

PRESS RELEASE**Everyman Theatre, Liverpool****18th Feb 2014**

The Liverpool Everyman is a new theatre, won in open European competition, for an internationally regarded producing company. The scope of work includes a 400 seat adaptable auditorium, a smaller performance and development space, a large rehearsal room, public foyers, exhibition spaces, catering and bar facilities, along with supporting offices, workshops and ancillary spaces. The entire façade is a large, collaborative work of public art. The design combines thermally massive construction with a series of natural ventilation systems and low energy technical infrastructures to achieve a BREEAM Excellent rating for this complex and densely inhabited urban building.

Steve Tompkins, Director of Haworth Tompkins said: *"The Everyman project has been a labour of love for almost a decade, during which time we've come to understand the unique quality of Liverpool's architecture and the deep civic pride of its people. I hope this new incarnation of the Everyman will command the same affection and loyalty as the previous one, and inspire a new generation of Liverpool theatre makers and audiences."*

The Everyman holds an important place in Liverpool culture. The original theatre, converted from the 19th century Hope Hall chapel, had served the city well as a centre of creativity, conviviality and dissent (often centred in its famous subterranean Bistro) but by the new millennium the building was in need of complete replacement to serve a rapidly expanding production and participation programme. Haworth Tompkins' brief was to design a technically advanced and highly adaptable new theatre that would retain the friendly, democratic accessibility of the old building, project the organisation's values of cultural inclusion, community engagement and local creativity, and encapsulate the collective identity of the people of Liverpool. The new building occupies the same sensitive, historic city centre site in Hope Street, immediately adjacent to Liverpool's Catholic cathedral and surrounded by 18th and 19th century listed buildings, so a balance of sensitivity and announcement in the external public realm was a significant design criterion. Another central aspect of the brief was to design an urban public building with exceptional energy efficiency both in construction and in use.

Gemma Bodinetz, Artistic Director of Liverpool Everyman and Playhouse, said: *"Our desire to return to Liverpool a much loved theatre containing its original democratic and renegade spirit but offering audiences and artists hitherto unknown accessibility, sustainability and technical facilities was a tough brief. Haworth Tompkins listened not only to the nuance of our artistic vision but embraced the spirit of it in every detail. The new Everyman is both familiar and dazzling, homely and awe-inspiring. It will be an inspiration for generations of artists and audiences to come and a present joy to all who encounter it."*

The building makes use of the complex and constrained site geometry by arranging the public spaces around a series of half levels, establishing a continuous winding promenade from street to auditorium. Foyers and catering spaces are arranged on three levels including a new Bistro, culminating in a long *piano nobile* foyer overlooking the street. The auditorium is an adaptable thrust stage space of 400 seats, constructed from the reclaimed bricks of Hope Hall and manifesting as the internal walls of the foyers. The building incorporates numerous creative workspaces, with a rehearsal room, workshops, a sound studio, a Writers' Room overlooking the foyer, and EV1 - a special studio dedicated to the Young Everyman Playhouse education and community groups. A diverse disability group has monitored the design from the outset.

Externally, local red brick was selected for the walls and four large ventilation stacks, giving the building a distinct silhouette and meshing it into the surrounding architecture. The main west facing façade of the building conceived by Steve Tompkins, is as a large-scale public work of art consisting of 105 moveable metal sunshades, each one carrying a life-sized, water-cut portrait of a contemporary Liverpool resident. Working with Liverpool photographer Dan Kenyon, the project engaged every section of the city's community in a series of public events, so that the completed building can be read as a collective family snapshot of the population in all its diversity. Typologist and artist Jake Tilson created a special font for a new version of the iconic red 'Everyman' sign, whilst regular collaborating artist Antoni Malinowski made a large painted ceiling piece for the foyer, to complement an internal palette of brickwork, black steel, oak, reclaimed Iroko, deeply coloured plywood and pale in situ concrete.

