
CHARCOALBLUE



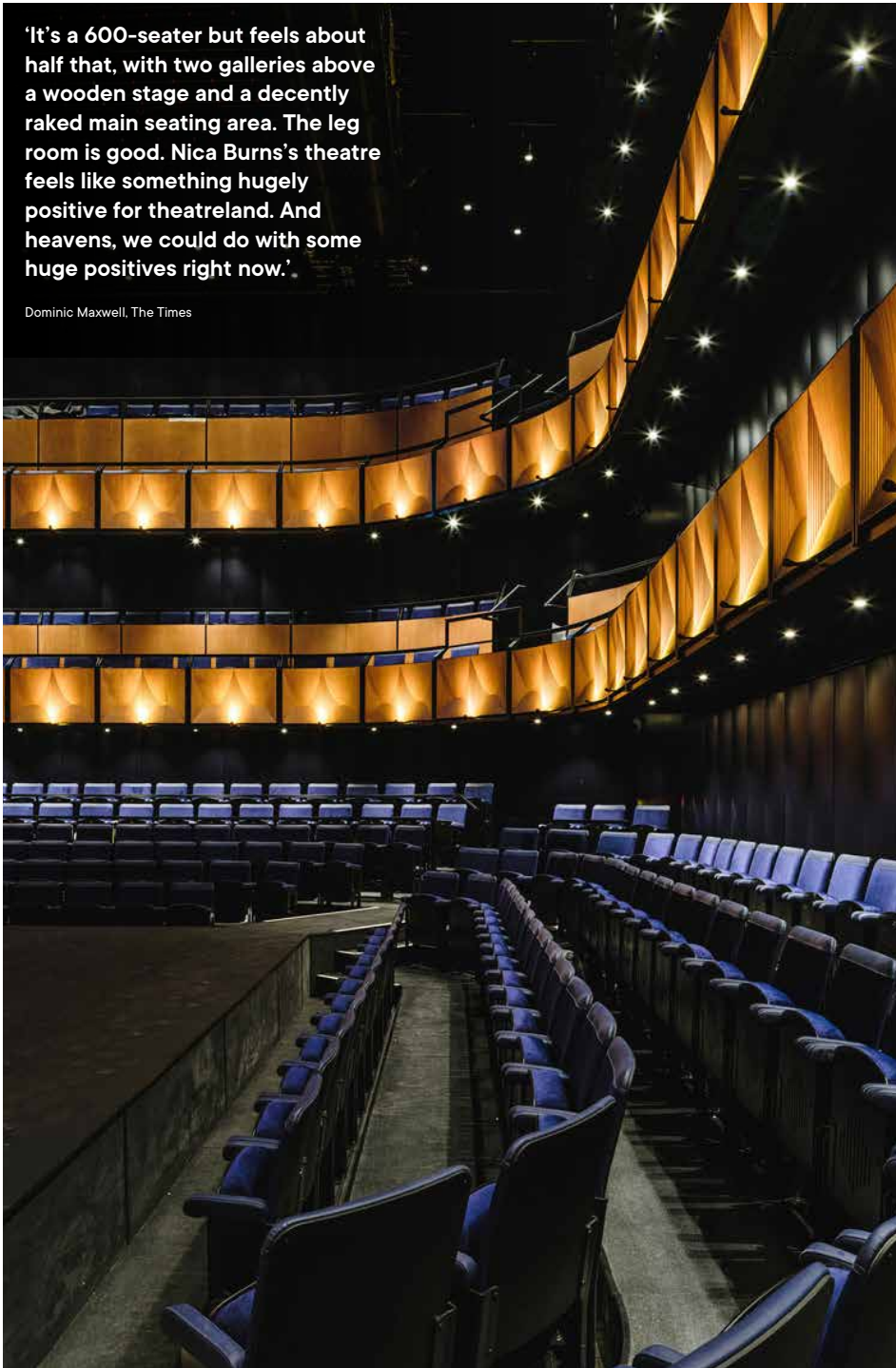
THEATRICAL
INNOVATION | ESTD
2004

Theatre Acoustics Experience

New York | Chicago | London | Bristol | Glasgow | Melbourne

'It's a 600-seater but feels about half that, with two galleries above a wooden stage and a decently raked main seating area. The leg room is good. Nica Burns's theatre feels like something hugely positive for theatreland. And heavens, we could do with some huge positives right now.'

Dominic Maxwell, The Times



We create amazing spaces where stories are told and music is made.

Put simply, we love what we do. Passion for our work and for your vision means we are constantly striving to realise the best possible environment for performance. Working in partnership with client, architects and engineering teams, we specialise in design and delivery services for a wide range of creative spaces: from historic theatres to contemporary workplaces; permanent buildings to temporary structures; from the physical to the digital world. We provide a full spectrum of consultancy services from strategic analysis and creative concept generation through to detailed design and full project leadership. Simultaneously, we have the expertise to integrate world-class acoustic, technical, digital, and experience design solutions from the outset. Our approach is always bespoke and determined by the unique circumstances of each cultural project, auditorium or technical opportunity.

Collaboration and genuine relationships are at the heart of everything we do, resulting in unique and innovative solutions that draw the best out of every space and place. Whatever the scale or budget we are driven by the desire to deliver individual solutions, derived from a deep understanding of you and your project.

So yes. We love what we do, and we think you will too.



'I am forever grateful to the genius professionals from Charcoalblue who performed their usual first rate work for Stages 4 Success, my decade long effort to transform NYC public school auditoriums. Our collaboration is helping to inspire and nurture the next generation of performers, technicians and arts enthusiasts. Thank you from the bottom of my heart!'

Bette Midler

Creative Collaborators

At Charcoalblue, we believe that to do amazing work you need collaborative relationships, a huge amount of passion, a curious mind and first-hand understanding. Everyone on our team brings practical experience and industry expertise to the projects we design.

Our work has always been founded in a creative, multi-disciplinary team approach and this remains key to our culture. Our global studio teams collaborate on every project we touch, regardless of where the project is based. This means that every brief is interrogated from every possible angle, creating new approaches and fresh innovation, every single time.

Our work is all about spatial, visual and audible transformation, so finding different ways to develop how we work comes naturally. We love to test and experiment with new materials, techniques and platforms: our R&D team push the boundaries of the latest innovations in the market, both physical and virtual, ensuring we are always ahead of the curve, bringing you the best solutions available.



Everyman, Liverpool, UK – RIBA Stirling Prize winner 2014



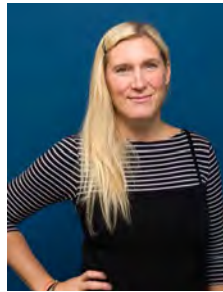
Andy Hayles
Managing Partner



Gavin Green
Senior Partner
Design + New Work



Jon Stevens
Senior Partner
Contracts + Finance



Katy Winter
Senior Partner
People



Gary Sparkes
Partner/Managing Director
Theatre Consultancy EMEA



John Owens
Partner/Managing Director
Theatre Consultancy Americas



Eric Lawrence
Partner/Managing Director
Theatre Consultancy Australasia



Byron Harrison
Partner/Managing Director
Acoustics



Ian Stickland
Partner/Managing Director
Experience



Neena Thakkar
Non-Executive Partner



Chris Spurgeon
Non-Executive Partner

Leadership

We wanted to build a different, more thoughtful kind of practice, bringing together people from different sectors. Our focus was on listening to organisations and creative leaders, taking time to understand their vision, then delivering innovative, fresh and uniquely tailored solutions, whatever the scale of the project. So, in 2004, ex-chief electrician Andy Hayles and lighting & sound engineer Jon Stevens joined with architect Gavin Green to become Charcoalblue, followed soon by ex-stage manager, Katy Winter.

Our first large commission was for the Royal Shakespeare Company. This temporary, low-cost 1,000-seat theatre underpinned our innovative approach and its lessons are still relevant today. Since those early days, our work has taken us to all corners of the world. In 2010 Susan Feldman, Artistic Director of St Ann's Warehouse in Brooklyn NY, wrote to us admiring our work, leading to our first collaboration with a US theatre. Rapid growth in the US market led to exciting and challenging new projects across the country.

Simultaneously, on the opposite side of the world, our newly formed Australasia-based team was expanding at a similar rate with projects across Australia, New Zealand and Singapore. Within this rapid growth and demand for our approach, we invested in highly specialised teams in Acoustic and Experience services, to complement and broaden our services. These expert teams now deliver design, consultancy and management scopes fully integrated across projects of all scales and types.

