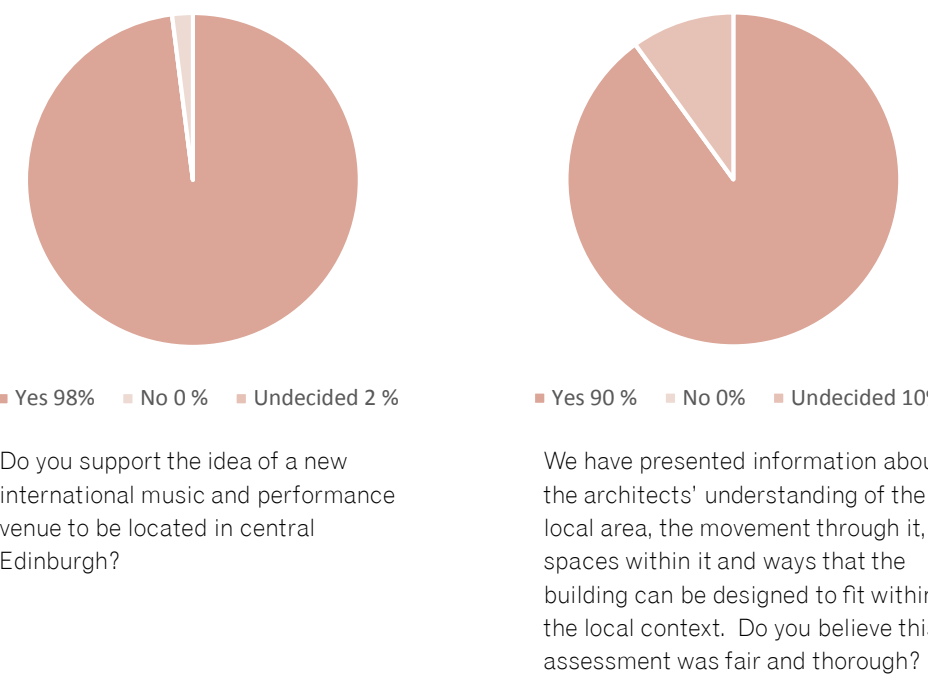
There will be a formal opportunity to make representations to City of Edinburgh Council on the final proposals once the applications are submitted. The timeline on this panel outlines where we are in the consultation process and next steps in the planning process.

First public consultation feedback

At our first event we presented a number of boards which discussed our understanding of the site, covering a wide range of issues including access and permeability, the surrounding built form and the site's visibility within the city.

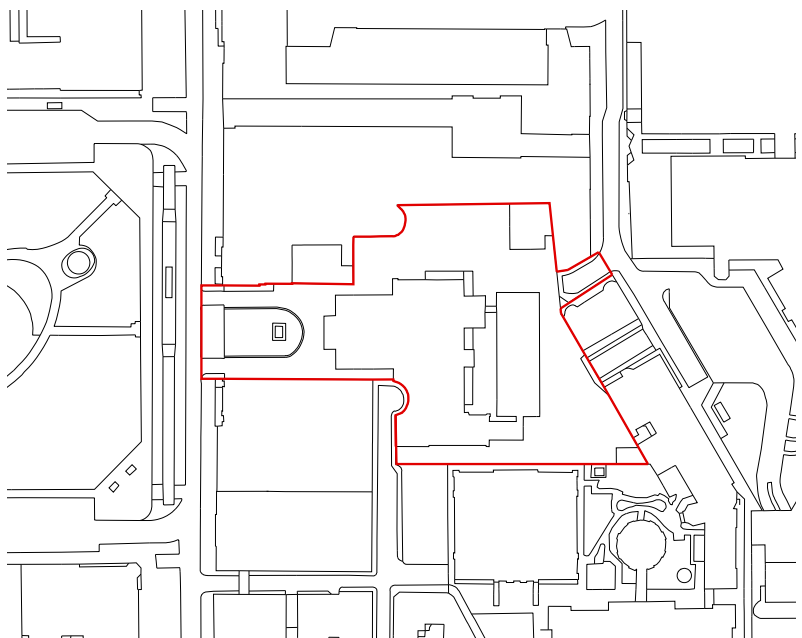
Based on these topic areas, we asked a range of questions designed to gain an understanding as to whether we were considering the salient site issues and to identify any areas which we would benefit from further analysis as we progress our proposals.

Shown below is the feedback on two of the key questions. All feedback received at the first public consultation will be included in a Report of Consultation which will be submitted to City of Edinburgh Council with the detailed planning application.



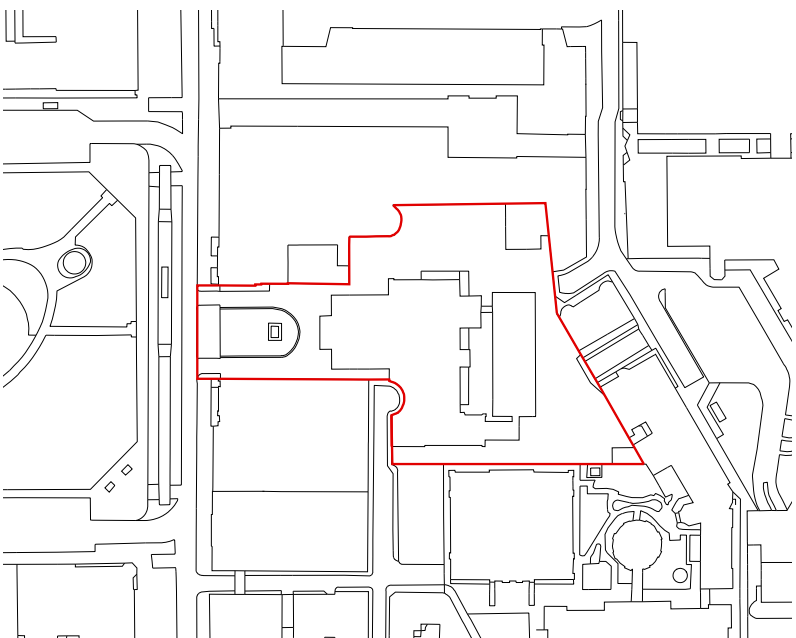
Full Planning – Major

- Includes:
- i. All external surfaced work/realm
 - ii. All exterior Alts to no. 36.
 - iii. All Elder Street cul-de-sac works for access
 - iv. All details of TIC building "a new building as part of alterations to no. 36".
 - v. All surface works/down takings (wall etc.) in the east garden plot no. 35.
 - vi. All other down takings on no. 36.
 - vii. Existing and proposed no. 36



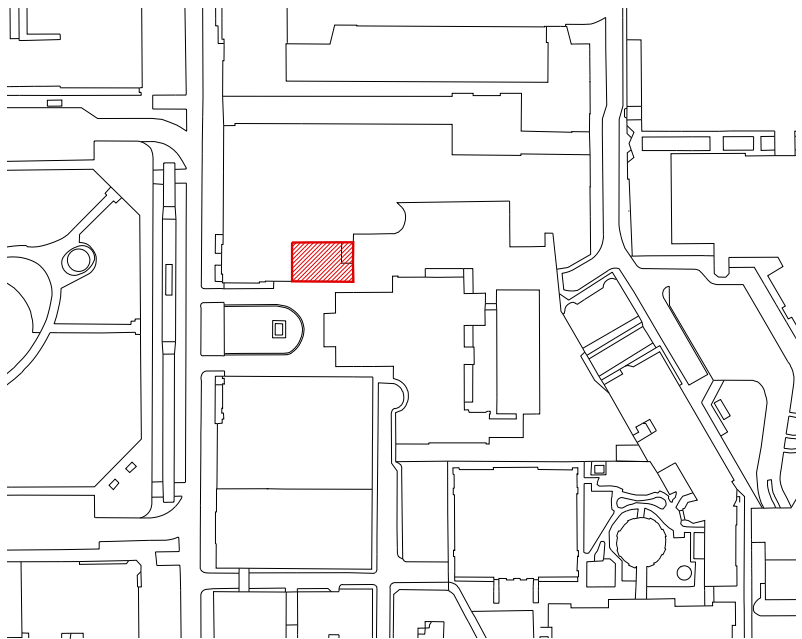
Listed Building Consent No. 36

- Includes:
- i. All on no. 36 as described in Full Planning (including wall with Elder Street).
 - ii. Plus all no. 36 internal works.



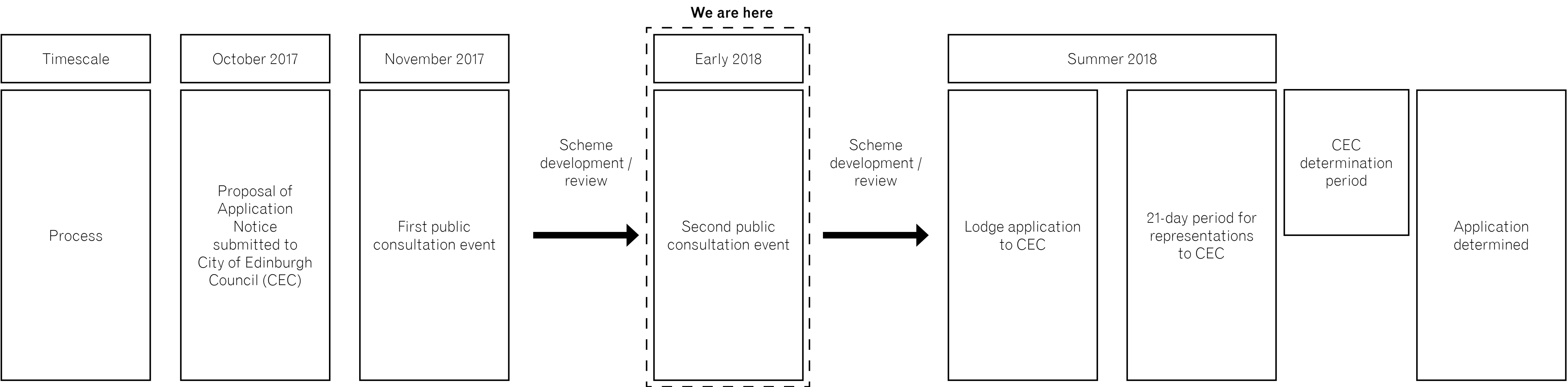
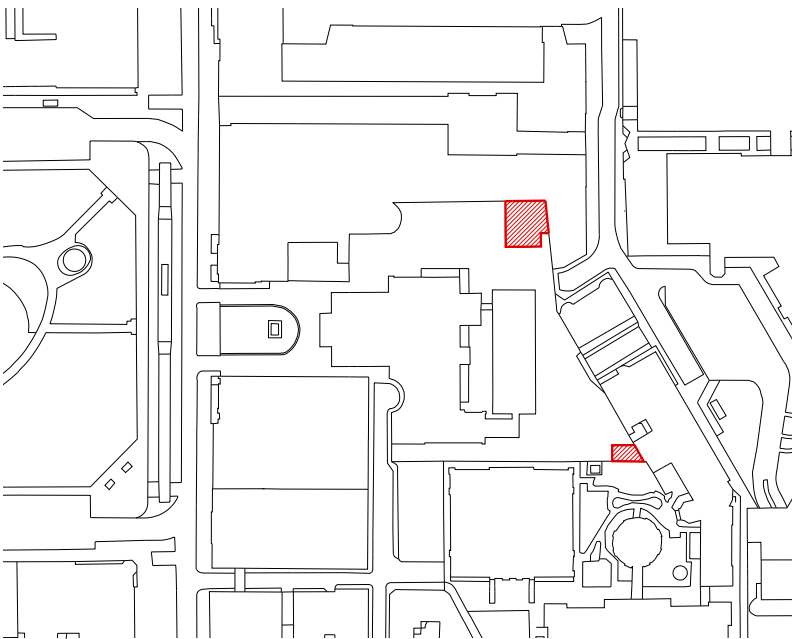
Listed Building Consent: No. 35 rear

- Includes:
- i. All external works and down takings on rear no. 35.
 - ii. Demolition of wall and outbuildings to rear of no. 35



Conservation Area Consent

- Includes
- i. Conservation area consent for removal of non-listed structures



Site location

The IMPACT Centre site will occupy a key position in the heart of Edinburgh's city centre and UNESCO World Heritage Site.

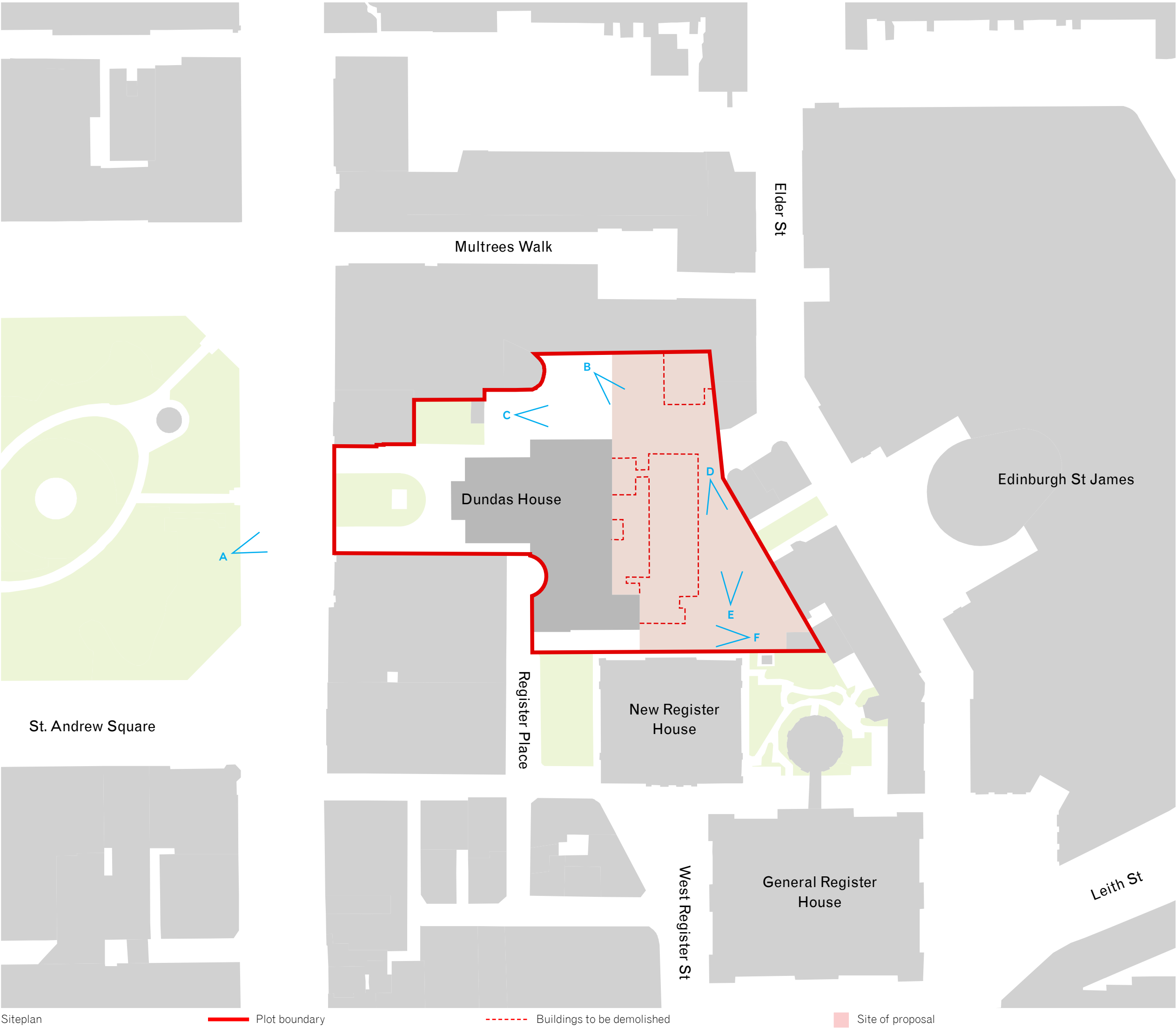
It is to be located at the east end of Edinburgh's New Town on land originally occupied by the gardens of the category-A listed Dundas House, laid out and built by Sir William Chambers in 1771. Originally the home of Sir Lawrence Dundas, it became part of the Royal Bank of Scotland estate in 1825. Over the past two hundred and fifty years the house has been incrementally expanded and adapted to suit the changing operational needs of the bank. It is intended that the last of these additions, an office building built in 1963 to the rear of the great domed banking hall is to be replaced by the new venue.