The Everyman has been conceived from the outset as an exemplar of sustainable good practice. An earlier feasibility study had recommended a much larger and more expensive building on a new site, but Haworth Tompkins argued for the importance of continuity and compactness on the original site. Carefully dismantling the existing structure, all the nineteenth century bricks were salvaged for reuse as the shell of the new auditorium and recycled the timbers of the roof structure. By making clever use of the site footprint Haworth Tompkins avoided the need to acquire a bigger site and demolish more adjoining buildings. Together with the client team they distilled the space brief into its densest and most adaptable form.

Having minimised the space and material requirement of the project, the fabric was designed to achieve a BREEAM Excellent rating, unusual for an urban theatre building. Natural ventilation for the main performance and workspaces is achieved via large roof vents and underfloor intake plenums, using thermal mass as pre-cooling. The fully exposed concrete structure (with a high percentage of cement replacement) and reclaimed brickwork walls provide excellent thermal mass, while the orientation and fenestration design optimize solar response - the entire west façade is designed as a large screen of moveable sunshades. Offices and ancillary spaces are ventilated via opening windows.

The building has taken almost a decade of intensive teamwork to conceive, build consensus, fundraise, design and build, and the design will ensure a long future life of enjoyment by a diverse population of artists, audiences and staff.

Project Details

Address:	3 -11 Hope Street, Liverpool
Start Date:	November 2011
Completion Date:	October 2013
Contract Type:	JCT 2005
Gross Internal Area:	4,690 m ²
Auditorium:	406 seats in standard thrust format

Design Team

Architect:	Haworth Tompkins
Client:	Liverpool and Merseyside Theatres Trust
Contractor:	Gilbert-Ash
Project Manager:	GVA Acuity
Quantity Surveyor:	Gardiner & Theobald
Theatre Consultant:	Charcoalblue
Structural Engineer:	Alan Baxter & Associates
Service Engineer:	Watermans Building Services
CDM Coordinator:	Turner and Townsend
Acoustic Engineer:	Gillieron Scott Acoustic Design
Access Consultant:	Earncliffe Davies Associates
Artist:	Antoni Malinowski Dan Kenyon Jake Tilson

NOTES TO EDITORS

Haworth Tompkins

Haworth Tompkins is an award-winning British architectural studio united by a commitment to integrity, intellectual quality, and the art of making beautiful buildings. Founded in 1991 by Graham Haworth and Steve Tompkins, the studio has an international reputation for award winning theatre design. Haworth Tompkins was part of the Gold Award UK winning team at the Prague Quadrennial and was chosen to exhibit work at the 2012 Venice Biennale. Acclaimed performance projects include the Royal Court, the Almeida temporary theatres at Kings Cross and Gainsborough Studios, The Shed, Snape Maltings and the Young Vic Theatre (shortlisted for the RIBA Stirling Prize in 2007). The studio is currently working on a number of cultural projects for clients including the National Theatre, Bristol Old Vic, Chichester Festival Theatre, the Royal College of Art, the London Library, Battersea Arts Centre, the Donmar Warehouse and the Bush theatre.

www.haworthtompkins.com

Everyman Theatre, Liverpool

The Everyman was founded in 1964 in the appropriately named Hope Hall (once a chapel, then a cinema), in an area of Liverpool noted for its bohemian environment and political edge, and quickly built a reputation for ground-breaking work. A succession of visionary directors, exciting writers and bold acting companies have kept the theatrical flame alive here for decades, and the Everyman has been the crucible for an astonishing range of theatrical talent. Julie Walters, Bernard Hill, Jonathan Pryce, Pete Postlethwaite, Antony Sher, Bill Nighy, Alan Bleasdale, Willy Russell, Barbara Dickson, Matthew Kelly, Cathy Tyson, David Morrissey, several McGanns and the Liverpool Poets all considered the Everyman a formative home in their early years.

www.everymanplayhouse.com

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