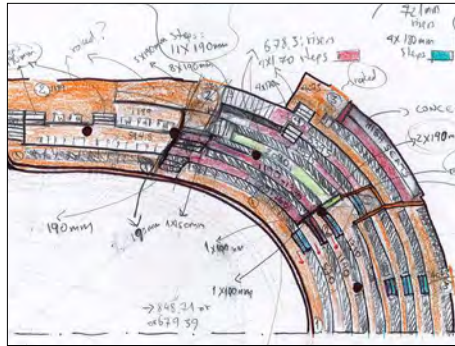
As the team expanded and our work diversified, we put significant focus into developing our people and leadership, both current and future. In 2019, we are now a global Partner group of eleven. Common ownership, equity, diversity and a shared vision for the future are ideas we value. We are a long way now from our early roots, yet despite global expansion and realising some of the world's most complex and prestigious projects, we have never lost sight of our central belief that no project is too large or too small, and every individual client remains equally important to us.

Theatre Consulting

Designing performance spaces where artists aspire to perform and audiences want to be is what we know best. We advise and guide, sketch out ideas, explore what is possible and resolve the seemingly impossible. We do everything from reorganising seating, reimagining an existing space, designing the perfect acoustic response, developing technical requirements and future-proofing your space with cutting edge digital innovations. If you need us to, we will deal with everything from refining the brief right through to leading you confidently through the full design, tendering and construction process.

We relish making the most of existing buildings, just as much as we enjoy creating entirely new ones. Most importantly, we are always there as your partner in creativity; from the first napkin sketch right through to the glitter of opening night.

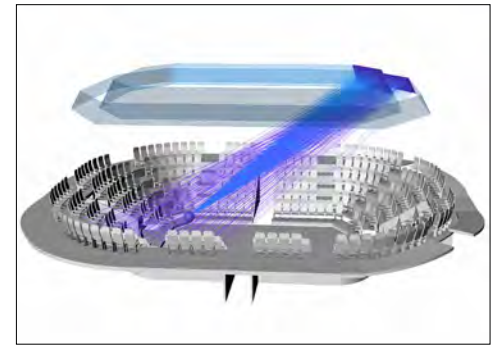
- Auditorium concept, options and detailed design
- Seating design and sightline studies
- Building-wide strategic planning including critical structural, mechanical and electrical advice
- Technical design, including stage engineering, stagelighting and audiovisual systems
- Witness-test, commission and sign off theatre systems - and attend first night party!



Acoustic Design

Sound plays a massive part in shaping our experiences and understanding of place and space. Creative solutions to acoustic challenges require an in-depth understanding of the science of sound, balanced with a comprehensive appreciation of building structure, ventilation, facade, interiors, foundations and sustainability factors. We love designing rooms and systems which integrate architecture, performance and construction into coherent concepts that result in brilliant sound and great looks. Also, as a result of our uniquely integrated design approach, you'll find our solutions can be delivered with competitive affordability.

- Room acoustic testing and analysis
- Computer-aided acoustic modelling
- Variable acoustics design
- Building and environmental noise surveys and site assessment
- Noise and vibration control
- Sound separation



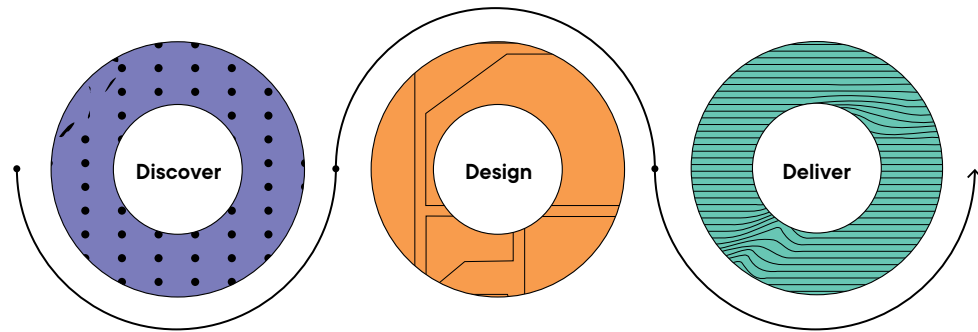
Experience Design

Charcoalblue Experience offers a dedicated and expert team of designers, design managers, project managers and producers who deliver projects from concept to completion. We work with our clients to create extraordinary spaces for collaboration, events and user experiences by designing and implementing solutions that unlocks the potential within our clients brief. We lead and manage transformative strategies and create experiences that build culture, make connections, and enhance collaboration within a building. From the workplace to exhibition centres, to sports stadiums or museums, we draw on our deep understanding of theatre, audiences, and the art of storytelling to push the boundaries of the possible and unlock the full potential of any given space.

We are recognised experts for a global portfolio of clients who require outstanding visitor

experience within their buildings. Our teams offer services that are tailored to the client's requirements utilising our skills within experience design, design management, performance technology and creative delivery models; all combining to add tremendous value to a project. Our experience means we've been exposed to solutions and technologies most clients can't yet imagine and, as the client advocate, we coordinate the whole process, end-to-end, always working to bring our client's vision to life. Our work with several major global companies is an indicator of how we are recognised as a team that can work to the highest standards, push boundaries and deliver on visions that create a lasting impact.

Our services are tailored specifically for your requirements deploying our skills as required and we love discovering how to use them to realise new and exciting projects.



Charcoalblue Experience

Project Leadership and Management

At Charcoalblue, we have experience on the overall design leadership of a project. No matter the scale – small or large – we can lead your project from its initial stages to design, procurement, and through construction to completion. As project leaders, we take on the management and coordination of the entire consultant team, including the architect and engineering teams. Our expert leadership and streamlined, cost-efficient design service together yield impressive results for projects with theatrical innovation at the forefront of priorities.

- Work together with you to define vision
- Develop the brief, project scope, and schedule and outline budget
- Lead the procurement and design team selection process
- Lead the design team
- Co-ordinate, monitor and review the work of the consultant team
- Develop project implementation plans, project milestones and schedule deliverables
- Advise and assist on contractor procurement routes
- Oversee production of contractor bids and monitor construction progress
- Oversee punchlisting and commissioning



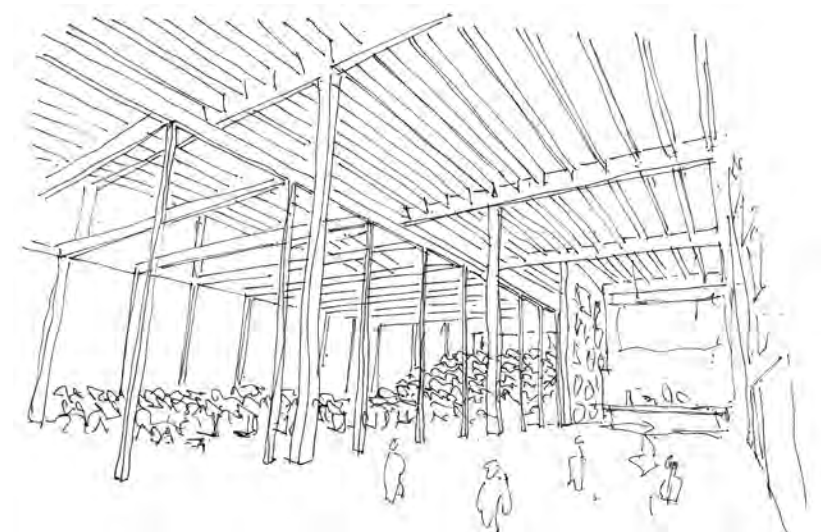


St Ann's Warehouse: Tobacco Warehouse

Brooklyn, NY, USA

A transformation of the pre-Civil War Tobacco Warehouse on the waterfront in Brooklyn Bridge Park into a radical 21st Century theatre.

A bold, sensitive insertion of a highly technical and functional performance space into the historic fabric of the original brick walls. This influential building includes administration space and an intimate community studio providing breakout space to the foyer. An innovative, cutting edge space with limitless flexibility.



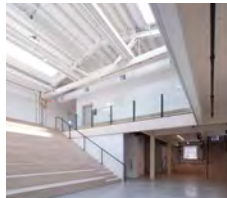


Mercury Store

Brooklyn, NY, USA

New York's new home for theatre makers and creators.

The Mercury Store is a start-up lab space for theatre artists – stage directors, choreographers, and devisers. It offers residencies, studios, and co-working spaces, community networks, and funding. We are proud to have worked on their new home, a renovated 16,000 square foot warehouse that was once a metal foundry. We were involved with the project from 2016, offering technical and acoustic input. The technical scope included consideration for flexible use of the space, the need for quick setups, and ease of use for future rental clients. We also consulted on the acoustic design and provided room acoustics, background noise, and sound separation advice to meet our client's wide range of needs. The new building's flexible and technically robust spaces support the creative process and encourage connections and collaboration.



'This flexibility is not only a virtue for the theatre, but it's also an asset for the project as a business venture.'