The project site comes under the ownership of the Royal Bank of Scotland. It includes Dundas House which is to be retained as an operational and publicly accessible bank branch, the surrounding car park, forecourt, approaches and outbuildings. It is bordered in the west by the civic space of St. Andrew Square and its surrounding buildings. In the north it abuts the rear flanks of Multrees Walk and the Harvey Nichols department store. To the east it faces Elder Street, the surviving original tenements of St. James' Square, and the future Edinburgh St. James development currently under construction. In the south the site faces the refined rear elevations of General Register House and New Register House, the archivists' garden as well as the greenery of Register Place, the Registers development and the intimate atmosphere of the lanes themselves.

Despite its relatively concealed position at the heart of this urban block, the site benefits from its proximity to excellent transport infrastructure as well as offering the opportunity to complete the revitalisation of the east end of the New Town by bringing the audiences and visitors of a significant public building to the area and linking the surrounding neighbourhoods to one another.



Edinburgh aerial image with site location



A - View of Dundas House from, St Andrew Square



B - View to the east



C - View east to the north Dundas House



D - View south



E - View north, with 1960s annex building to the left



F - View west along New Register House

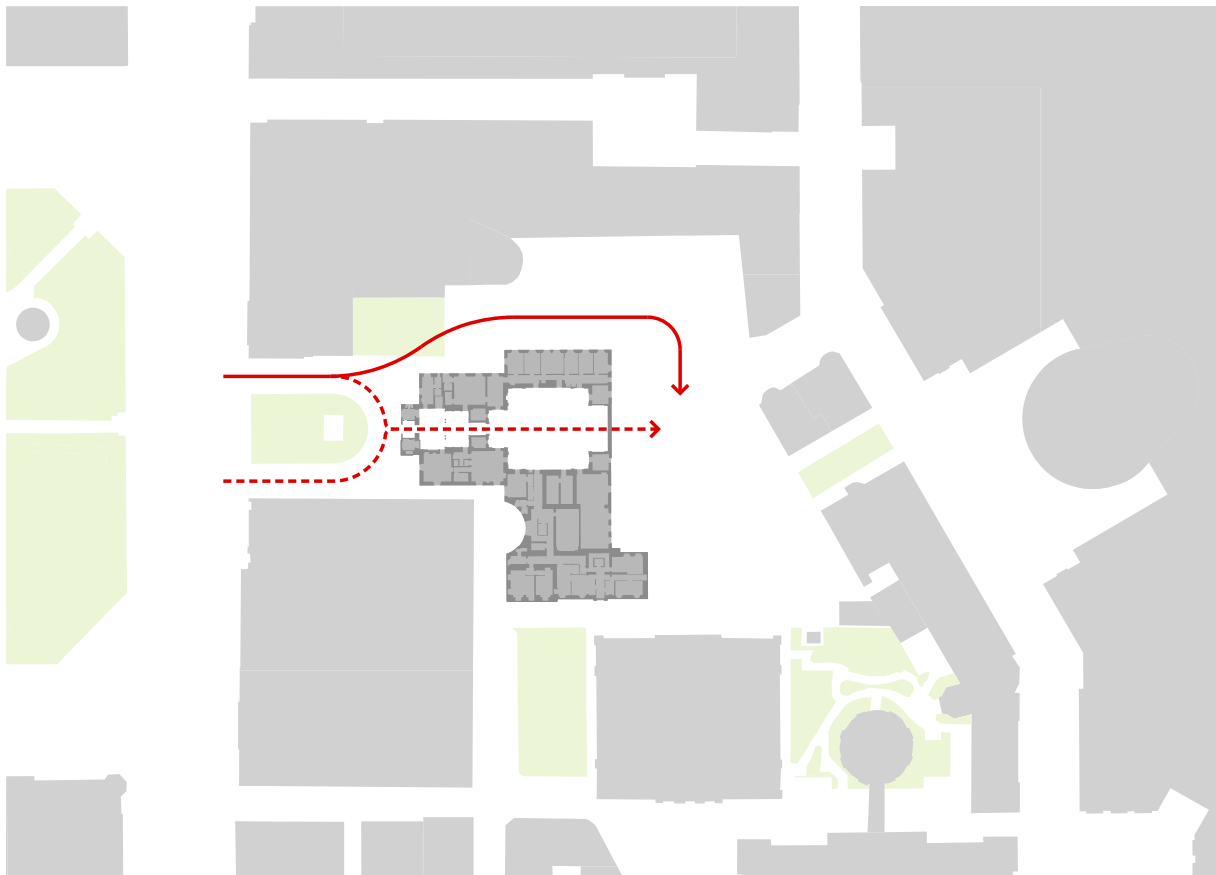
Approaches to the site

The relatively concealed interior nature of the site compels us to address what the building's relationship to the city will be. The three principal routes available to access The IMPACT Centre provide the potential for the building to engage with its immediate surroundings and connect it to the wider city, extending presence of the venue beyond its immediate envelope in a manner appropriate for its important role as a major public building.

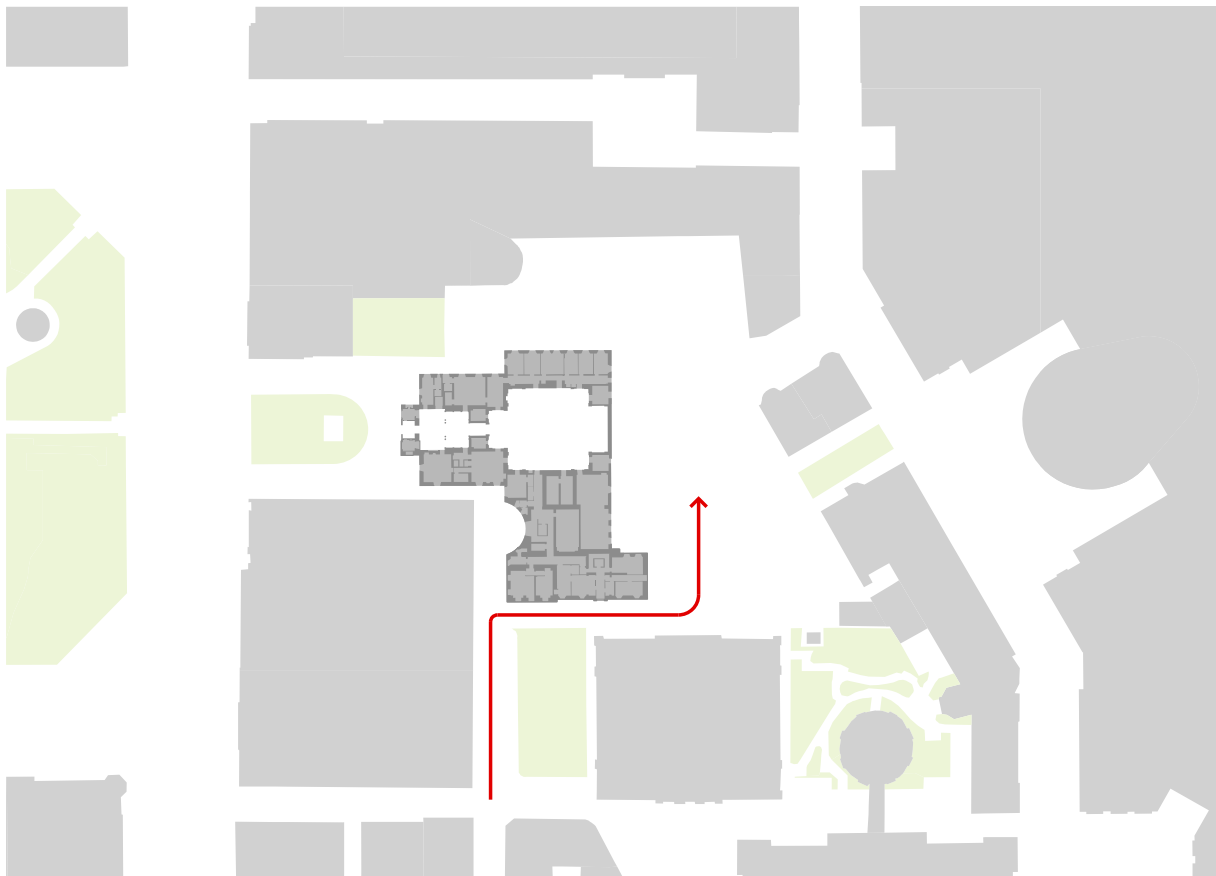
Site approaches from west
The approach to the site from the west is dominated by the grand civic space of St. Andrew Square, the forecourt to Dundas House, its flanking pavilions and their relationship to the New Town beyond. Separated by an impressive set of iron railings, these spaces form a series of thresholds that draw focus towards the axial entrance to Dundas House itself and enable a compelling approach to the venue from the square and its accompanying tram stop. Although an arrival through the banking hall of Dundas House is potentially desirable from a formal, ceremonial perspective, its continued operation as a bank branch and the compression of the existing domestic entrances generates a desire to find a more generous permanent entrance to the venue. The freestanding nature of the house provides opportunities to enter around its sides from the north and south. To the north, the land around the house opens out behind 35 St. Andrew Square to form the broadest, most accessible approach to the site and the potential for connections through to the city in the east. To the south a narrow set of steps links the formal forecourt of Dundas House directly to the more informal atmosphere of Register Lanes.

Site approaches from south
The sequence of spaces leading to the site from Princes Street are equally compelling and rich in potential arrival opportunities. These varied spaces and routes infiltrate the interior of the urban block and lend a very different atmosphere and character than that of its broad surrounding streets. The two grand civic buildings of General Register House and New Register House demarcate the southern edge of the urban block to Princes Street and North Bridge, addressing its presence in the city. To the south-west, the reinstated West Register Street will draw additional people to the interior of the block. The quieter atmosphere of these cobbled streets provides a welcome respite from the grand scale and bustle of the city around. Lined with restaurants and bars, either well established or planned, these spaces, together with their green garden areas, will form an inviting approach to the venue.

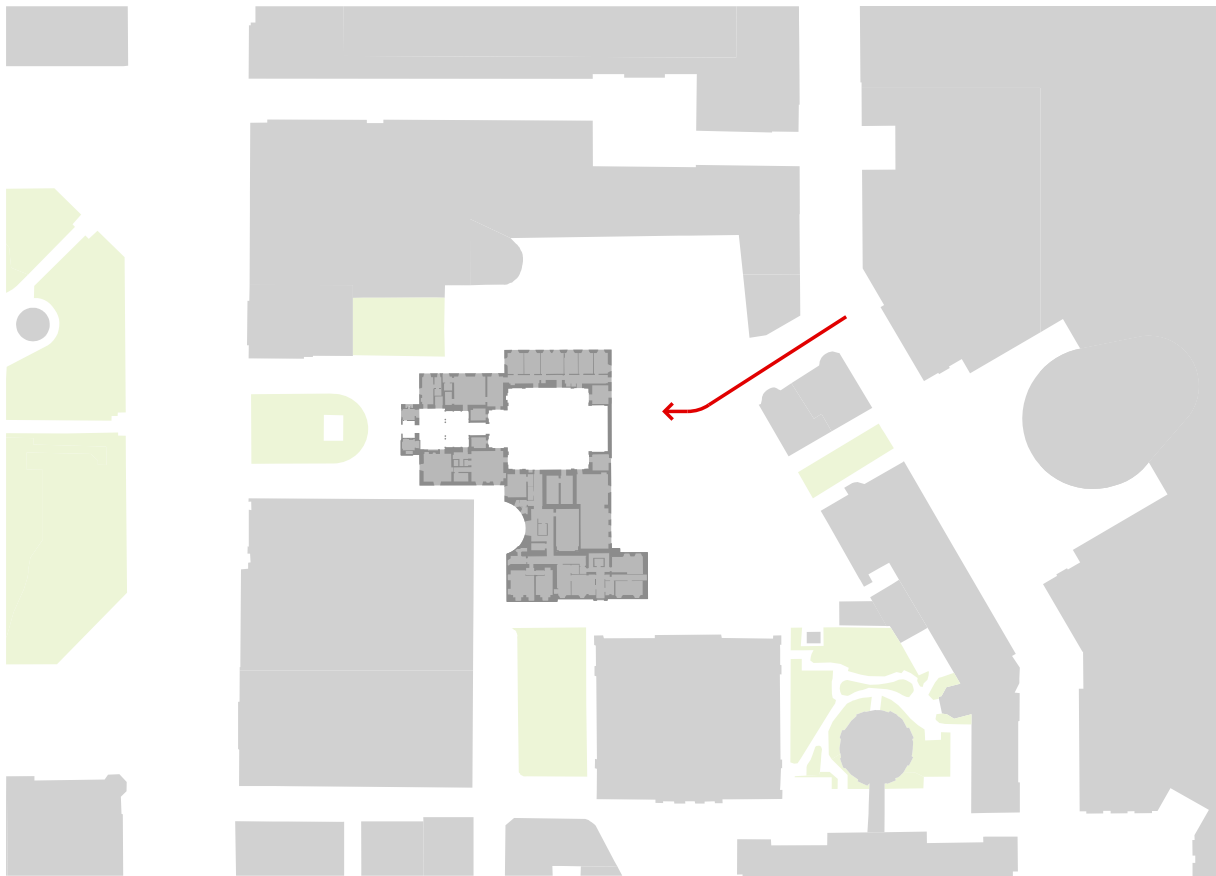
Site approaches from east
The approach from the east will change radically with the completion of the emerging Edinburgh St. James, a redevelopment of the brutalist St James's Centre that erased the original footprint of St. James's Square that is currently under construction. The new development will bring a critical mass of people, accommodation, facilities and parking to the area. The planned reinstatement of Elder Street and James Craig Walk as part of this development together with the creation of a new pedestrian space on the peak of the hill will bring increased footfall immediately adjacent to the site. By opening the perimeter of the site to these spaces, an urban continuity through the block will be created, radically improving the permeability of the site and connecting it to the city.