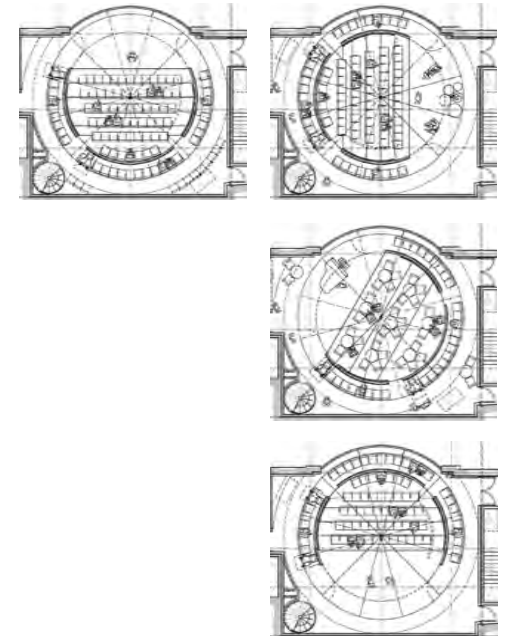
Ian Chalk, Architecture Today

Boulevard Theatre

London, UK

Blending theatricality and technology in the heart of London's Soho.

Working with Soho Estates and SODA architects we created a brand new highly flexible venue to host a rich mixed programme of music, drama and spectacle. The theatre brings kinetic architecture to the fore in an auditorium that revolves to vary the connection to the spaces around it and the street outside. We led the innovative auditorium and technical system design.



'As a community, we want a catalyst for inspiration, and pathways into the creative sector. This theatre proposal meets all our needs'

Dr Julian Elder, Chair, Theatre Governance Panel



Waikato Regional Theatre

Hamilton, New Zealand

The Waikato Regional Theatre is envisioned as a new cultural heart for the region.

Working together with the arts community, we are leading a project team to bring this ambitious vision to life.

We are leading the development for the exciting new venue, a highly flexible 1,300-seat theatre with our partner architects, JASMAX. Located on a new city centre site, it will host touring musicals, drama, locally produced theatre, dance, the New Zealand Symphony Orchestra and Royal New Zealand Ballet.



'Charcoalblue is a unique theatre and acoustic consulting firm that has built an incredible international reputation... they understand how to work with architects and contractors to create amazing functional spaces that suit their purpose. Absolutely everything is considered from a user, performer and audience perspective.'

Jono Perry, former Technical Director, Sydney Theatre Company



Sydney Theatre Company

Sydney, Australia

Planning a sustainable future for one of Australia's leading theatre companies.

We worked with the Sydney Theatre Company and Hassell Architects on a scheme to refurbish their home on Pier 4/5 in Walsh Bay, Sydney. The project rebuilt the Company's two Wharf Theatres and reorganised the surrounding rehearsal rooms, workshops, administration, storage and public facilities. The refurbishment ensures a relevant and viable future for Sydney Theatre Company and its audiences on the Wharf as an anchor of the Walsh Bay Arts Precinct, a project supported by Infrastructure New South Wales.

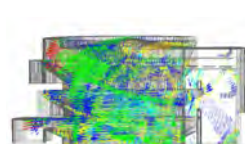
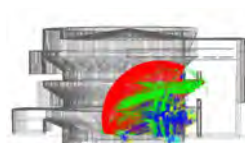
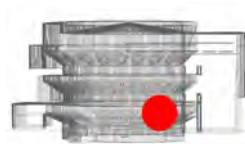


Le Théâtre Elisabethain au Château d'Hardelot

Condette, France

Le Théâtre Elisabethain au Château d'Hardelot provides 16th Century theatre form with 21st Century renewable technologies, pitch-perfect acoustics and a bold vision.

Studio Andrew Todd's design for an Elizabethan theatre at France's Château d'Hardelot is a modern interpretation of an historic form. The compact theatre makes extensive use of structural timber with a cylindrical bamboo screen surrounding the building, it is naturally ventilated and uses low-energy lighting. Our team provided advice on acoustic design, designed technical performance systems and assisted with the wider building planning.



Performing Arts Quarter

Leuven, Belgium

Leuven has proposed a new theatre which blends innovative architecture and artistry into a medieval city plan.

The new building will be adjacent to a former monastery and church. Audience enter through a side courtyard mirroring Leuven's labyrinth of connected spaces and will be topped with a roof space offering spectacular views across the beautiful city. The new Great Hall' is a highly flexible 1,000-seat auditorium presenting a range of home-grown work and touring productions in an end-on setting, with the ability to transform the room to present music, circus, flat-floor and promenade events. The project is a joint venture between Sergison Bates, Günther Vogt and Charcoalblue.





Queen Elisabeth Hall

Antwerp, Belgium

The new home for Belgium's acclaimed Antwerp Symphony Orchestra.

Already established as one of the finest spaces for music anywhere in the world, the Hall is primarily for symphonic music, yet can accommodate a wide range of performance types and events - contemporary and amplified music, semi-staged opera, dance, as well as touring musical theatre shows and conferences. Collaborating with the architect, SimpsonHaugh, and acoustician, Larry Kirkegaard, on the design of the hall, We advised on the general planning of the building, rehearsal spaces and surrounding conference rooms as well as designing the performance systems - seating, stagelighting, audiovisual and stage engineering.



Arts Educational Schools (ArtsEd)

London, UK

Unifying and expanding one of the UK's finest performance schools.

ArtsEd, one of the UK's most acclaimed performance training centers, embarked on an ambitious plan to bring all its operations onto its main site in South West London. Phase 1 works included the rationalization of the site to incorporate new academic teaching facilities and rehearsal rooms for dance, drama and musical theatre. In Phase 2, a new drama studio complements the Andrew Lloyd Webber Theatre that currently manages end-stage presentations with a fly tower and orchestra pit. The higher density of facilities and integration with the existing building has increased acoustic sensitivities, which our acousticians have carefully dealt with.





Hall for Cornwall
Truro, UK

The extensive redevelopment project has increased the capacity of the auditorium to present larger touring productions. We provided theatre and acoustic design for this flexible multi-purpose venue.



Royal Birmingham Conservatoire
Birmingham, UK

The new 500-seat concert hall at the Royal Birmingham Conservatoire is one of only nine conservatoires in the UK, and the only one that is also a faculty of a university,



© Feilden Clegg Bradley Studios



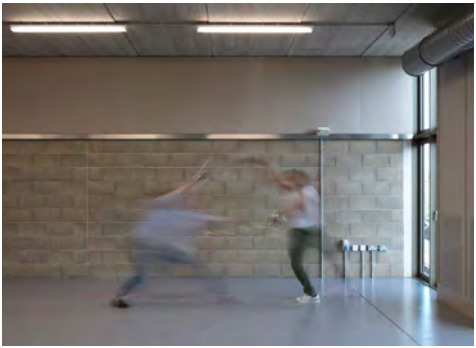
Roundhouse
London, UK

An engine maintenance shed, a gin warehouse, a theatre, a rock gig venue; the Roundhouse has been all of these and more. Our team led the technical design and recently replaced its seating systems.



London Academy of Music & Dramatic Art (LAMDA)
London, UK

A centre of excellence in performance training for the capital, LAMDA's new home comprises twelve teaching studios and a fully equipped theatre where a new generation of theatre leaders will cut their teeth.

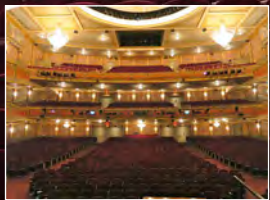
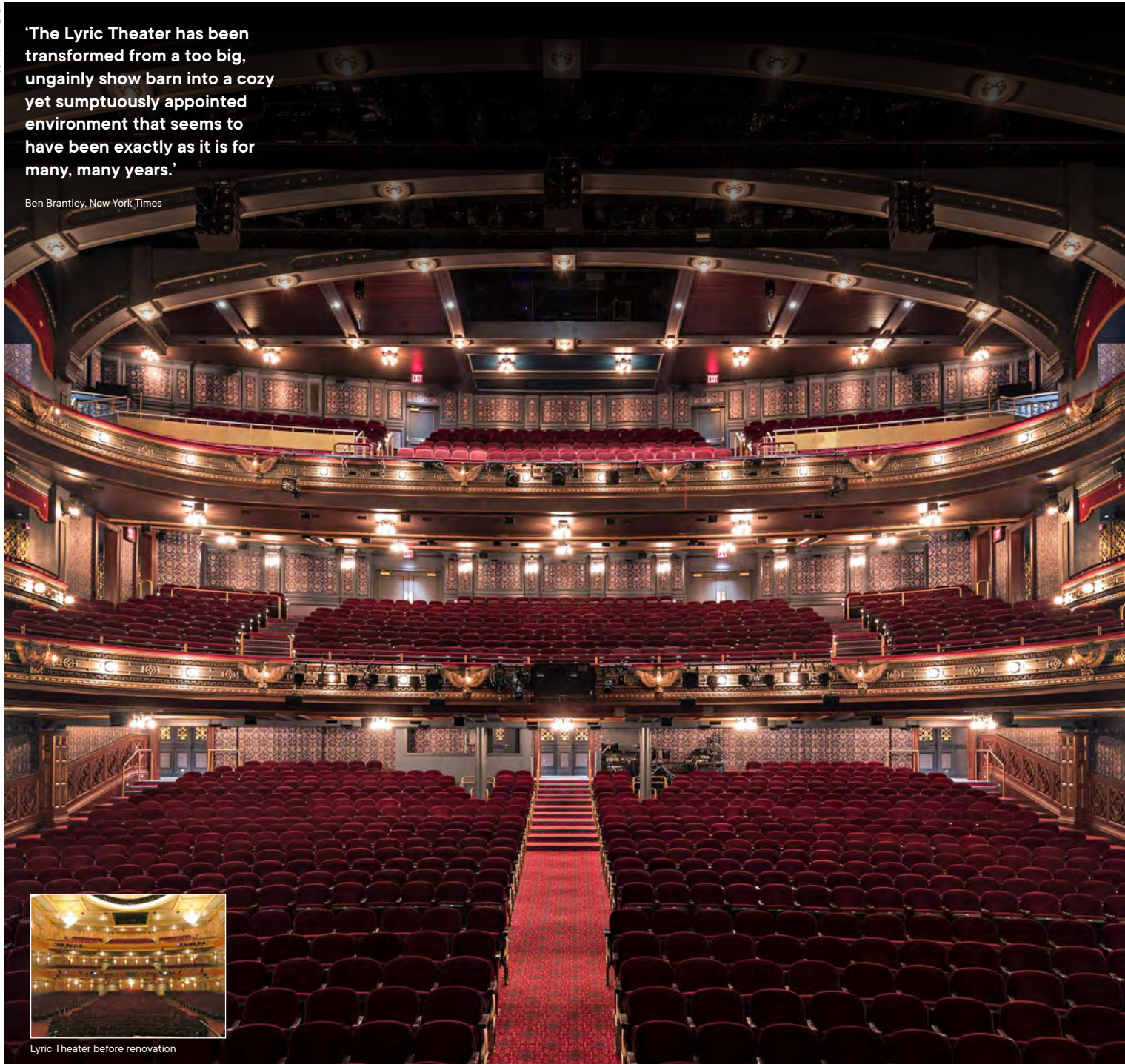


© Nick Kane



'The Lyric Theater has been transformed from a too big, ungainly show barn into a cozy yet sumptuously appointed environment that seems to have been exactly as it is for many, many years.'

Ben Brantley, New York Times



Lyric Theater before renovation

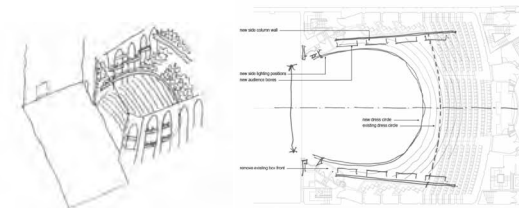
Lyric Theatre

New York, New York, USA

Working our magic on Broadway, the Ambassador Theatre Group (ATG), producers Sonia Friedman and Colin Callender, production designers Christine Jones, Brett J. Banakis, Gary Beestone with Charcoalblue and Marvel Architects created a new home inside Broadway's Lyric Theatre for the Broadway production of Harry Potter and the Cursed Child.

In order for the theatre to meet the productions need for intimacy, a dramatic overhaul of the theatre was needed to create a brand-new theatre inside the existing Lyric Theatre chamber. The theatre was reshaped with new, narrower side walls, new audience boxes and an extension and reshaping of the dress circle bringing the front row much nearer to the stage. The room is completed with an arched, lower ceiling seamlessly integrating technical aspects of the show and significantly improving the room acoustics.

We led the design team throughout an intensive design and construction period which took only 14 months from picking up pencils, to opening the doors on 42nd Street!



'This is a building that opens your heart before you get into the auditorium. It's a building that enables invention'

Susannah Clapp, The Observer

'I had utter trust in the fact that they are theatre people - they totally understand us'

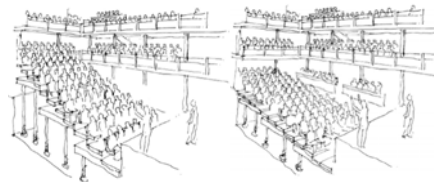
Chris McDougall, former Project Manager, National Theatre



National Theatre – The Shed and Dorfman, London, UK

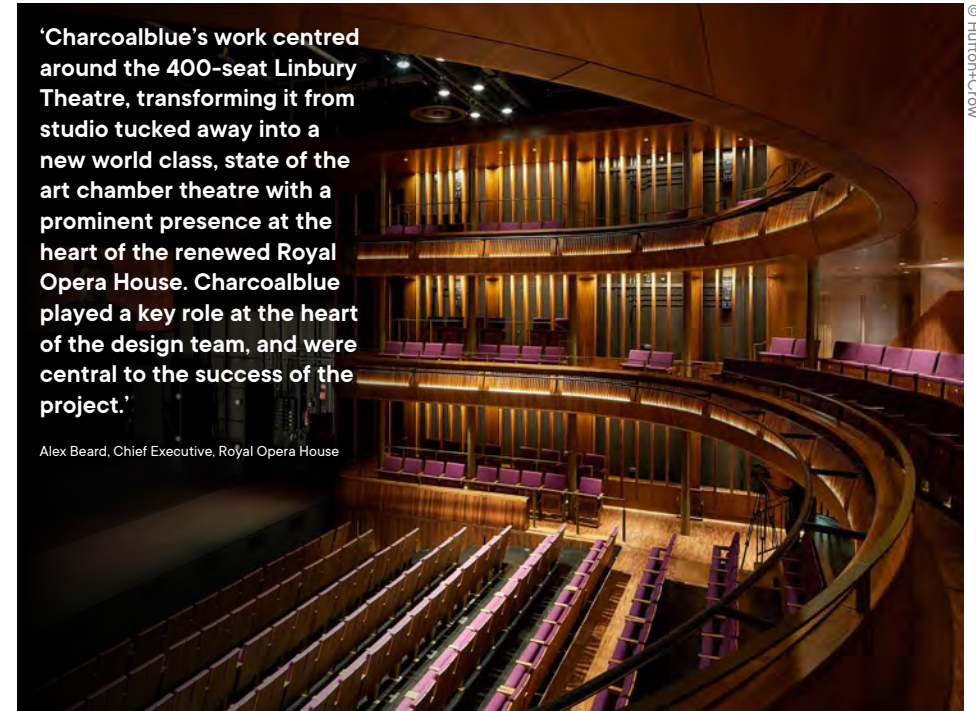
An award-winning temporary theatre and the refurbished Cottesloe, now the highly flexible Dorfman Theatre.

The Shed, a temporary theatre, operated throughout the Cottesloe's refurbishment and remained in place until 2017. Along with Haworth Tompkins, we jointly designed the 250-seat auditorium with a highly engaged client team. The building was as low-energy, sustainable and recyclable as possible. The NT's Future programme saw a comprehensive redevelopment of the entire complex, at its centre was transforming the world-renowned Cottesloe into the highly flexible Dorfman, upgrading capacity by 25%, improving sightlines, comfort and offering enhanced technical infrastructure.



'Charcoalblue's work centred around the 400-seat Linbury Theatre, transforming it from studio tucked away into a new world class, state of the art chamber theatre with a prominent presence at the heart of the renewed Royal Opera House. Charcoalblue played a key role at the heart of the design team, and were central to the success of the project.'

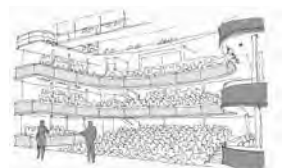
Alex Beard, Chief Executive, Royal Opera House

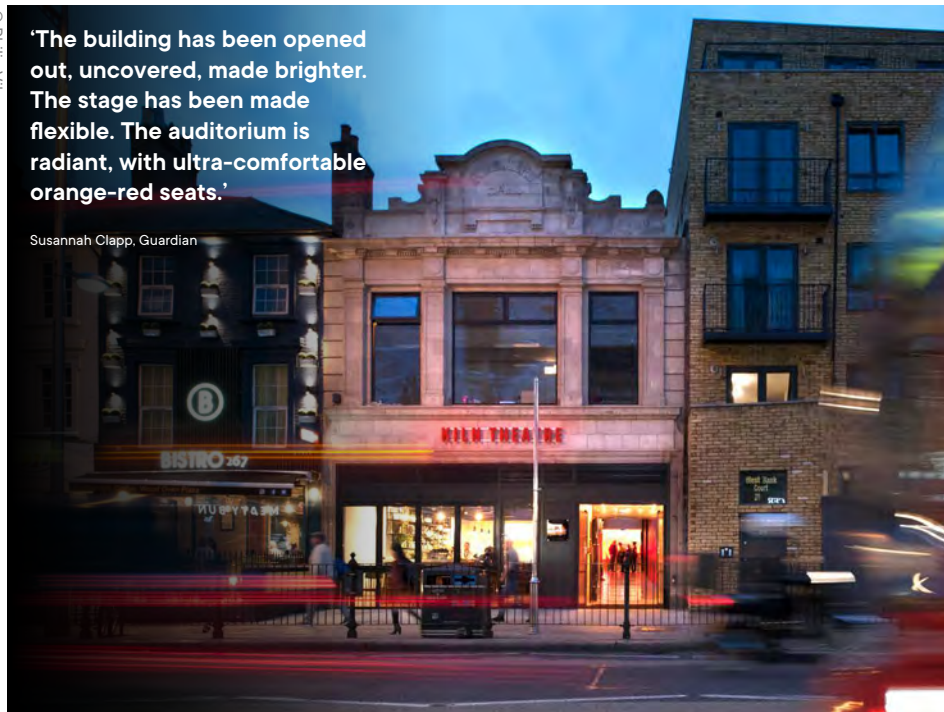


Linbury Theatre, Royal Opera House London, UK

A radical opening up of London's world-famous Opera House welcomes in a new generation with spacious foyers, a reconfigurable theatre and expanded programming opportunities.