Site approach from the west



Site approach from the south



Site approach from the east



Site approach from St Andrew Square



Site approach through Dundas House banking hall



Site approach from the forecourt looking east



Site approach from the south



Site approach from the south along Register Place



Site approach from Register place, looking east



Site approach from the north, York Place



Site approach from the north, Elder Street with Edinburgh St James proposal



Site approach from Elder Street looking west

Historical context

The IMPACT Centre site is intrinsically linked to the development of Edinburgh as a city since the conception of the first New Town. It sits at a complex fold in the urban grain between the calm enlightenment geometry of the New Town and the angled orientation of the original St. James' Square.

A combination of the site's unique urban and architectural qualities provides essential ingredients for the design of the new venue as one belonging to the city. The UNESCO status of the site, while presenting a challenge in terms of inserting any new volume, inspires us with an ambition to find a subtle form and character for this new public building that is sophisticated enough to both fit in and stand out.

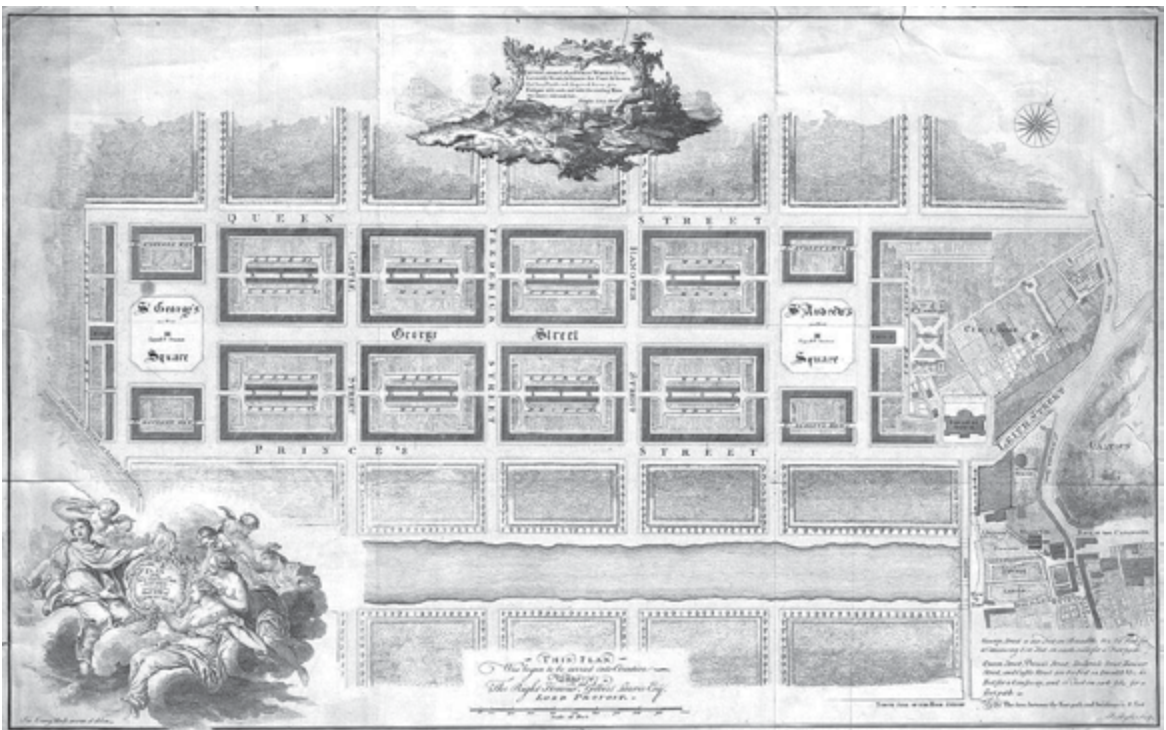
In contrast to the visceral atmosphere and urban complexity of the Old Town, the Enlightenment city of the New Town was laid out with precision and elegance to the rational abstract design of James Craig from the 1760's onwards. At its heart, George Street runs the length of the New Town and commands the crest of a hill to form a grand boulevard to connect Charlotte Square in the west with St. Andrew Square in the east.

On paper Charlotte Square and St. Andrew Square are identical, while as realised, their contrasting characters bookend the first stage of the New Town. Where Charlotte Square is a private garden, St. Andrew Square is a small public park. The composed elevations of Charlotte Square suppress the individual expression of feus and ownership to the benefit of the architectural whole. In contrast St. Andrew Square's buildings express their individuality and distinction from one another. Charlotte Square is intact while St. Andrew Square is surrounded by buildings from many different eras and architectural styles that continue to be redeveloped to this day. The vista west to towards Charlotte Square along George Street is closed by the civic presence, scale and domed tower of West Register House whilst the view east towards St. Andrew Square illustrates a far more complex story with the vista not resolved by a building but rather by the towering Melville Monument, added later in the centre of the square. Beyond each square the urban condition is also very different; to the west the urban fabric continues, designed and complete, while to the east and north of St. Andrew Square new development, currently underway, once again attempts to resolve an urban interface that has never fully been settled.

As the development of the New Town took off, the area around the site became home to several important institutions not least the National Registers of Scotland with Robert Adam's General Register House built at the head of the North Bridge axis. Many of the surrounding buildings are listed due to their historical importance. The five 'domes' seen across the site define some of the most dramatic internal spaces in Edinburgh. The main concert hall will add a sixth set-piece interior within this civic ensemble, its fully public interior an apt way to complete the original masterplan.



Aerial photograph of New Town towards the east, with site location in red



New Town masterplan, James Craig, 1769



George Street looking west, Thomas Shepherd's engraving for Modern Athens, 1829



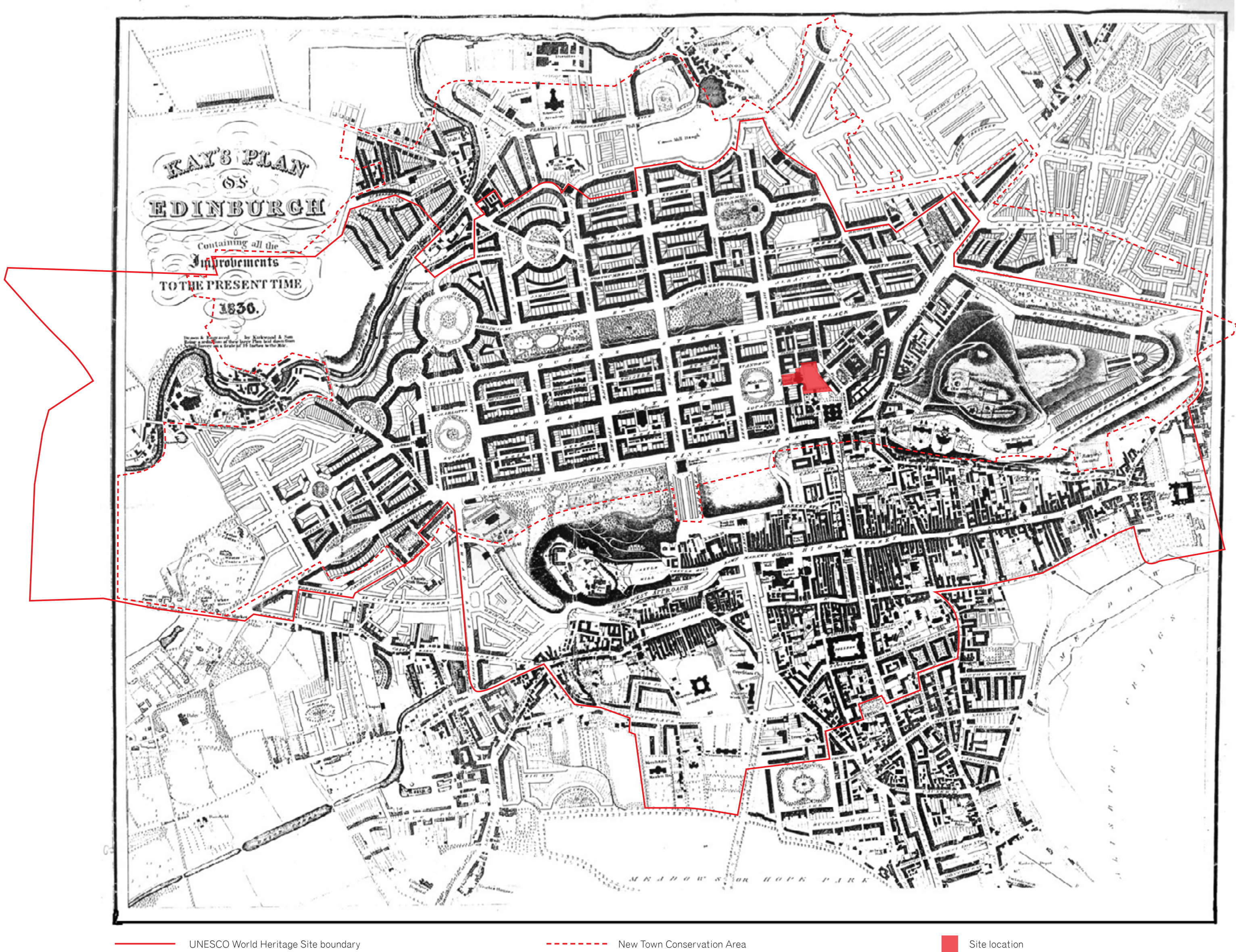
George Street looking east, Thomas Shepherd's engraving for Modern Athens, 1829



Development of the neighbourhood



George Street axis plan and section with Edinburgh St James



A public building for Edinburgh

The IMPACT Centre proposals create a unique opportunity to realise one of the principle objectives of the original vision of the New Town with the insertion of a truly public building at the head of the George Street axis to the rear of Dundas House. The venue must be considered within the context of an imperfect St. Andrew Square and within a line of continuous historical interventions that form a series of layers from the Melville Monument, the framed forecourt to Dundas House, the house itself with its great banking hall dome and beyond to the spiral of the new St. James quarter hotel beyond.

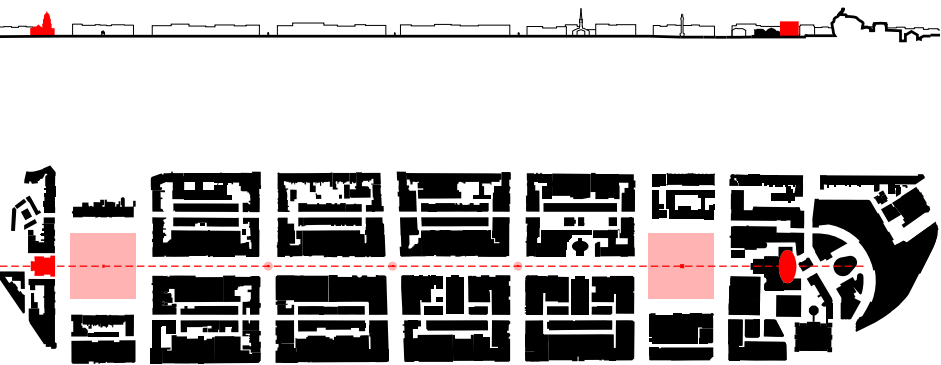
Dundas House today is an aggregate of various buildings formed over the past two hundred and fifty years. It was originally intended by James Craig as a site for a civic building, indicated on his city plan as a church on a grand scale. Following a series of land acquisitions, and his support for the New Town itself, it was realised as a private mansion house for Sir Lawrence Dundas (c1710-81). As the only building around St. Andrew Square set-back from the main street line, the house has a unique entrance forecourt that creates the 'illusion of a country house in miniature'. It was acquired by the Royal Bank of Scotland in 1825 and over time the original building has been greatly added to, adapted and altered along with the growth and operational requirements of the bank. Most significant amongst these adaptations is the impressive banking hall built by Peddie & Kinnear in 1858. These later additions have accumulated to form the current series of interconnected buildings currently found on the site.

The architectural concept of the new venue is driven by two fundamental forces: the inherent typology and acoustic performance of a performing arts venue, predominantly the main concert hall space itself, and the unique morphology of the site and its wider urban condition. By dividing the required functions of the venue into three simple and smaller components it can both perform as a world-class music venue and adapt its external form to respond to the wider city and its immediate surroundings.

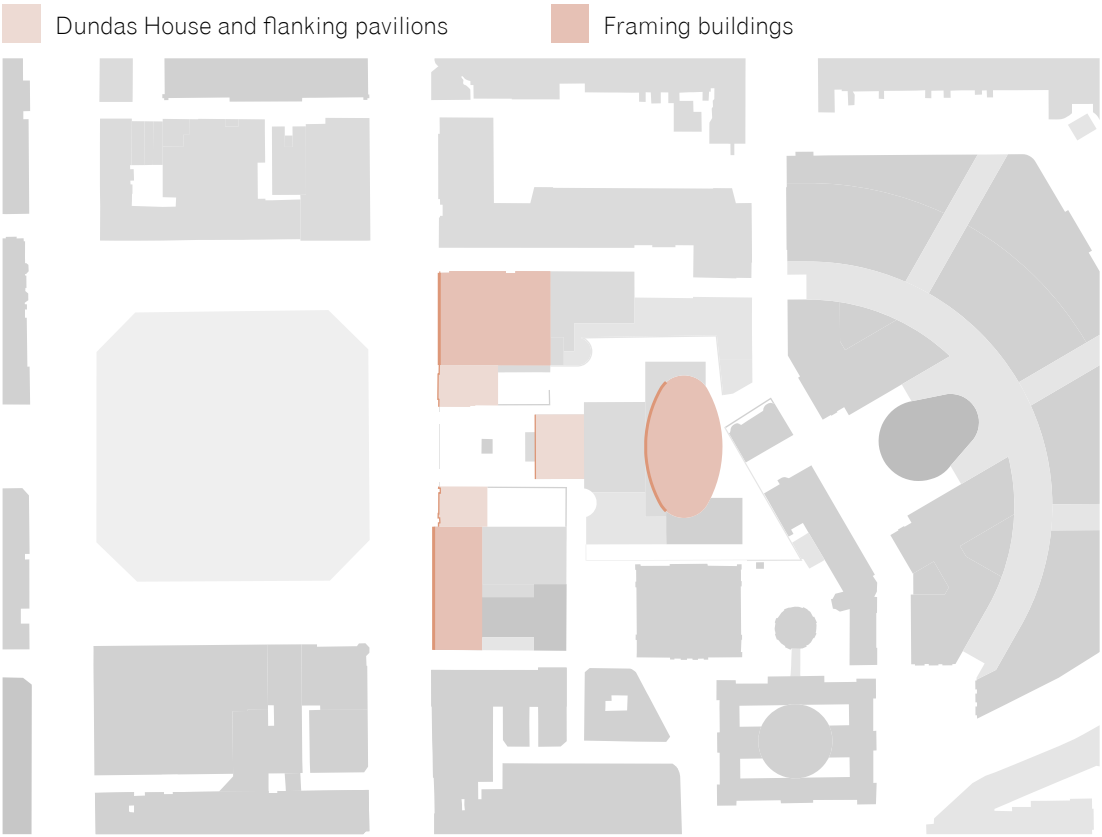
The concert hall space sits at the heart of the site, on axis with George Street. Its required acoustic performance dictates the length, width and height of the space that in turn directly forms the main body and gently curved shape of the building. Two orthogonal ancillary volumes to the north and south relate to the scale of the surrounding buildings and the accumulative growth of Dundas House itself.