The Royal Opera House's Open Up project, overseen by Stanton Williams, created a dramatic reworking of the public spaces along with a reinvented 400-seat Linbury Theatre, built within the old theatre shell. The new horseshoe form embraces the audience to achieve a greater level of inclusivity and intimacy, circulation and accessibility are also improved. The stalls and stage can be rearranged to allow for thrust, end-on, traverse, in-the-round and flat-floor formats. Beyond the theatre we advised the project team on the informal foyer performance spaces.





'The building has been opened out, uncovered, made brighter. The stage has been made flexible. The auditorium is radiant, with ultra-comfortable orange-red seats.'

Susannah Clapp, Guardian

Kiln Theatre

London, UK

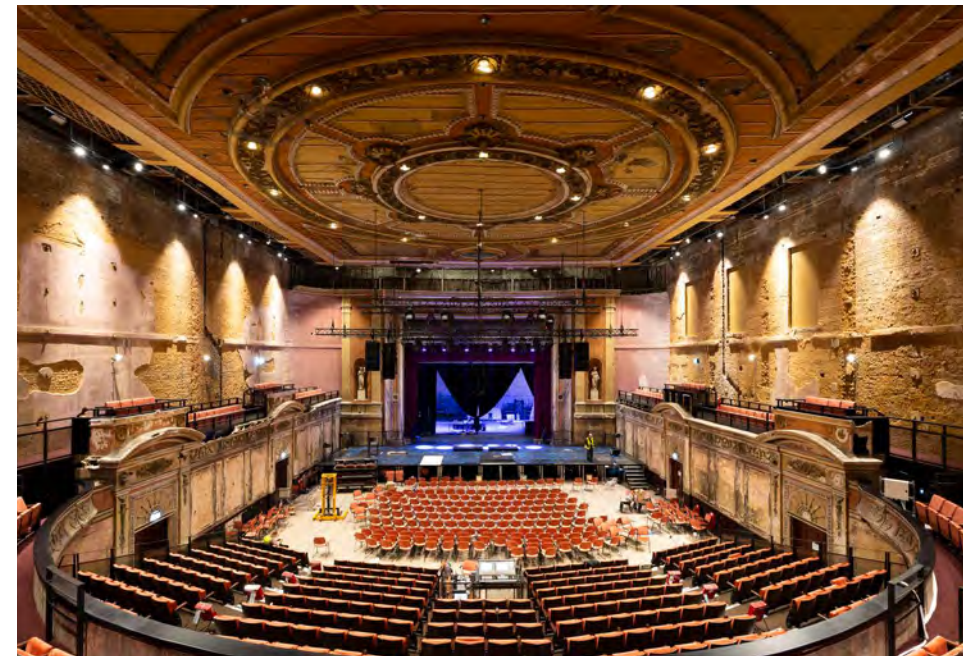
A site-wide renovation enriches the audience experience at this acclaimed theatre with an upgraded performance space and new front of house facilities.

The Kiln Theatre, formally the Tricycle, has a unique place in the hearts of London's theatre goers, a modest North London neighbourhood theatre but with radical programming stretching across the capital and international scene. The original scaffolding theatre has been disassembled and a new intimate theatre with increased capacity, comfort and stage facilities has replaced it maintaining a nod towards the original theatre.



'In short, Alexandra Palace Theatre is shabby chic taken to an entirely new level. And it is fantastic.'

Will Gompertz, BBC Arts Editor



Alexandra Palace

London, UK

Alexandra Palace has reawakened its Victorian theatre creating a charismatic and flexible space.

Affectionately labelled the People's Palace, originally built in 1873 and rebuilt in 1875 following a devastating fire, the venue never quite found its audience and was more or less abandoned in the 1930s. Decades later, the rest of the building was given over to a brand new technology: high definition television! The Victorian theatre has been sensitively re-worked to create a modern, highly flexible space hosting a wide range of performances and events. New technical infrastructure supports the bold programming integrated into the glorious distressed walls, deliberately maintained to create a magical setting.



'Charcoalblue has been hailed as one the most innovative players in the international performing arts design field'

Broadway World

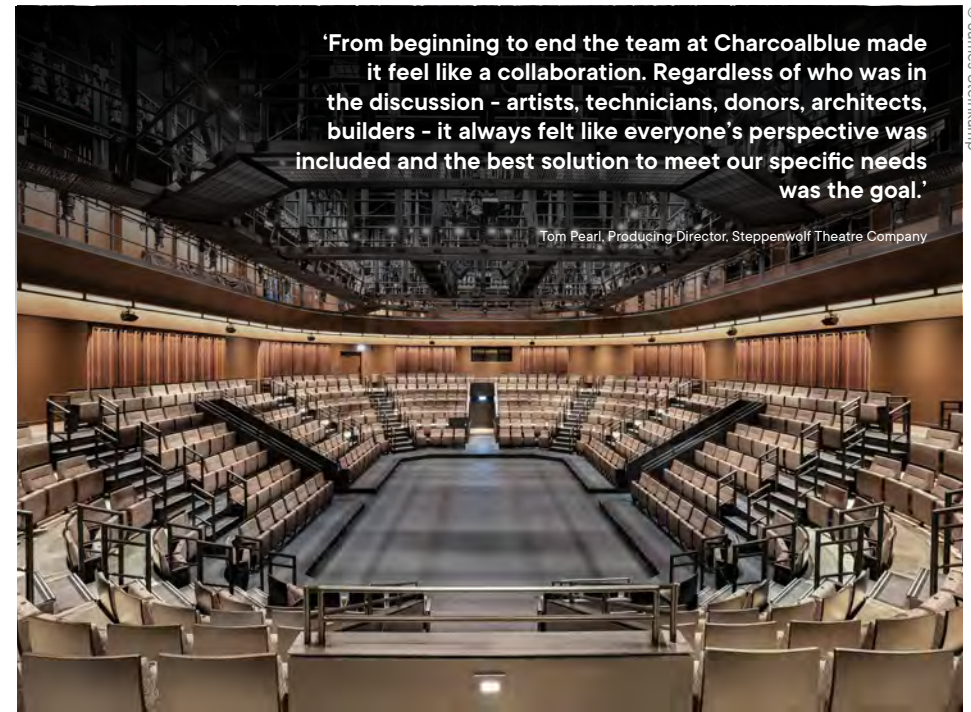
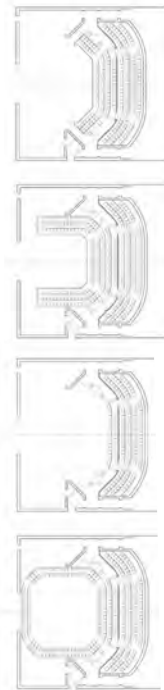


TheatreSquared

Fayetteville, Arkansas, USA

As Northwest Arkansas's only year-round professional theatre, TheatreSquared is a vital cultural resource for the region.

Recognised by the American Theatre Wing as one of the United States' ten most promising emerging theatres, TheatreSquared reaches 40,000 patrons a year. The building brings together two technologically-advanced theatres, rehearsal rooms, administration facilities, community spaces and workshops for set and costume design, plus accommodation for visiting artists. We led the design team and together with Marvel Architects designed the highly flexible performance spaces to ensure the theatre remains a cutting-edge space for generations to come.



'From beginning to end the team at Charcoalblue made it feel like a collaboration. Regardless of who was in the discussion - artists, technicians, donors, architects, builders - it always felt like everyone's perspective was included and the best solution to meet our specific needs was the goal.'

Tom Pearl, Producing Director, Steppenwolf Theatre Company



Steppenwolf Theatre

Chicago, Illinois, USA

A bold 400-seat in-the-round theatre will be the first of its kind in Chicago.

Established in 1974 as an ensemble, Steppenwolf Theatre Company is one of a small number of local troupes credited with starting the post-war stage renaissance in Chicago. Led by Chicago's Adrian Smith + Gordon Gill and Charcoalblue, the exciting new theatre will be highly charged, intimate and fully accessible with a modest amount of adaptability.



Storyhouse

Chester, UK

A comprehensive cultural complex, Storyhouse brings a theatre and cinema back to Chester for the first time in a decade.

The city's Grade-II listed, 1936 Odeon Cinema was remodelled and extended to incorporate a theatre, cinema, library, restaurant and host more than 2,000 activities a year. We worked with long-time collaborators, Bennetts Associates, on the new adaptable 500-800 seat theatre which sits within an elegant, copper extension of the old cinema. We also designed a new 150-seat studio space located above the main theatre. Inside the old cinema auditorium, the complex includes a new 100-seat cinema, restaurant and the city's relocated library which twists and turns around the public space.



© Peter Cook



© Luke Hayes

Wonderlab, National Science and Media Museum

Bradford, UK

Wonderlab is a vivid, multi-sensory gallery that boldly explores space and science in an engaging way for a new generation of visitors. We explored the exhibit acoustics and spaces for events, teaching and demonstration areas in the Wonderlab gallery as well as producing a noise map study to predict how sound would be perceived within the space.



Science Museum, Technician's Gallery

London, UK

For a highly interactive exhibit that amplifies the stories of everyday technicians across a variety of sectors, Our team developed acoustic panels that provide both sound absorption and separation utilising sustainable materials that promote speech intelligibility and enhance the guest experience.



© Science Museum Group



'Charcoalblue are unlike any other 'consulting' experience - they're creative, thoughtful and visionary, and are always looking for new ways of meeting challenges'

Barbara Gaines, Artistic Director,
Chicago Shakespeare Theater

'The greatest new theater in the world.'

Chicago Tribune

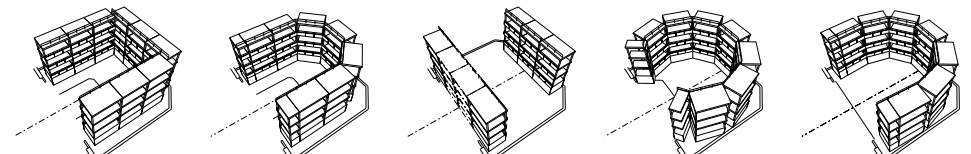
'Innovative, ambitious, robust... The Yard embodies the city's architectural spirit'

Dialy Herald

The Yard, Chicago Shakespeare Theater

Chicago, Illinois, USA

Chicago Shakespeare Theater is one of the premier theatre companies in the US, bringing home-grown and international productions to the centre of Chicago's most-visited tourist attractions, Navy Pier. The new multi-format venue, known as The Yard, sets a new benchmark in flexible theatre. We led the auditorium teams as well as designed the innovative flexibility, acoustics and technical design – working hand in hand with Adrian Smith + Gordon Gill Architects and Chicago Shakespeare's client team.



'Exquisite... an intimate storytelling space, equipped for the vivid imaginations of 21st century theatre makers'

Tom Morris, Artistic Director, Bristol Old Vic



Bristol Old Vic

Bristol, UK

New flexible studio and a radical reworking of the front of house for one of the UK's oldest theatres.

Built in 1766, the Bristol Old Vic has proven itself to be not only one of the most exciting centres for performance in the UK, but one of the most resilient. As part of Bristol Old Vic's 250th anniversary celebrations, we worked with Haworth Tompkins on a new studio theatre, completed alongside a major redevelopment of their front of house facilities.

We supported the design team with the theatre and acoustic design for the studio theatre, a naturally lit and ventilated space which has been inserted into the barrel store of the historic Cooper's Hall. A dedicated series of overhead rigging points with distributed stagelighting and audiovisual network links gives the theatre the ability to flex its space for the specific needs of a production or event.



The Thaden Performing Arts Center, Thaden School

Bentonville, Arkansas, USA

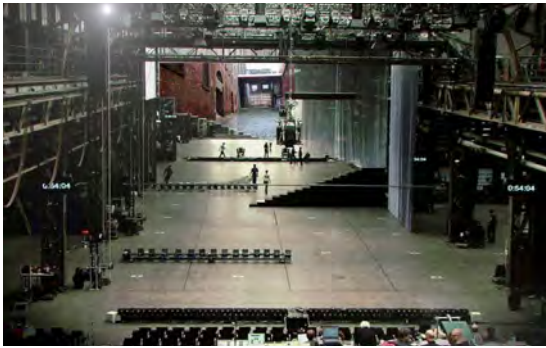
The new performing arts center is the embodiment of Thaden's mission to foster a world in which the importance of balance and effective communication is key. We provided theatre and acoustic consultancy services on the 300-seat multi-form concert theatre, large music room, drama room, and a public-facing classroom designed to double as a foyer during performance. The acoustic and technical systems provide teaching and production experiences in a professional setting through safe interactions with modern performing arts infrastructure.



Mountview Academy of Theatre Arts

London, UK

Mountview Academy of Theatre Arts is a new theatre and education campus in Peckham. We were appointed as theatre and acoustics consultants for the 200-seat theatre and accompanying facilities. We collaborated closely with staff and students, undertaking design workshops, study tours and precedent studies to get a sense of shape, size, flexibility, atmosphere and technical provision. The design incorporated a high degree of flexibility for various formats and solutions to achieve ideal acoustic conditions, including noise transfer with neighboring rehearsal and radio studios.

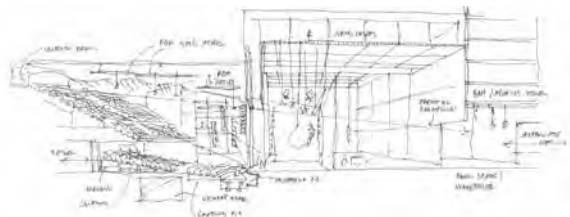


Factory International

Manchester, UK

Part of a vivid new creative city hub, Factory International will be a vivid new creative hub built on the site of the former Granada Studios.

Operated by the acclaimed Manchester International Festival, Factory International will offer year-round productions and events from opera to dance, immersive multimedia led work to pop concerts. Our team, collaborating with OMA, are using virtual reality models as a design tool for the performance spaces. All the technical systems are designed to be as flexible as possible to allow the users to create work with as few restrictions as possible. The warehouse has the capacity to hang 200 tonnes of scenery and technical equipment.



Ronald O. Perelman Performing Arts Center at the World Trade Center

New York, New York USA

A new creative centrepiece being built as the next addition to the World Trade Center masterplan. The Perelman Center will provide much-needed flexible theatre space within the NY theatre community.

Our team helped define the project brief, architectural competition and have designed the performance spaces in this highly adaptable and digitally connected venue. The three theatres can function independently or be combined to create intimate drama spaces or cinema spaces, flat floor room for large scale pop concerts or immersive work.





BAFTA, 195 Piccadilly
London, UK

The home of the moving image.

The iconic 195 Piccadilly, home of the British Academy of Film and Television Arts (BAFTA), completed an extensive refurbishment to ensure the building remains a world-class facility. The refurbished building includes two top of the range cinemas, immersive events spaces, new roof terraces, exhibition spaces and club area. As a key part of the design team, led by Benedetti Architects, we reimagined the specification of the audiovisual and screening systems in essential spaces such as the screening room where many BAFTA awards are decided, a smaller cinema, presentation and gaming theatre, a fully projection mapped experience space, LED installations and a backbone infrastructure for broadcast and content distribution.



Google
Worldwide

In over a 100 Google event/collaboration rooms, we have a design guide for their Hangouts Meet video conferencing hardware, using our knowledge of room design, user experience, acoustics, lighting, video & audio consultancy to improve communications around the world.



RocketSpace
London, UK

Co-working pioneers RocketSpace have opened a new London campus as an incubator space to serve the most innovative tech companies in the world. Designed by LOM Architects mixing desks, open plan and suites with over 700m of acoustic glazed partitions, and an events centre.



HOME
Manchester, UK

HOME, a brand-new production centre for international contemporary art, theatre and film, it is the merger of the Cornerhouse Cinema and Visual Arts Centre with the Library Theatre Company. The intent was to provide a cross-artform setting and production centre for the arts.



Film & Media Department, Pratt Institute
Brooklyn, New York, USA

The new Film Department offers a cutting-edge education space dedicated to the school's acclaimed filmmaking and video production courses. Established in 1887 by Charles Pratt, it was one of the first in the US open to students regardless of class, race or gender.

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'Charcoalblue worked in close collaboration with Haworth Tompkins and the client to develop the brief through to detailed design of this extraordinary, highly flexible performing arts centre, with fantastic knowledge and attention to detail, applying the highest professional standards to a school with huge ambition'

Ayeshah Zolghadr, Haworth Tompkins

Peter Hall Performing Arts Centre, The Perse School

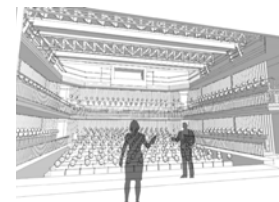
Cambridge, UK

The school's new arts centre has been named after Sir Peter Hall, alumnus and founder of the Royal Shakespeare Company.