The scale of the concert hall volume dictates that it plays a representative role within the city, making a positive contribution to its silhouette. The proposed new venue is conceived as a standalone building within the category-A listed curtilage of Dundas House. Dundas House and its entrance pavilions on St. Andrew Square can be seen to sit within a 'courtyard' defined by the taller elevations of Harvey Nichols, the old British Linen Bank and now the new music venue. These buildings create a designed context for the listed building. Far from undermining it they serve to give it a setting that is dignified and refined.

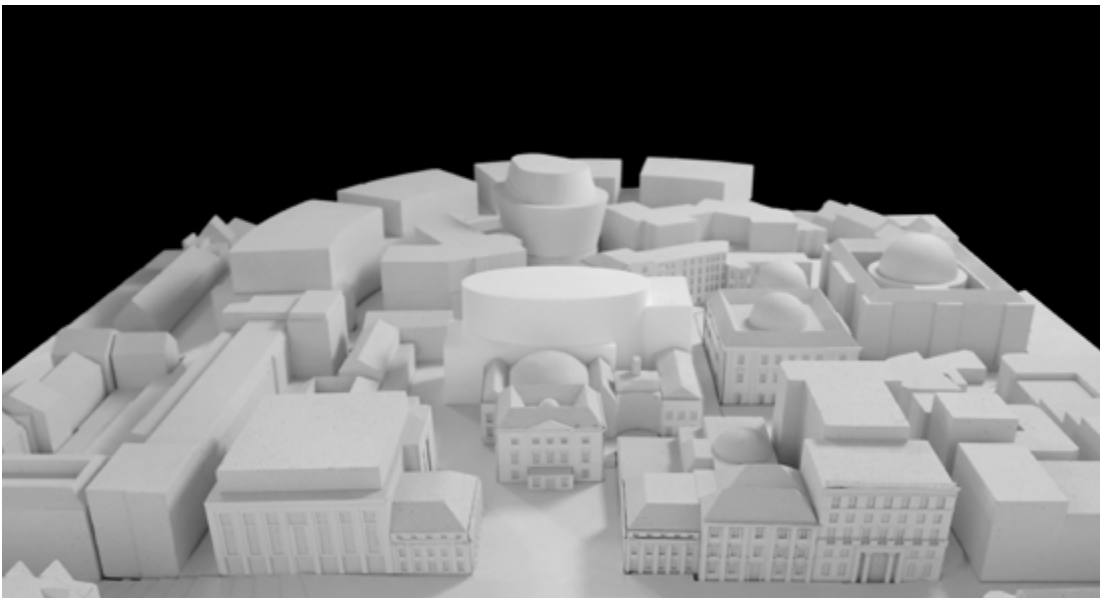
The curved form of the hall volume softens its presence to the rear of Dundas House. Its subtle dynamism provides the new venue with its own identity within the cityscape signifying its important role as a collective gathering space for the enjoyment of music.



George Street as plan, and section with proposal



Completing the square - a designed context for Dundas House



Concept study model, view from the west



Proposed building composition

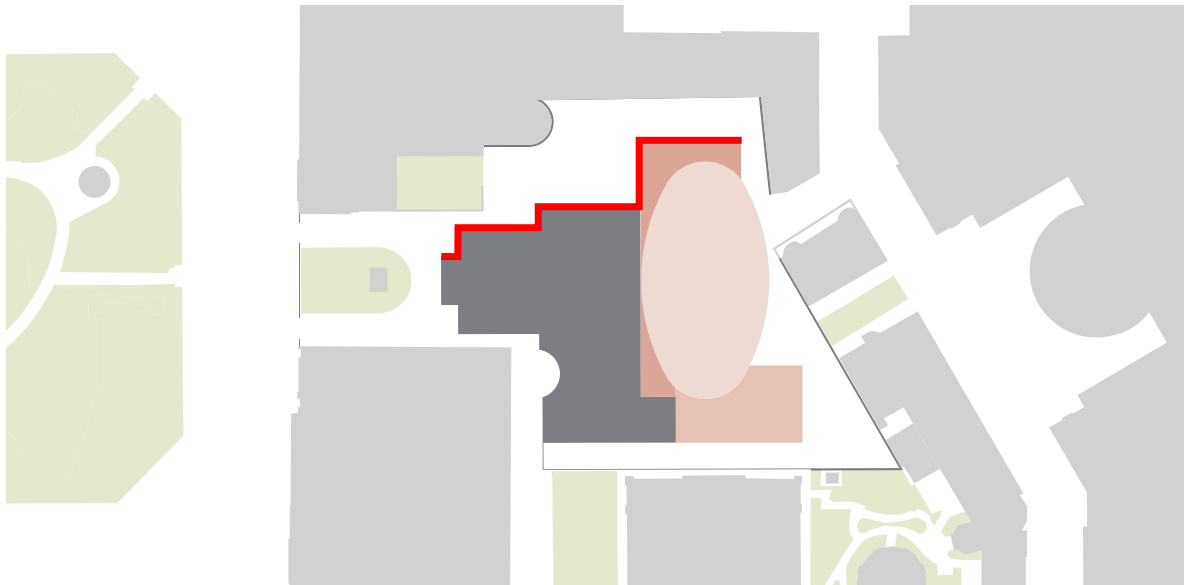
Relationship to the neighbourhood

The IMPACT Centre adds to the potential of contemporary interventions to enhance the legibility of Craig's original New Town plan, with the new venue providing an urban focus to, from and through the site. The arrival of the new venue will extend the public realm east linking St. Andrew Square and St. James's Square to one another providing a unified contribution to the interior of the urban block and a composed setting for its surrounding listed buildings.

The proposed design is formed of three intersecting volumes. Where the curved shape of the hall addresses the wider city with its distinctive form the venue's two smaller, lower volumes house the venue's ancillary functions and reduce the overall mass of the building to anchor it within the scale, geometry and atmosphere of the surrounding streets and neighbouring buildings.

To the north, a lower volume at the scale of Dundas House defines an entrance forecourt for the venue and leads people through the site. To the south a higher volume relates to the scale and presence of New Register House. Each of these volumes is adjusted to address its immediate urban condition, maximising permeability through the site and ensuring the quality of its surrounding spaces.

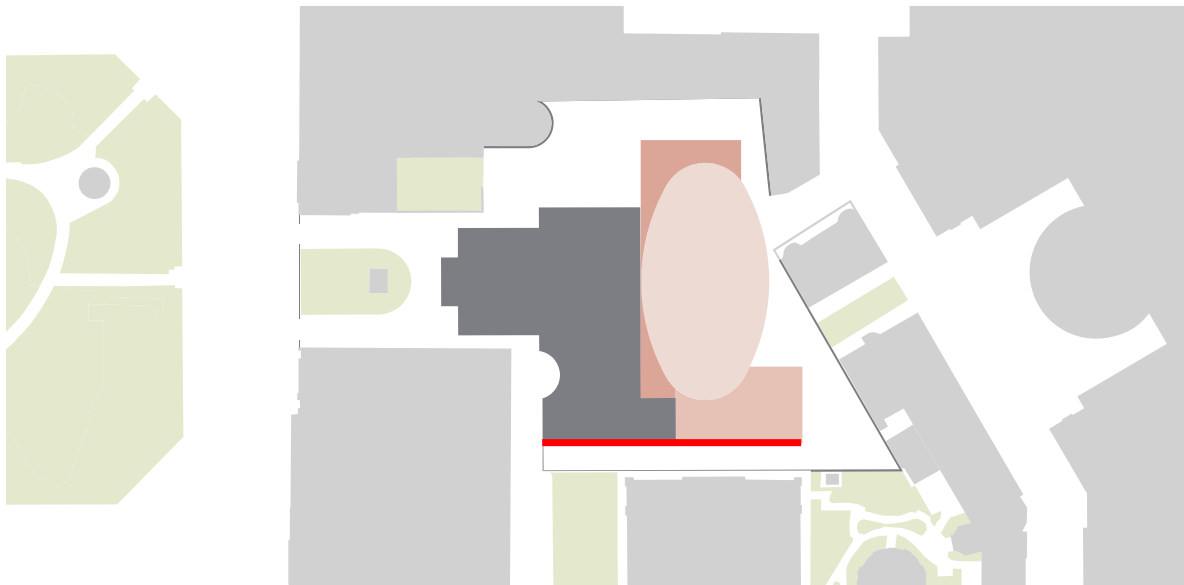
To the east, the mass of the proposed building is pulled away from the edge of the site to maximise the light, air and privacy of the neighbouring residences and gardens. A series of varied, interconnected spaces between the venue and its neighbours provides a rich, continuous high quality urban realm that acts to unify the east end of the New Town.