Seen by the school as its most 'radical development' in over fifty years, the new performing arts centre is heralded as 'an environment in which everyone - whether artist, scientist or mathematician - can develop self-expression and fluency.'

The new building accommodates a flexible 370-seat auditorium as well as exhibition and rehearsal spaces. The building also hosts wardrobe and props stores, a green room and dressing rooms, a workshop, production office and foyers. We were instrumental in developing the brief for the new arts centre and architectural appointment.

Alongside Haworth Tompkins, our team provided full theatre consultancy and acoustic design services for the project creating a building which is a significant addition to the artistic and dramatic life of the school.



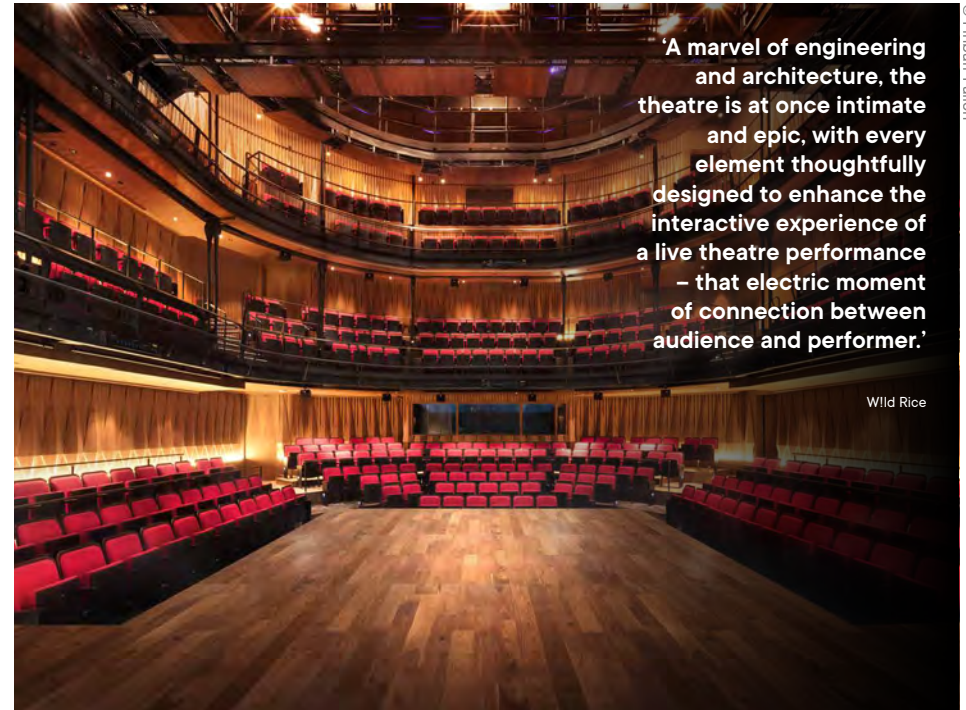


Singtel Waterfront Theatre, Esplanade Theatres on the Bay

Singapore

A new mid-sized theatre provides an exciting creative home for more experimental and locally produced works.

We were engaged by The Esplanade Co. Ltd to create the initial concept for the new waterfront theatre and we subsequently led a multi-disciplinary team to establish the vision and project brief. This brief was developed into a full design for a theatre with a number of flexible configurations including capacity for 600 in a seated-end stage, as well as offering flat floor, in-the-round and traverse formats. The theatre can present a greater range of work from artists all over the world, it is designed to accommodate music, dance and theatre, as well as being suitable for Asian traditional arts.



'A marvel of engineering and architecture, the theatre is at once intimate and epic, with every element thoughtfully designed to enhance the interactive experience of a live theatre performance – that electric moment of connection between audience and performer.'

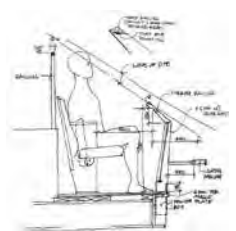
W!ld Rice

W!ld Rice

Singapore

W!ld Rice embarked upon a mission to create a new performing arts centre in Singapore which will provide an intimate thrust stage of 350 seats, along with support facilities.

As Singapore's largest independent theatre producer, the project is an important milestone for the company and Singapore's theatrical landscape. The design of the theatre draws on both the best international references and important local cultural touchstones. It includes administration for the company, a studio for both rehearsals and performances, a rehearsal studio, offices and meeting rooms.



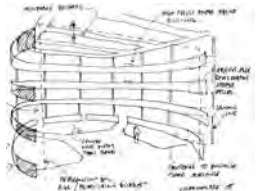
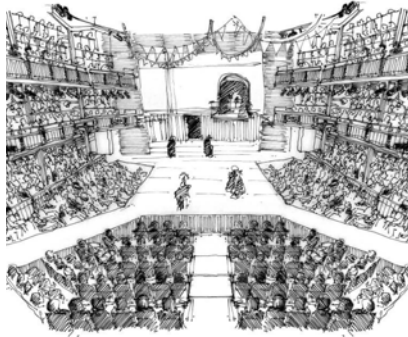
Royal Shakespeare Theatre

Stratford-upon-Avon, UK

The Royal Shakespeare Theatre was four years in the making, it is a radical theatre between a listed façade and the existing Swan Theatre.

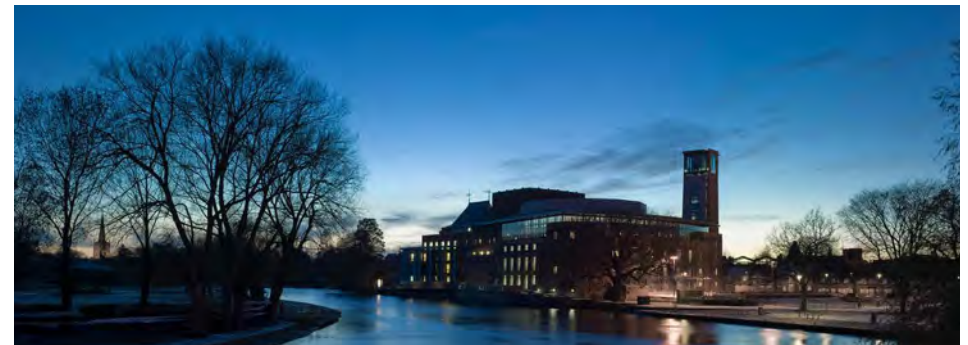
In collaboration with the Royal Shakespeare Company and architects Bennetts Associates, our team led the auditorium design, the backstage planning and the complete design of the theatre technical systems. The scheme was a direct response to RSC Artistic Director Michael Boyd's unwavering vision for an intimate thrust-stage arena in which to perform Shakespeare.

The intimate stripped-back auditorium is based on Charcoalblue's temporary Courtyard Theatre, a full scale prototype built with Ian Richie Architects, providing a three-dimensional universe for the dramatic treatment of Shakespeare's universal themes. Wraparound seating allows for an intimate contact between audience and players, as well as audience and audience, and gives a rich dimension to heaven and hell, light and dark, silence and thundering sound. It's all about shared experience and the success of that clearly lies in audience involvement and reaction.