North edge, continuation of Dundas House stepping



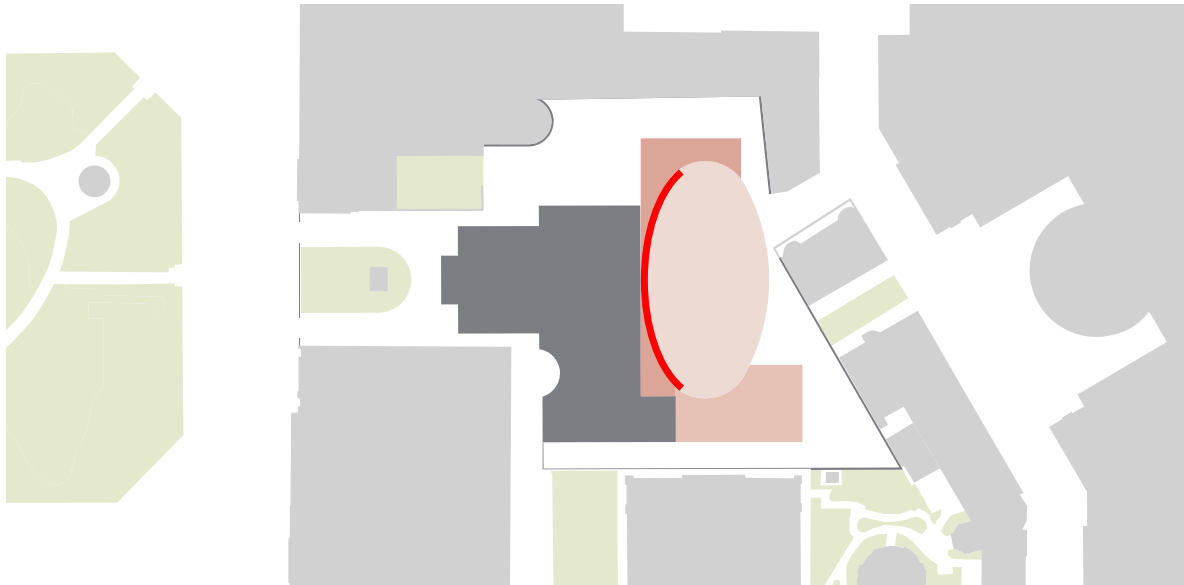
Study model, north stepping



South edge, alignment with Dundas House south wing



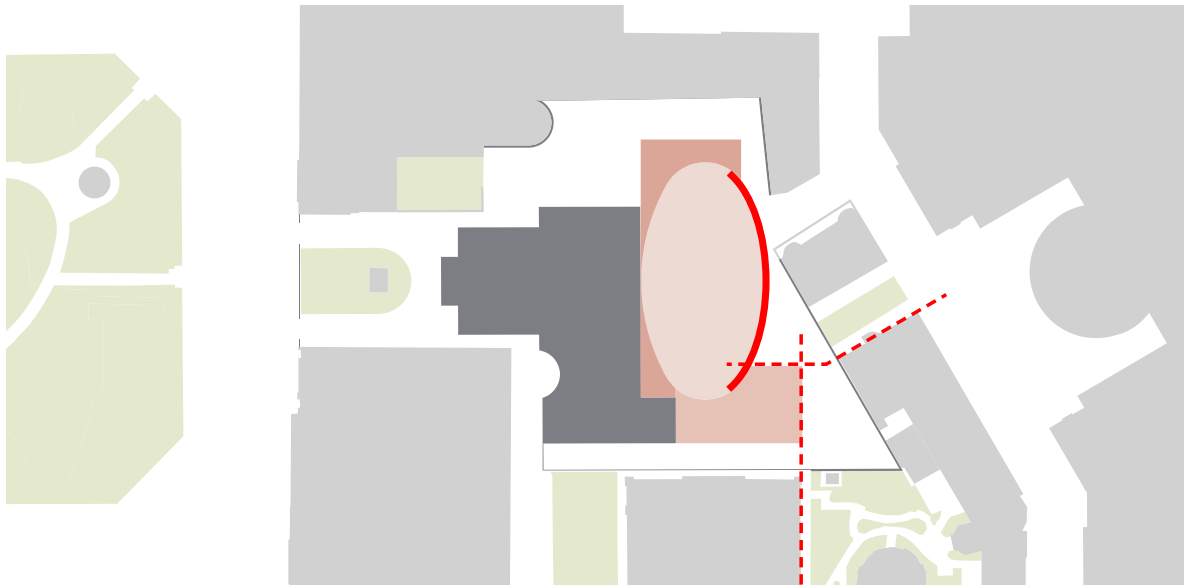
Study model, south alignment



Western setback above Dundas House



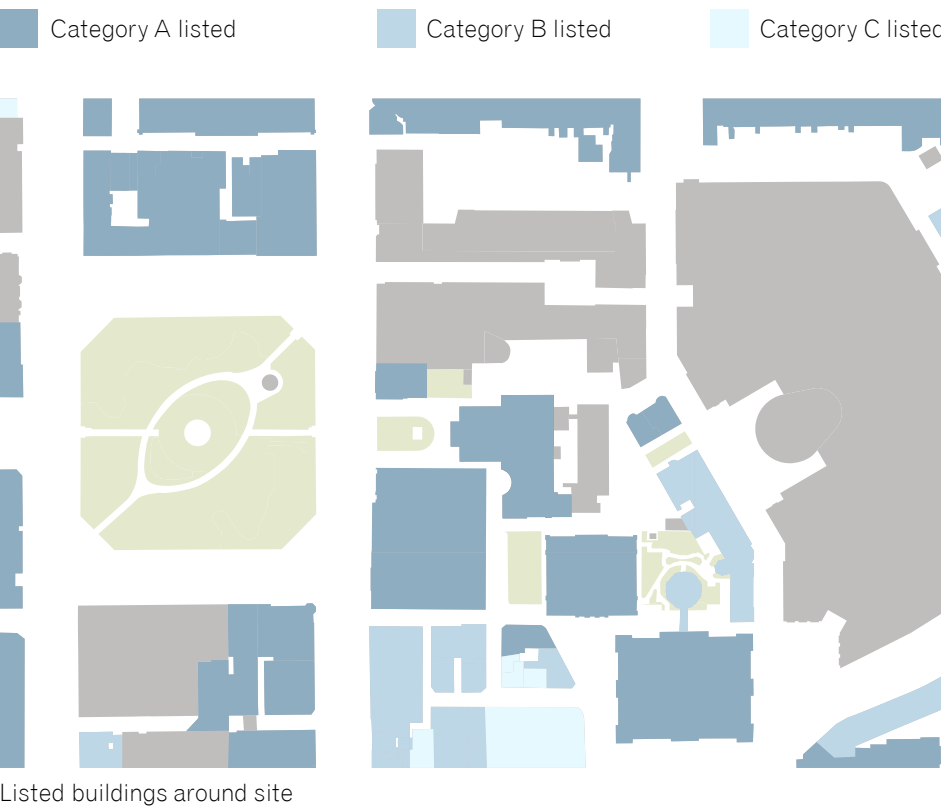
Study model, western setback



South-east alignment with neighbouring massing



Study model, south-east alignment



Listed buildings around site



View south from Elder Street entrance

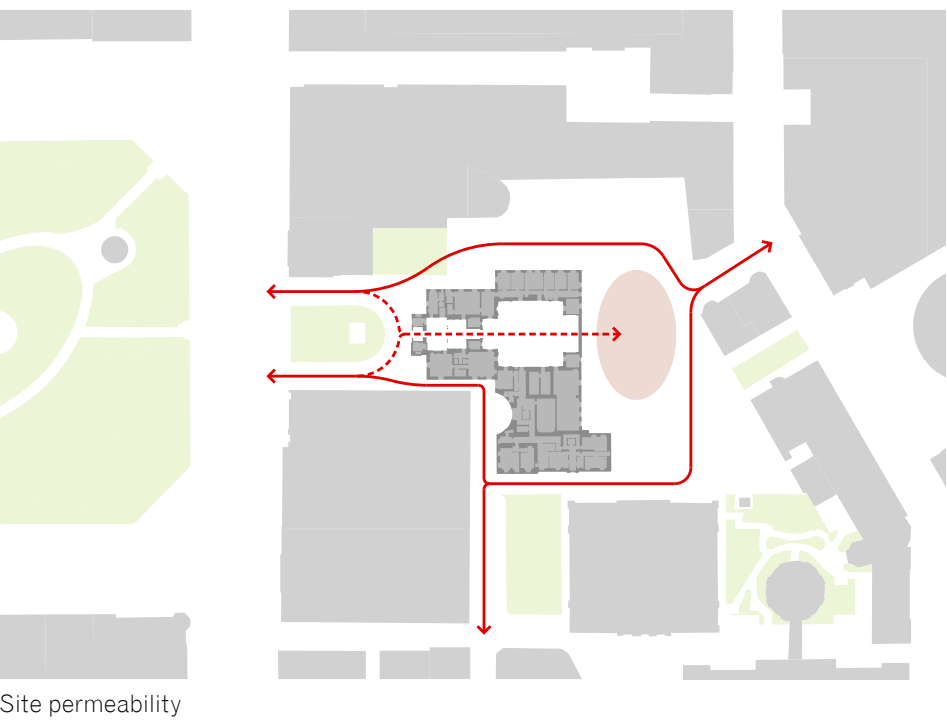
Access and permeability

The three principal routes available to access the new music venue each have the potential to engage the building with its immediate surroundings and connect it to the wider city in a manner appropriate for its important role as a major civic building. The insertion of a public venue in this context enables it to both influence and draw on the atmosphere of this rich and unique part of the city bringing additional life to the heart of the block.

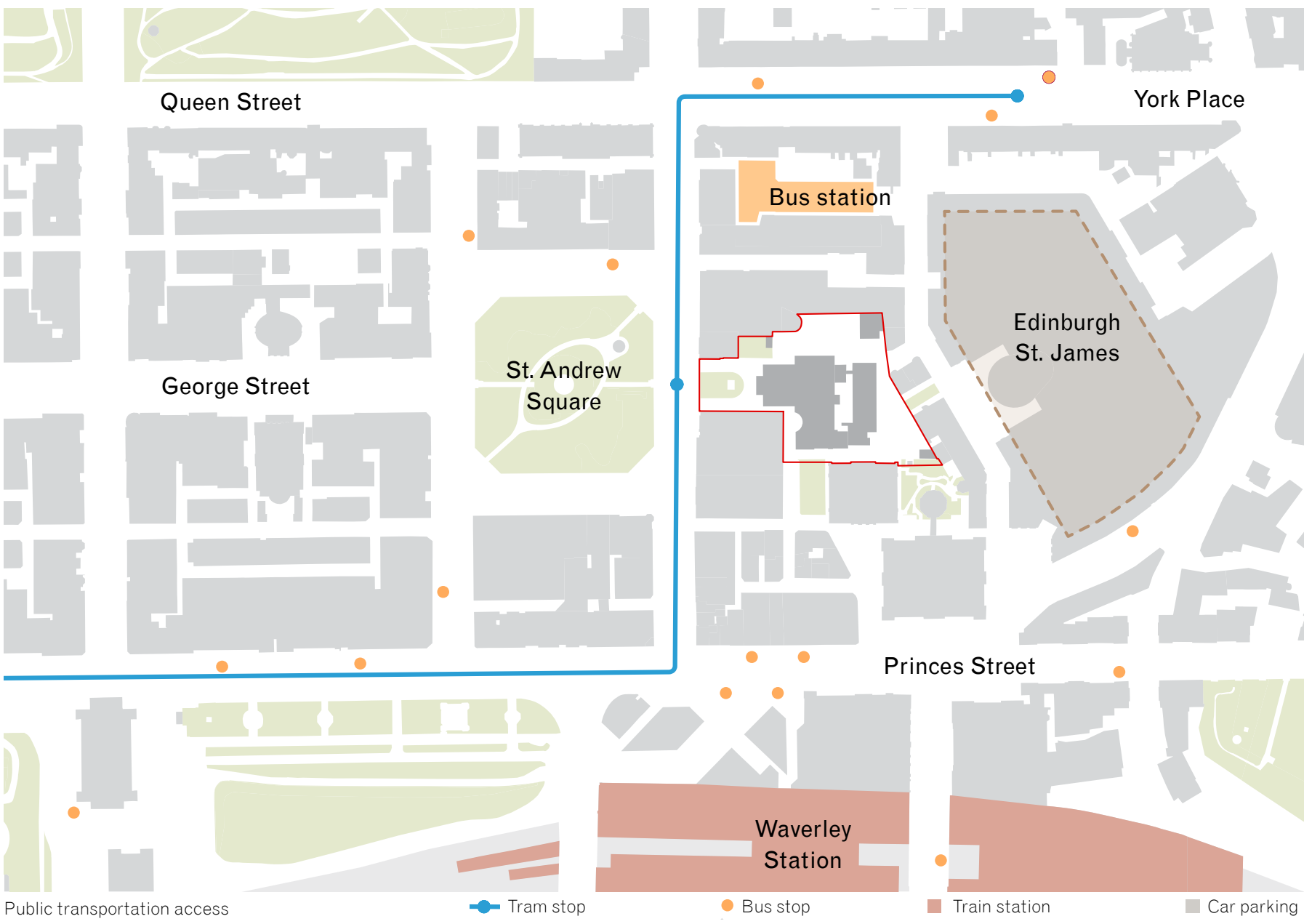
By activating and linking these approaches to one another, a series of strong connections through the site can generate a dynamic internal organisation whereby the building itself can become a continuation of the city fabric at ground level. These entrances, or combinations of them, present both opportunities and issues, for the lobby spaces, routes through the site, delivery sequence and foyer spaces around the new music venue.

Each approach also provides additional opportunities for connection in the form of the many adjacent transport links; trains and buses in the south, trams and buses in the west, buses in the north and parking in the east. By creating new public connections into and through the site, its hidden nature is turned into its advantage, encouraging exploration of the interior of the urban block. This gives people the opportunity to walk through these currently inaccessible areas and links the site to its neighbours and them to one another.

The broad variety of external spaces created around the venue is hugely significant, providing the city with a rich mix of high-quality 'left over' closes, lanes and contained courtyard spaces that help shape routes through the site, forming links between previously unconnected areas of Edinburgh and tying them to the different urban conditions around its perimeter.



Site permeability



Public transportation access



Approach from the west, north side of Dundas House

A new public realm

The intention of the proposed landscape around the IMPACT Centre is that it will become a seamless public space linking the range of different urban conditions around the site with each other and the ground floor of the building.

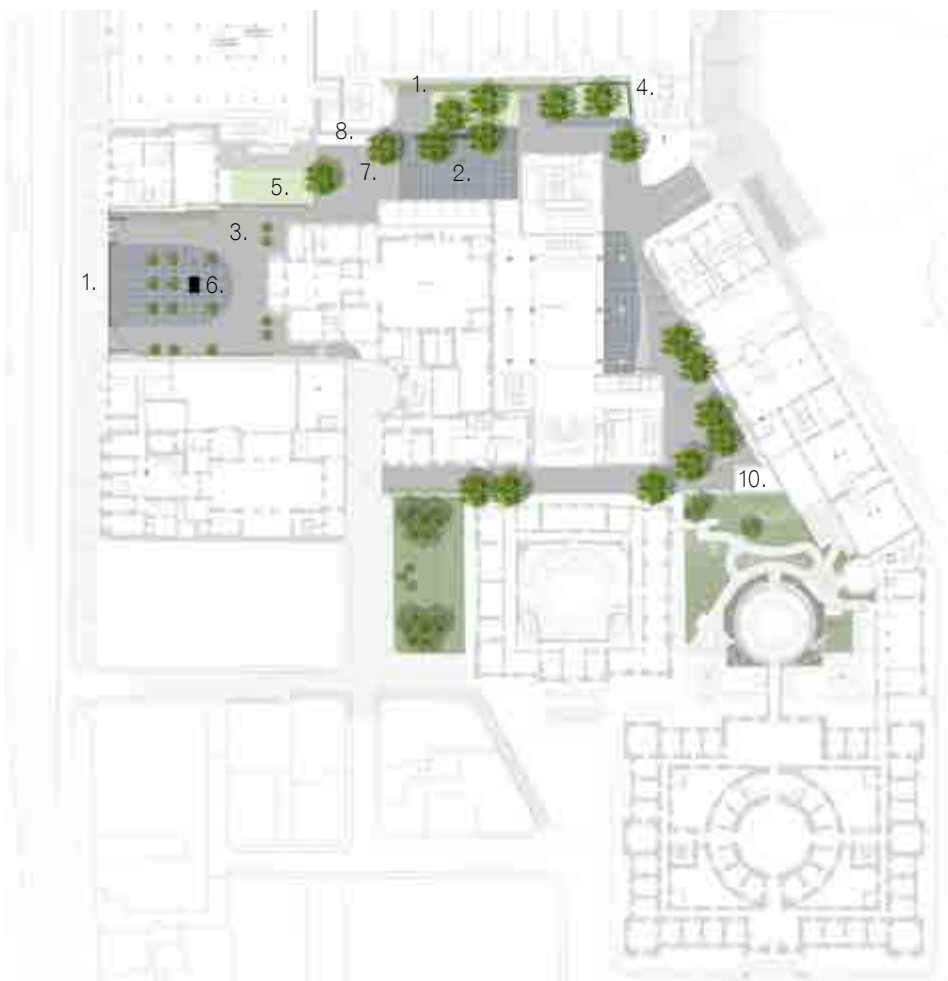
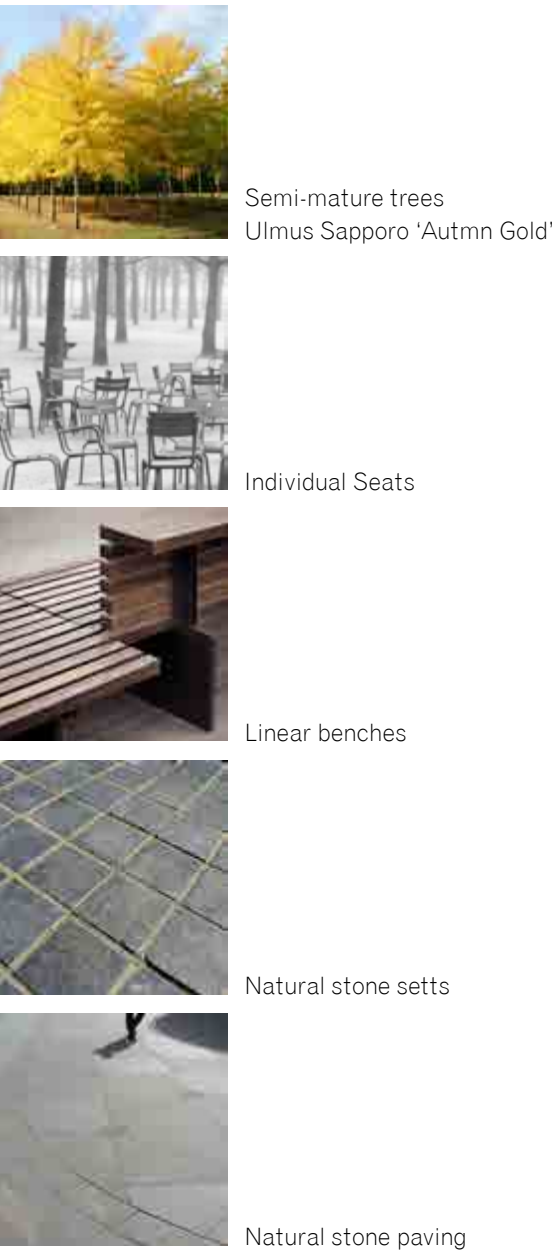
The public realm is to be fully accessible to all people. A sociable place that is attractive to visitors, performers, staff, local residents and to people walking through the site. It will allow for everyday activities: sitting, meeting, walking etc. Catering for those that prefer a quiet place to work or read and others that prefer views of activities and other people. There will be comfortable individual seats and some long benches to rest on. Although the outdoor space is limited in area, careful placing of these seats will accommodate different preferences. It will become an important sociable place on a busy pedestrian route through the City.

The landscape will be interesting and atmospheric through all seasons, but also very functional: it will be robust and easy to maintain. The vision is for it to have its own strong identifiable character, but also to feel part of Edinburgh's urban fabric. It is proposed to have a natural stone pavement made up of small units of paving to easily flow around the level changes with some larger paving at the entrances. The whole site has scattered deciduous trees. The public realm will be intimate and of human scale providing for social interaction and exploration of the city.

The forecourt to Dundas House has the potential to become a particularly important piece of the pedestrian network. The James Craig Plan (1766) for the New Town always envisioned this place as a public building. Owned by the Royal Bank of Scotland, the forecourt acts as a threshold the new venue and has the potential to host additional activities and events becoming a part of city life. Early discussions have taken place with the Bank about this area having a more public use and the sketch shows the potential to remove the low-level railing around the current lawn to make a more accessible 'plaza' that takes its proportions from Dundas House itself. The use of moveable planters in this area can accommodate different configurations of activities and events.

In Victorian times the fashion for planting elms in reached its height and at one time there were over forty-five thousand in Edinburgh. Since the Dutch Elm Disease struck, the city has been losing trees at the rate of about one thousand per year. We propose to use an Elm (*Ulmus Sapporo Autumn Gold*) a tree that is highly resistant to Dutch Elm Disease. Beech (*Fagus sylvatica*) hedging is also proposed to screen the back of Multrees Walk and define the entrance areas around the new venue.

The proposal forms continuous public realm that connects a sequence of three current or planned public spaces: St. Andrew Square, Edinburgh St. James and Register Lanes interlinking them as a new piece of city.



- Key
- 1. Refurbished gate + fence
 - 2. Caithness paved areas
 - 3. Caithness setts
 - 4. Green walls
 - 5. Lawn areas
 - 6. Earl of Hopetoun Statue
 - 7. Specimen trees
 - 8. Bin store
 - 9. Mature hedge
 - 10. Existing Substation



Key Diagram

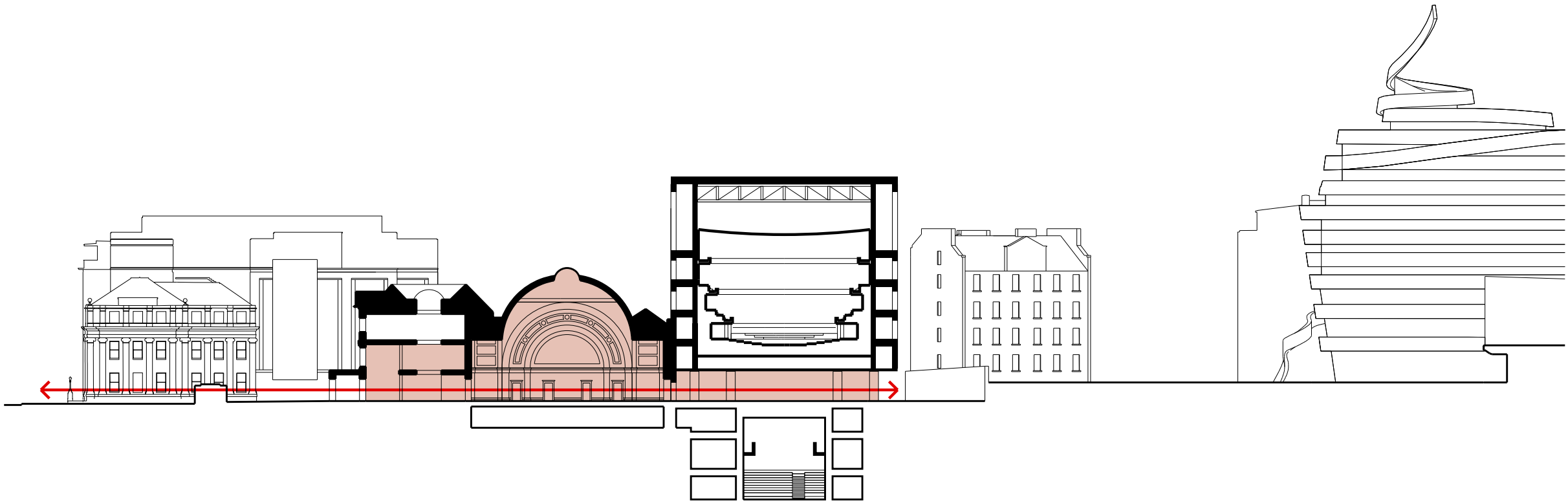
Axonometric View

A public ground floor

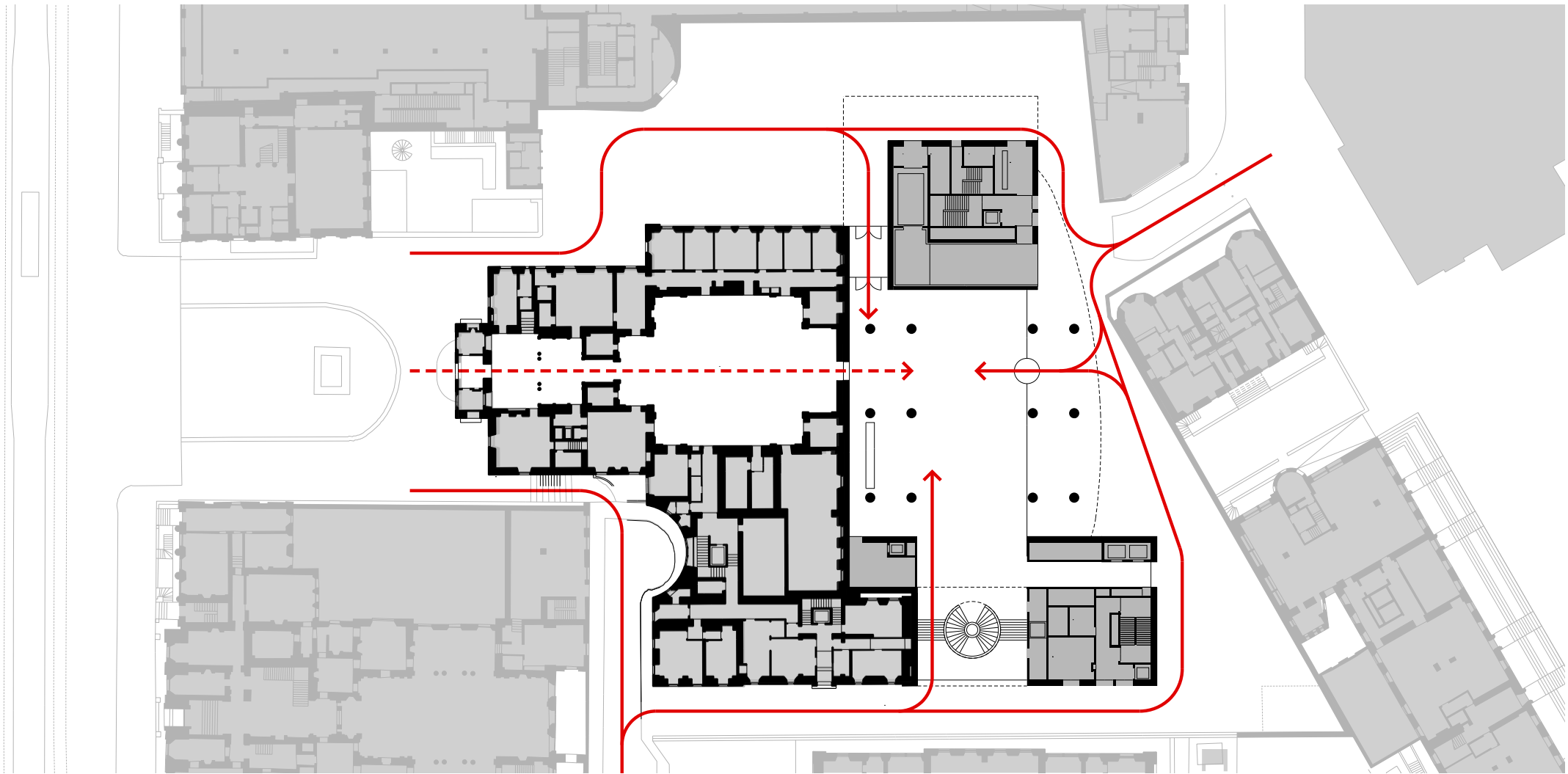
The concealed nature of the site and its multiple potential public approaches demand a cohesive architectural response to entering the venue.

The proposed design positions a central arrival space underneath the main concert hall, linking each of the venue's primary entrances; north, south and east to a single public space at the level of the surrounding streets. This location provides the venue with a strong centre of gravity, acting as a hub for all its activity and circulation, a place of arrival and orientation closely linking the interior with the surrounding public realm that leads both up to the concert hall and foyers above and down to the rehearsal studio below.

The ground floor also collects all the main public functions of the venue; information and ticketing, cloakroom, foyer and café in a single room positioned on axis with Dundas House at the heart of the site. It is intended that a new opening between the two buildings be created to link the banking hall with the venue's foyer to maximise the public nature and permeability of the site and enable the banking halls use on occasion for special events.



Site section looking north



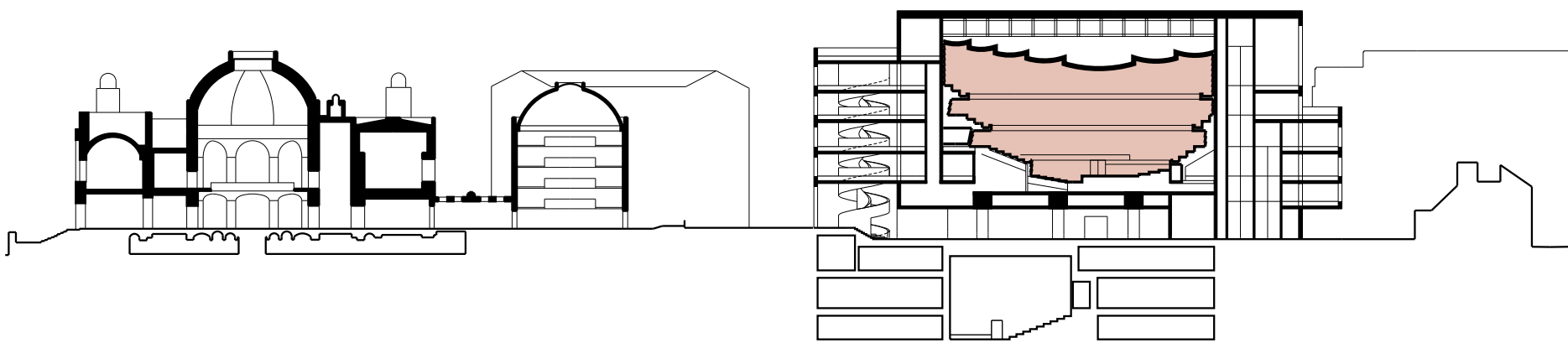
Ground floor plan



Ground floor foyer looking south

Performance spaces - The Hall

Internally, the timber lined concert hall will form the key space within the new music venue. Its main function as a room for music draws the focus of the space to the stage platform at its centre. The hall forms another set-piece public interior within the ensemble of grand civic rooms found in the neighbouring listed buildings. The length, width and height of the space has been developed with Nagata Acoustics as a direct result of its required acoustic performance. Spatially the shape of the hall has been adapted to work within the constrained geometry of the site to create a unique, flexible performance space that can be reconfigured to ensure that a wide range of performance types and events can be accommodated.



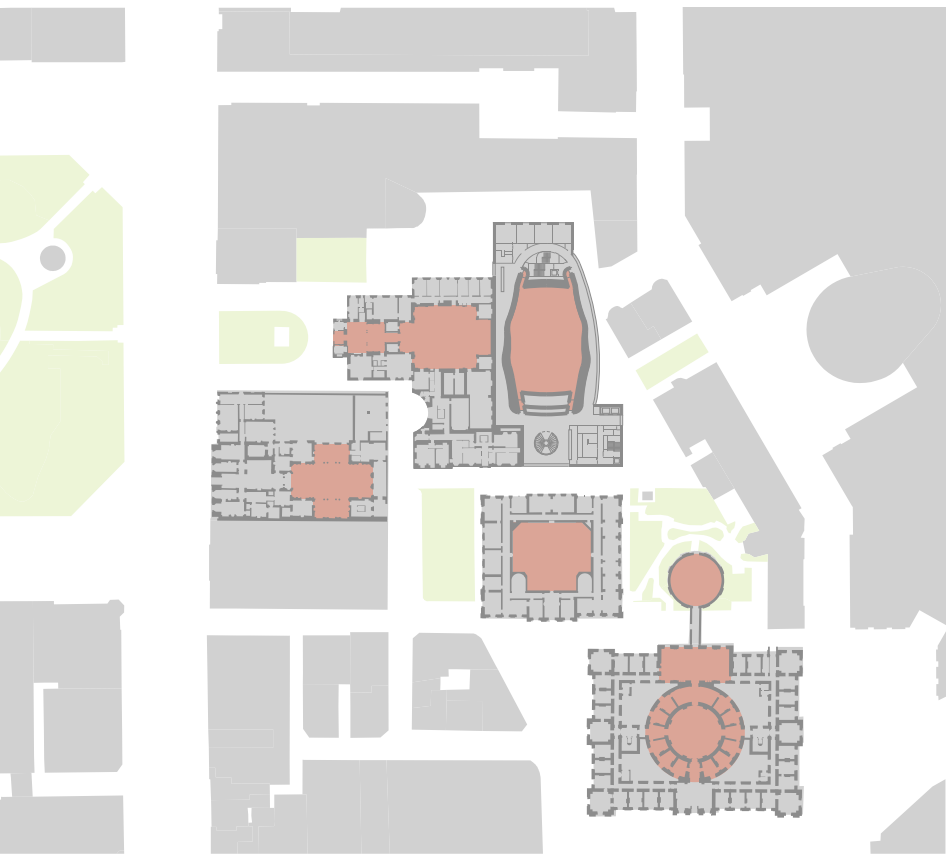
Site section looking west

The hall's compact nature naturally leads to a high degree of acoustic and spatial intimacy within the space. The stage is the acoustic and visual focal point of the hall. The audience is arranged around the room in a series of continuous balconies that embrace the stage platform and provide the orchestra and audience with a single, unified experience. Seating on these layered strata is carefully configured to provide straightforward access and excellent sightlines throughout. Although specifically designed for the optimum acoustic performance, the hall will be adaptable to accommodate various other types of events. A set of mechanical stage risers will allow for a wide variety of configurations to suit different scales or styles of performances and can be combined with the seating behind the stage to accommodate larger choirs when required.