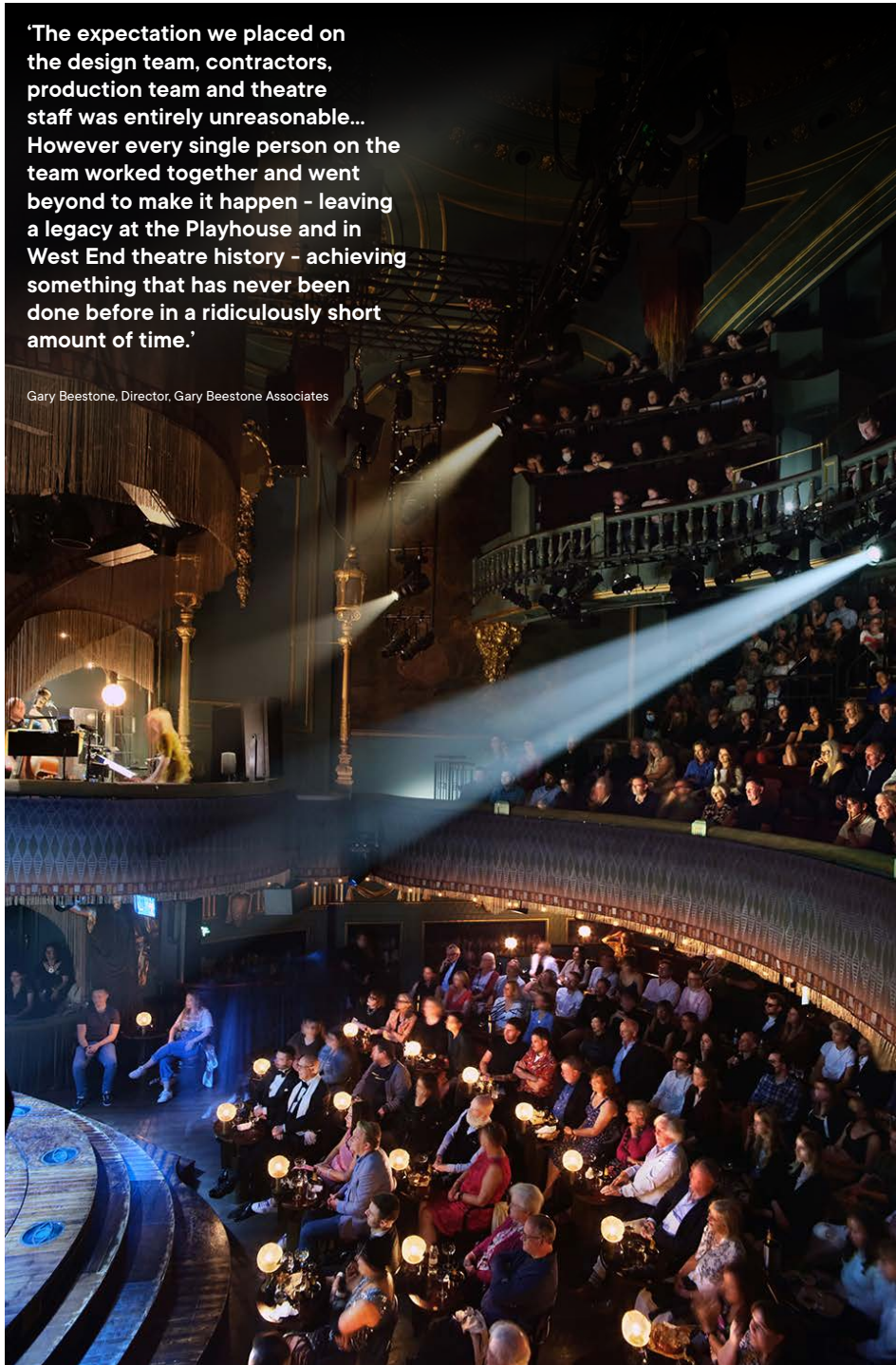
'We could not have achieved this without the imagination of our Theatre Consultants, Charcoalblue... It has been a long journey from late night cups of coffee over a cardboard model years ago to opening our doors to the public'

Vikki Heywood, RSC Executive Director 2003-13



'The expectation we placed on the design team, contractors, production team and theatre staff was entirely unreasonable... However every single person on the team worked together and went beyond to make it happen - leaving a legacy at the Playhouse and in West End theatre history - achieving something that has never been done before in a ridiculously short amount of time.'

Gary Beestone, Director, Gary Beestone Associates



Completed Projects

Theatre

@sohoplace, London, UK
 Unicorn Children's Theatre, London, UK
 Young Vic, London, UK
 Theatre Royal, Newcastle, UK
 Ustinov Studio, Bath, UK
 Quarterhouse, Folkestone, UK
 Royal Shakespeare Theatre, Stratford-upon-Avon, UK
 Marlowe Theatre, Canterbury, UK
 Bristol Old Vic, Bristol, UK
 St George's Chapel, Yarmouth, UK
 Birmingham Rep, Birmingham, UK
 Everyman Theatre, Liverpool, UK
 Dorfman Theatre, National Theatre, London, UK
 Sondheim Theatre, London, UK
 Chichester Festival Theatre, Chichester, UK
 Le Théâtre Elisabethain Au Château D'Hardelot, France
 St Ann's Warehouse, New York, NY, USA
 The Other Place, Stratford-upon-Avon, UK
 York Theatre Royal, York, UK
 Orange Tree Theatre, London, UK
 Perth Theatre, Perth, UK
 Hippodrome and Theatre Hullaboo, Darlington, UK
 Theatre Peckham, London, UK
 New Theatre, Hull, UK
 The Yard, Chicago Shakespeare Theater, Chicago, IL, USA
 Baltimore Center Stage, Baltimore, UK
 Hudson Theatre, New York, NY, USA
 Yvonne Arnaud Theatre, Guildford, UK
 Kiln Theatre, London, UK
 Alexandra Palace Theatre, London, UK
 Mayflower Theatre, Southampton, UK
 Lyric Theatre, New York, NY, USA
 Southern Rep, New Orleans, LA, USA
 Rotondes, Luxembourg
 TheatreSquared, Arkansas, USA
 Sherling Studio, Lighthouse, Poole, UK
 Roundhouse, London, UK
 Bloomsbury Theatre, London, UK
 Kit Kat Club for CABARET at the Playhouse Theatre, London, UK

Performing Arts Centres

Curve, Leicester, UK
 Battersea Arts Centre, London, UK
 Bluecoats Arts Centre, Liverpool, UK
 Corby Cube, Corby, UK
 HOME, Manchester, UK
 Storyhouse, Chester, UK
 Cast, Doncaster, UK

Concert / Recital Hall / Opera

Snappe Maltings, Snape, UK
 Liverpool Philharmonic Hall, Liverpool, UK
 Queen Elisabeth Hall, Antwerp, Belgium
 Energy Hall, Expo 2017, Astana, Kazakhstan
 St George's Bristol (front of house), Bristol, UK
 Ebert Room, Glyndebourne, UK
 Linbury Theatre, Royal Opera House, London, UK
 The Coliseum (front of house), London, UK

Dance

Siobhan Davies Dance Studio, London, UK
 UK Centre for the Carnival Arts, Luton, UK
 Rambert, London, UK
 Dance4, Nottingham, UK

Temporary Theatres

Courtyard Theatre, Stratford-upon-Avon, UK
 Roundyard at Roundhouse for RSC, London, UK
 Temporary Theatre, National Theatre, London, UK
 Roundabout Theatre, Paines Plough, UK
 Luminato Festival, Hearn Power Station, Toronto, Canada

Museum/ Visual Arts / Installations

Hepworth Wakefield, Wakefield, UK
 Wonderlab, National Science and Media Museum, UK
 MK Gallery, Milton Keynes, UK
 Nottingham Contemporary, Nottingham, UK
 PJ Harvey: Recording In Progress, Somerset House
 RUIN, The Store X, London, UK
 Sonic Playground, Atlanta, GA, USA
 The Pod, moveable podcast studio, London, UK
 "Strange Days" Lighting Design, The Store X, London, UK
 Technician's Gallery, Science Museum, London, UK
 National Archives, Kew, UK

Event Space

Amnesty International, London, UK
 Matcham Room, The Hippodrome Casino, London, UK
 John Lyon's Theatre, City Lit, London, UK
 JW3, London, UK
 International Conference Centre, Birmingham, UK

Office/Workspace

Google Hangouts, Worldwide
 Rockvilla, National Theatre of Scotland, Glasgow, UK
 RocketSpace, London, UK
 Scottish Power HQ, Glasgow, UK
 Preston Bus Station, Preston, UK
 Deloitte, London, UK
 Arding and Hobbs, London, UK
 Facebook Headquarters, London, UK

Outdoor

Greek Theatre, Bradfield College, Reading, UK
 Little Island, New York, USA

Rehearsal

National Theatre Studios, London, UK
 Graeae, London, UK
 The Backstage Centre, Purfleet, UK
 Donmar Warehouse Dryden Street, London, UK

School

The North Wall, St Edward's School, Oxford, UK
 The 400 Hall, Repton School, Derby, UK
 The Great Hall, The Leys School, Cambridge, UK
 Samuel Pepys Theatre, St Paul's School, London, UK
 Sarah Abraham Recital Hall, Brighton College, Brighton, UK
 Cedars Hall, Wells Cathedral School, Wells, UK
 Whitty Theatre, Luckley House School, Wokingham, UK
 Cobham Theatre, Bromsgrove School, Bromsgrove, UK
 Routh Hall, Bromsgrove School, Bromsgrove, UK
 Griffin Theatre, Rendcomb College, Cirencester, UK
 Rogers Theatre, Malvern College, Malvern, UK
 Peter Hall Performing Arts Centre, The Perse School, UK
 G. W. Annenberg PAC, Wellington College, UK
 New Bury Theatre, Hurstpierpoint College, Hassocks, UK
 St Ann's School, Brooklyn, NY, USA
 The Malthouse, The King's School, Canterbury, UK

University

Guildhall School of Music and Drama, London, UK
 Film Department Building, Pratt Institute, Brooklyn, NY, USA
 LAMDA, London, UK
 Royal Birmingham Conservatoire, Birmingham, UK
 Edric Hall, London Southbank University, London, UK
 Simon Sainsbury Centre at Judge Business School, Cambridge, UK

Broadcast and Cinemas

WNYT News Channel 13, Albany, NY, USA
 Institute of Contemporary Arts, London, UK
 Barbican Centre Cinemas 2 and 3, London, UK
 BAFTA, 195 Piccadilly, London, UK

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