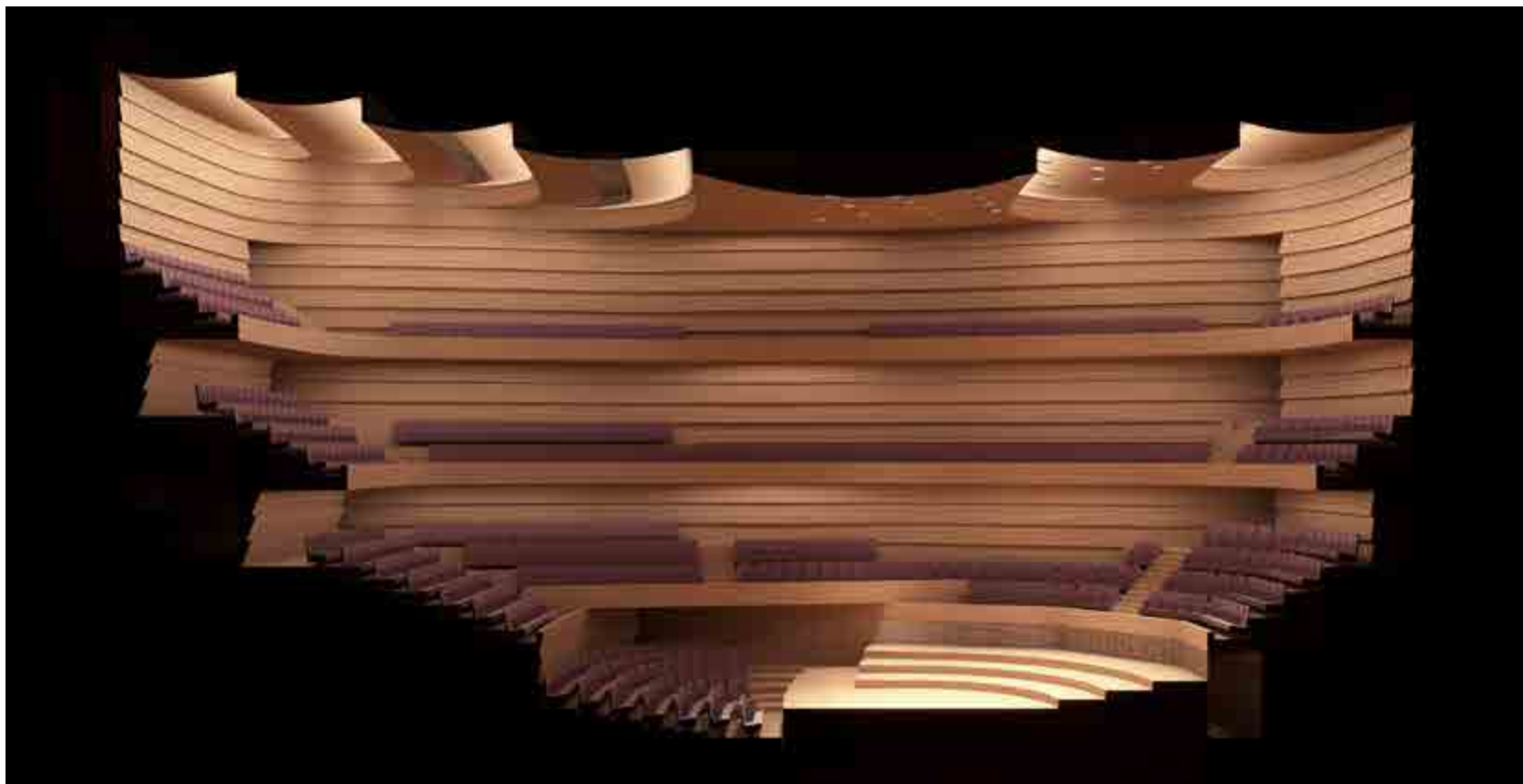
The horizontal strata are continued around the vertical surfaces of the hall into the room's ceiling to optimise acoustic reflections and provide the best possible audience experience. The wide range of desired performances, recordings and events will require the accommodation of different sets of acoustic properties within the hall and provisions will be made to adapt the space from natural acoustics to amplified sound.



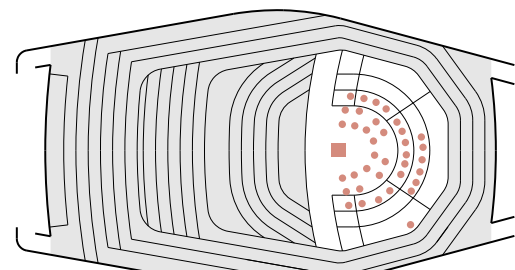
Hall in arena mode during performance



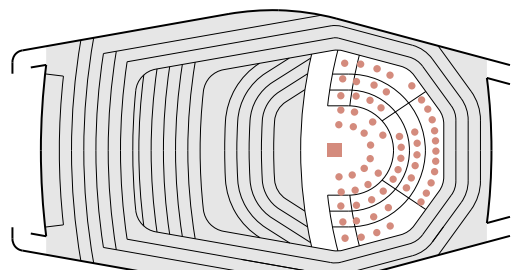
Public rooms



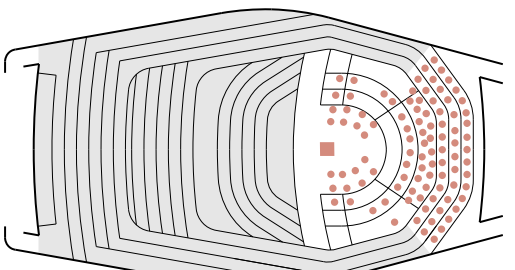
Hall, rendered long section



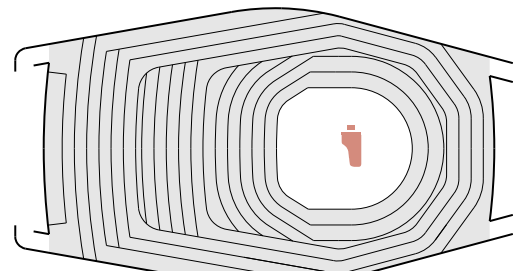
37 piece chamber orchestra



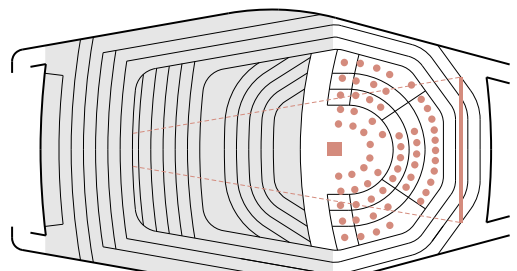
63 piece chamber orchestra



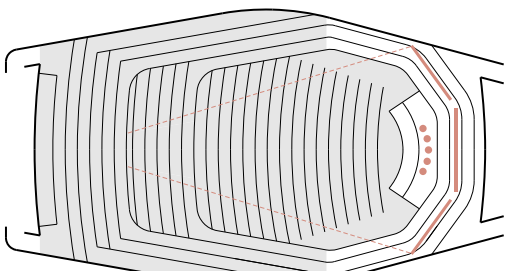
63 piece chamber orchestra & large choir



Solo recital with arena stage



Chamber orchestra with movie screening



Conference with seating extension



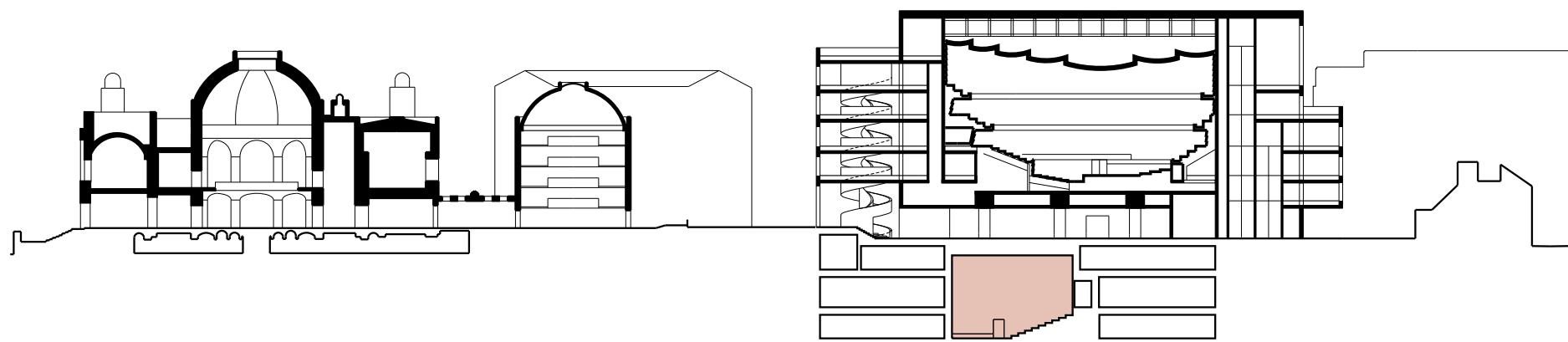
Hall during performance

Performance spaces - The Studio

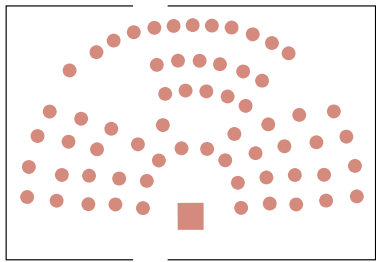
The studio will be a complimentary performance space to the main hall. Functional and flexible, it will provide much needed rehearsal space for the Scottish Chamber Orchestra, Edinburgh International Festival and other musicians in the city. It is designed to accommodate either a full orchestra in rehearsal mode or an audience of up to 200 people in a performance configuration.

Retractable seating will allow for an easy and quick transformation from one mode to the other and various stage configurations can be deployed by means of manually installed platforms to provide for a wide range of performance types within the space.

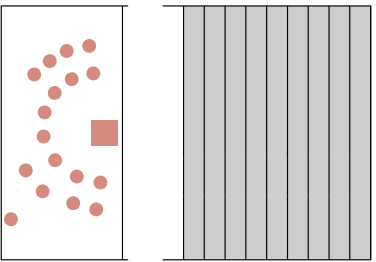
The acoustic performance of the space aims to be as close to the quality of the main hall as possible. The large variety of performance types envisioned for the studio will also require provisions to adapt the space from natural acoustics to amplified sound.



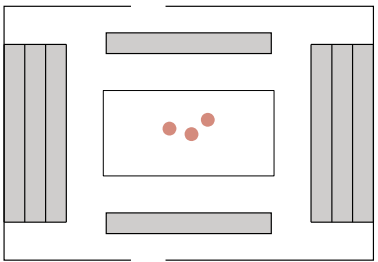
Site section looking west



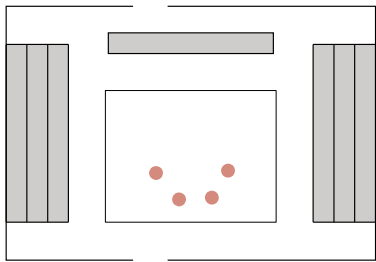
63 piece orchestra rehearsal - plan



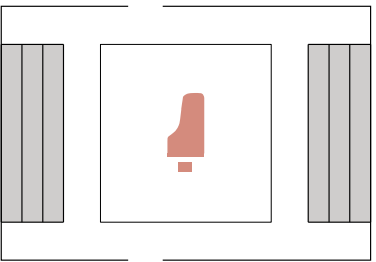
Performance configuration - plan



In the round configuration



Thrust configuration



Traverse configuration



Studio during performance

An architecture for New Town

With its prominent location in the architectural and urban fabric of Edinburgh's New Town and its presence within the wider silhouette of the city, the new venue requires a strong contemporary identity that engages in a composed dialogue with the significant Neo-Classical and Georgian architecture that surrounds it.

By studying the façade structure, rhythm and proportion of the refined surrounding buildings and the general architectural character of the New Town we are looking to develop a façade for the venue that both adapts to its sensitive context and stands out as a contemporary public building for the city. The inhabited crown of the calm, curvilinear hall volume acts as an open, welcoming beacon announcing the public nature of the building to the city.

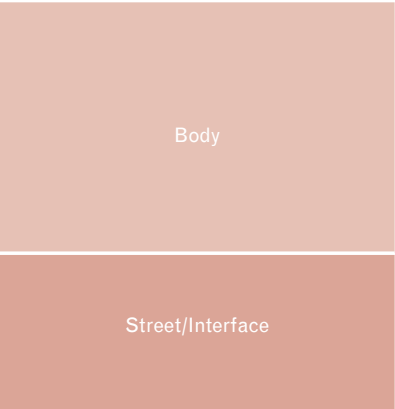
The representative quality of this volume will form a recognisable silhouette for the venue that responds to the axis of George Street, presenting a delicate balanced backdrop to Dundas House and completing St. Andrew Square at a scale in keeping with its civic role within Edinburgh.

We imagine a composed façade that is inspired by and borrows from the surface layering, texture and colour from the traditional New Town stonework. By covering all three volumes of the building with a close regular rhythm of vertical elements this approach can capture the solidity of a mineral façade with the openness required to provide a welcoming public identity for the venue.

Horizontal string courses also help unite the building as a single structure and relate its elevations to its neighbours. By playing with the depth and opaqueness of a secondary layer we can differentiate the volumes within one architectural language that can achieve a solid appearance where desired and a more delicate, refined and transparent civic atmosphere, both from a distance with the venue's public crown, and up close with a lightness upon approach. The façade reveals the venue's interior to the city, alluding to the thinness of layering that is found across the New Town with its surface modelling revealed by the low raking light. As daylight falls, the activity of the interior will be further revealed with the audience circulating around the great room looking out over the city.



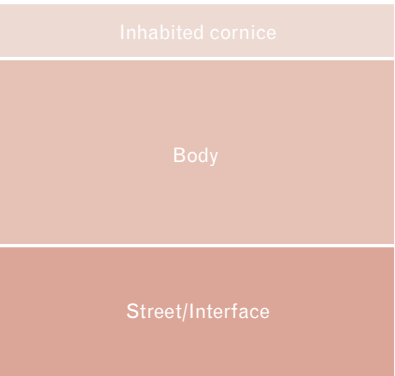
Facade composition - Residential side street



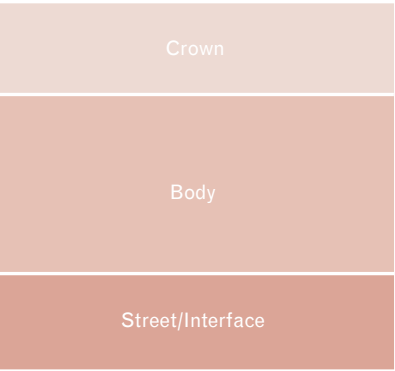
Facade composition - Residential main street



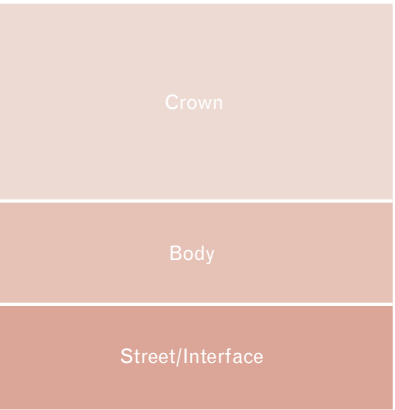
Facade composition - Commercial



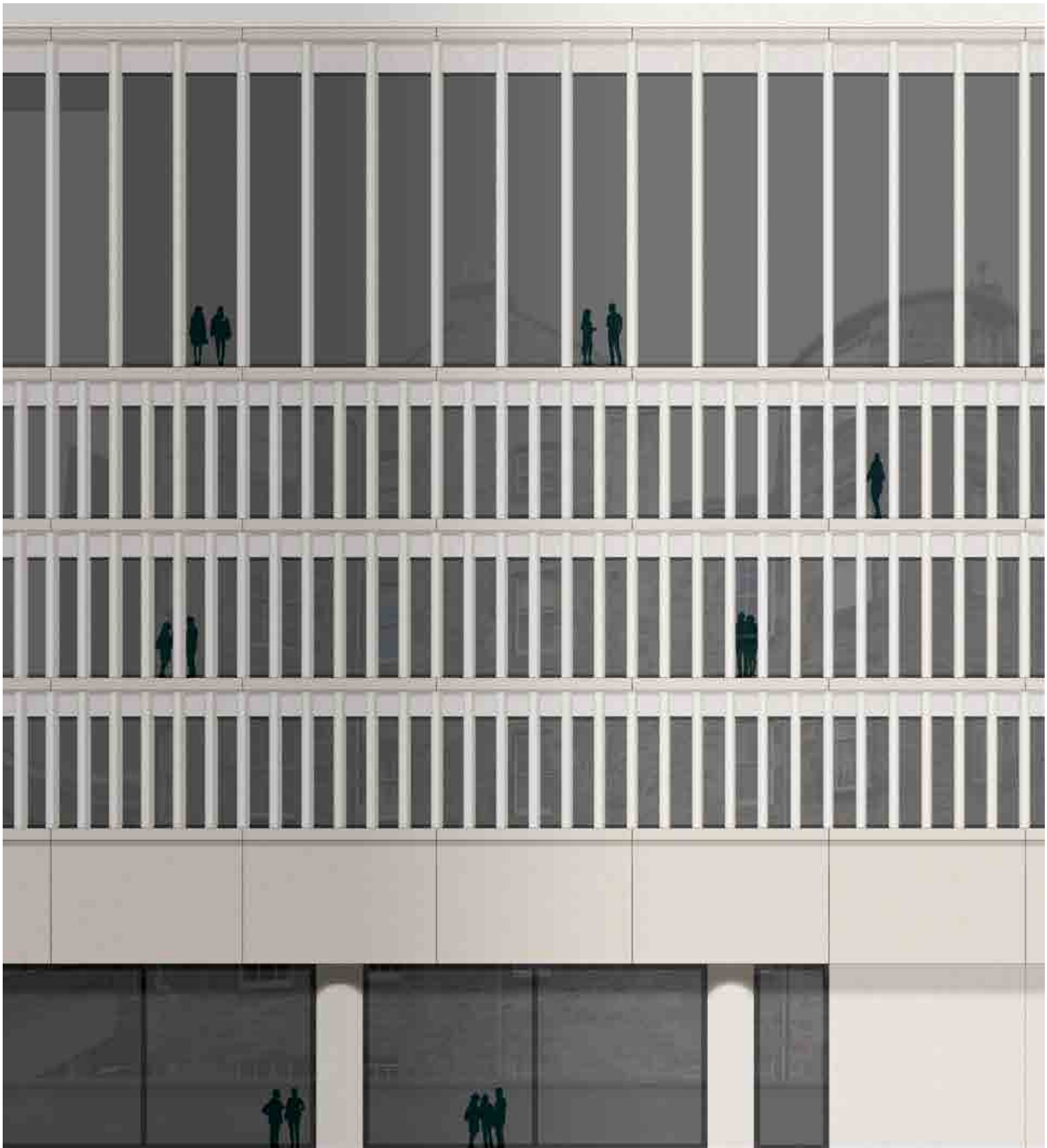
Facade composition - Civic



Facade composition - Grand Civic



Architectural materials and textures around the site



Rendered facade elevation

The design methodology

The design teams approach to the project is fundamentally collaborative, by drawing on the expertise and talent of all our consultants to ensure that we design and realise an exceptional building that is functional, appropriate to its sensitive context and delivers according to the defined project parameters.

We have developed strong working relationships between our team members through sustained communication, long-term collaboration, the use of physical models to explore design possibilities, and regular intensive workshops and round-table design discussions that focus the team's attention on the project and create a sense of engagement. Alongside conventional sketching, drawing and 3D modelling, we utilise large scale physical models as early on as possible in the project for design development and research. These models are often made quickly in-house at all scales and used as design tools to convey the qualities of the architecture and the relationship to the surrounding context.

We believe that good architecture is the result of a series of acts of participation, and as such, we explore all aspects of the project in order to collectively define and develop the most appropriate direction. Throughout the process to date the team have worked, together with IMPACT Scotland, to ensure a broad range of expertise has been consulted including the hosting of public consultations such as this one. Many of the buildings primary users such as the Scottish Chamber Orchestra, Edinburgh International Festival and the National Youth Choir of Scotland as well as stakeholders such as the Royal Bank of Scotland have also been kept up to speed on the development of the design and have contributed considerably to its formation.



User consultation, Scottish Chamber Orchestra



First public consultation



Study models



Project space at David Chipperfield Architects, London

Project team



David Chipperfield Architects
Since its foundation in 1985, David Chipperfield Architects has developed a diverse international body of work including cultural, residential, commercial, leisure and civic projects as well as masterplanning exercises. Within the portfolio of museums and galleries, projects range from private collections such as the Museo Jumex in Mexico City to public institutions such as the revitalised Neues Museum in Berlin. Practices in London, Berlin, Milan and Shanghai, contribute to a wide range of projects and typologies.

The practices' work is unified and characterised by meticulous attention to the concept and details of every project, and a relentless focus on refining the design ideas to arrive at a solution which is architecturally, socially, and intellectually coherent. The collaborative aspect of committing architecture is at the heart of every single project from inception to completion. David Chipperfield Architects has won more than 100 international awards and citations for design excellence, including the RIBA Stirling Prize in 2007 (for the Museum of Modern Literature in Marbach, Germany), and the European Union Prize for Contemporary Architecture – Mies van der Rohe Award, and the Deutscher Architekturpreis in 2011 (both for the Neues Museum).

Reiach and Hall Architects
Reiach and Hall Architects is a progressive practice with a reputation for distinctive design and an exemplary professional service. Founded in 1965, we have been at the forefront of Scottish architecture for over 50 years.

Our Edinburgh based practice is a 50 member team that is skilled at designing and delivering a diverse range of building types. We encourage a collaborative studio culture combined with a dedicated work ethic that leads to concentrated explorations of conceptually rigorous design ideas and solutions. Our principal design aim is to make sure that the high-quality thinking behind the conceptual approach is translated into the completed buildings.

Reiach and Hall prides itself on pursuing a coherent, elegant modernism that realises sustainable and inspiring design solutions that exceed our client's expectations. The firm's work has been recognised for design excellence with more than 150 awards including 18 RIBA Awards and 7 National RIBA awards. We have reached the final shortlist for the RIBA Stirling Prize, the UK's most prestigious architectural award, for the last 3 consecutive years. And our Pier Arts Centre received the Doolan Award in 2007.

Nagata Acoustics
Nagata Acoustics is one of the leading acoustical consulting firms, and among only a small number of companies in this field whose activities are known and respected worldwide. Founded in 1971 by Dr. Minoru Nagata, the company has continuously provided the most suitable and technologically advanced acoustical design services for a wide range of clients and programs. A team of experts in room acoustics, sound isolation, and other areas collaborate to give proper emphasis to every aspect of each project, from concert halls to gymnasiums, museums to recording studios. Nagata Acoustics provides comprehensive consulting to achieve the proper balance among architectural, acoustical, visual, stage, and other space requirements to satisfy our clients' goals. The firm's extensive experience and close working relationships with colleagues around the world are an invaluable advantage when solving the acoustical challenges of tomorrow's world of sound. In 2001 Yasuhisa Toyota spearheaded launching an office in Los Angeles, and in 2008 Nagata Acoustics America, Inc. was formed. Since 2001, the firm has completed a multitude of internationally acclaimed projects. With over 40 years of experience in designing some of the world's finest performance venues, Toyota is an established international authority in the field of concert hall design.

Whitby Wood
We are an independent engineering consultancy providing structural design services for built environment projects. Our team of experienced engineers delivers structural design services for a wide range of building types and scales in complex urban environments.

Whitby Wood is a UK based engineering consultancy originally founded by Mark Whitby and Sebastian Wood, who have worked together for over 17 years since Sebastian joined Mark at his ground-breaking UK consultancy whitbybird, which Seb joined as a graduate. Following whitbybird's merger with Ramboll, Sebastian progressed to lead the firm's largest UK structural team, working on projects in the UK, Middle East and SE Asia.

Whitby Wood is passionate about cost-effective design solutions which help achieve the ambitions of the client and architect. Our approach is characterised by a combination of openness to collaboration & innovation, in-depth technical knowledge and a focus on the environmental and societal context of the project.

We are committed to providing a client-focused integrated service, and we work with many of the world's great architects and visionary client organisations. We work closely with the whole project team in the search for effective and appropriate solutions, using building information modelling to ensure whole-project co-ordination and to inform construction sequencing and costing.

Arup
Arup is an independent firm of designers, planners, engineers, consultants and technical specialists. We provide the engineering and related consultancy services necessary to every stage of the project, from inception to completion and after.

We aim to provide a consistently excellent multi-disciplinary service, which also incorporates our concern for the environment. Founded in 1946, Arup now has more than 13,000 people working in 85 offices in 35 countries and our projects have taken us to more than 160 countries.

From the grandest and most historic opera houses, theatres and concert halls to new performing arts venues, Arup has long been involved in the design and delivery of cutting-edge performing arts spaces. Since our ground-breaking work on Sydney Opera House we have become known for our expertise in design for the performing arts.

We have an excellent reputation for balancing architecture, acoustics and performance functionality. We continue to work with a wide range of cultural organisations, delivering the most beautiful, functional and sustainable performing arts buildings.

We enable architects' innovative ideas to be realised and turned into iconic new buildings that are also fit for purpose. We understand the practical needs of performers, technicians and stage management teams and are adept at incorporating those requirements into a holistic design capable of delivering world class performance.



Neues Museum, Berlin



James Simon Galerie, Berlin



Glasgow College City, Glasgow



Maggie's Centre, Lanarkshire



Elbphilharmonie, Hamburg



New World Symphony, Miami



Laban Dance Centre, London



Waterside Theatre, Aylesbury



Stavros Niarchos Foundation Cultural Center, Athens



Stavros Niarchos Foundation Opera House, Athens



Hepworth Gallery, Wakefield



Museo Jumex, Mexico City



Pier Arts Centre, Stromness



St. Vincent Place, Edinburgh



Pierre-Boulez-Saal, Berlin



Walt Disney Concert Hall, Los Angeles



Tate Modern Switch House, London



Sadler's Wells Theatre, London



Grande Auditório da Gulbenkian, Lisbon



Kauffman Center for the Performing Arts, Kansas City

Theatre Projects
Theatre Projects is an established team of designers working in the performing arts. We have designed and restored opera houses, national theatres, conference centres, arts venues, museums, studio spaces and concert halls around the world. As a company we have contributed to more than 1500 projects in over 80 countries worldwide, with offices in the UK, USA, France and Shanghai.

With over 60 years of experience our specialist consultants advise on all aspects of design and refurbishment of performance spaces, from initial concept through to technical implementation, commissioning and construction.

Our services include feasibility and management studies, advice on all aspects of designing or refurbishing performance spaces, development and operational strategy and stage and auditorium design. We also provide functional building planning, performance technology design and specification and acoustics services including consulting on room acoustics and noise control.

We combine our experience to expand the possibilities for the project and design and deliver a space that works for those who work in it and visit it. We understand that the only way to create a successful space is by listening and collaborating. We meet our clients face to face in order to grasp their goals and priorities fully, enabling us to determine how they want to use the space.

GROSS. MAX.
GROSS. MAX., founded in 1995, directed by Bridget Baines, Eelco Hooftman and Nigel Sampey is an Edinburgh practice of Landscape Architects. GROSS. MAX. has won numerous competitions and awards for public space and has an international portfolio of exciting and challenging projects. The practice has a strong international outlook both in terms of our nationalities and the locations of our commissions.

In recent years GROSS. MAX. has won numerous competition designs for public squares and parks including a Civic Trust Award for the Public Realm around Royal Festival Hall. Abroad, the practice has won numerous competitions including the Tempelhof Airport Park, Berlin and CBD Park, Beijing.

Work by GROSS. MAX., has been published in a wide range of international magazines and books. Recently completed projects include the public realm around the National Theatre, the Biodiversity Garden the Royal Botanic Garden, Edinburgh, Turner Contemporary, Margate and Hepworth Gallery, Wakefield with David Chipperfield Architects, Riverside Museum, Glasgow with Zaha Hadid Architects. Bridget Baines and Eelco Hooftman are both visiting professors at GSD, Harvard since 2009.

Atelier Ten
Atelier Ten are an international award-winning team of building services and fire engineering consultants. Spanning ten offices, yet with a total team of less than 200 staff, we enjoy a reputation as being at the forefront of our profession. Our company has been recognised in recent years by the Chartered Institution of Building Services Engineers by winning Consultant of the Year and being shortlisted in no fewer than four out of the last six years.

As founding members of the UK Green Building Council, our staff assume leading roles in our industry. From visiting Professor of Sustainability at Yale University to leading roles within the British Council for Offices, British Council of Shopping Centres and British Property Federation, our projects reflect our enthusiasm and passion for learning.

We have a proven track record in delivering vibrant stimulating environments which are designed for occupants. We are pioneering the design of developing healthy environments whilst our in-house fire engineers create spaces which otherwise would not be possible by mere code compliance.

Drawing on our international spread, we have built an extensive knowledge base of green building design principles, strategies and analytical tools to advocate for creative, practical, and appealing design solutions. Our method combines qualitative and quantitative thinking; and we aim to deliver sustainable design solutions based on the touchstones of environmental integrity, economic viability, cultural sensitivity and social wellbeing.

Thornton Tomasetti
Thornton Tomasetti provides engineering design, investigation and analysis services to clients worldwide on projects of every size and level of complexity. Through our 10 complementary practices, Thornton Tomasetti addresses the full life cycle of a structure. Dating back to 1949, today we are a 1,200-person organisation of engineers, architects, sustainability practitioners and support professionals collaborating from offices across the United States, Canada and in Asia-Pacific, Europe, Latin America and the Middle East. We are leaders in engineering innovation and aspire to be one of the most sustainable firms in our industry in the way we design our projects and in how we operate as a responsible business.

Design Team	
Architect and Lead Consultant	David Chipperfield Architects
Executive Architect	Reiach and Hall Architects
Acoustic Consultant (Performance Spaces)	Nagata Acoustics
Structural Engineer	Whitby Wood Engineers
MEP Engineer	Arup
Vertical Transport	Arup
Accessibility Consultant	Arup
Acoustics (Building)	Arup
IT/AV Engineer	Arup
Transport Engineer	Arup
Lighting	Arup
Façade Engineer	Thornton Tomasetti
Daylight and Sunlight Consultant	Thornton Tomasetti
Theatre Consultant	Theatre Projects
Fire Engineer	Atelier Ten
BREEAM & Sustainability	GROSS. MAX.
Landscape Architect	GVA
Planning Consultant	Turner & Townsend
Cost Consultant	Turner & Townsend
Project Manager	Alliance CDM
CDM	



Sage Gateshead, Gateshead



Chetham's School of Music, Manchester



Royal Festival Hall, London



Pottersfield Park, London



Burrell Collection, Glasgow



Theatre Royal, Glasgow



Barclays Center, Brooklyn, NY



Waddesdon Windmill Hill Archive Centre, Aylesbury