



ROYAL
OPERA
HOUSE

December 2018
Issue 8

OPEN UP BUILDING FOR THE FUTURE

Mission Accomplished

'The building, in Covent Garden, will for the first time be both a great arts complex and part of the local community, revelling in the West End bustle and offering a welcoming face.'

Evening Standard, October 2018

After more than 321,000 contractor hours worked by more than 500 operatives from more than 120 contractors and suppliers, we are proud to say that the Royal Opera House opened its new spaces to the public on **Friday 21 September 2018**. Since opening, more than 100,000 visitors have enjoyed our new spaces, and we have received some excellent press coverage including from the Evening Standard, The Guardian and the BBC One Show, plus hundreds of positive comments in person and on social media.

'A svelte new glass entrance... Belying a 15-tonne steel beam invisibly holding everything up, the airy new entrance replaces a dreary, windowless wall. Now passers-by will see straight into an 11,000sq ft foyer – and can stroll in and enjoy it.'

Evening Standard, September 2018

The new Royal Opera House designs by Stanton Williams have created new spaces for everyone to enjoy, uniting 19th-century grandeur with 21st-century elegance. The Royal Opera House is now open to all every day from 10am. There are regular daytime events, activities and festivals for all ages, both ticketed and free. The new bars and café offer delicious food and drink in comfortable, stylish settings. The new shop presents specially designed products from some of the UK's most exciting designers inspired by the building and its art forms.

'The foyer's walnut wood cladding is at places left clean and butter-smooth, while in other areas has a ribbed effect to aid acoustics, provide subtle richness of texture and reference the building's existing striped wallpaper.'

Wallpaper.com, October 2018

The Journey

With a final construction cost of £50.7m, all funds were raised through philanthropy – a journey which began in August 2012 when the first donation was secured to support the feasibility study. After a competition was held later that year, Stanton Williams Architects were appointed in June 2013, marking the start of the design process.

In October 2015 enabling works began in the Trust Rooms. Following the closure of the Linbury Studio Theatre and the Ground Floor foyer in spring/summer 2016, the main construction works commenced in earnest from September 2016.

In February 2017 three structural columns were removed from beneath the intricate glass structure of the Paul Hamlyn Hall and the load was transferred to two 7.5-tonne trusses. The maximum deflection tolerance of the trusses to ensure the glass façade did not crack was an incredible 2mm! We succeeded with only 0.8mm deflection using hydraulic jacks – and the whole project team breathed an almighty sigh of relief!



©Lia Vittone Photography, 2018

The Journey cont.

In the meantime a separate project was underway to refurbish the historic Conservatory. The new Dorfman Conservatory was unveiled in September 2017 with the bar returned to its original 20th-century position, and new flooring and lighting.

The Amphitheatre bar, restaurant and terrace shut at the end of 2017 and the construction team had less than eight months to transform the whole level. The Clore Studio also received a refresh and now has a flexible lighting bar and new seating.

As construction on the main works gradually came to an end, the fit-out process ensued and with that came the final push to ready the spaces for the Grand Opening. The technical fit-out of the Linbury Theatre continued throughout the autumn, advancing to its eagerly-awaited first public event on 3 December 2018.

Linbury Theatre

'A standout feature is the renovation of the Linbury Theatre. What began life as a gloomy rehearsal space is now a curvaceous wooden auditorium equipped with state-of-the-art digital sound and light... the handicraft is palpable.'

Evening Standard, September 2018

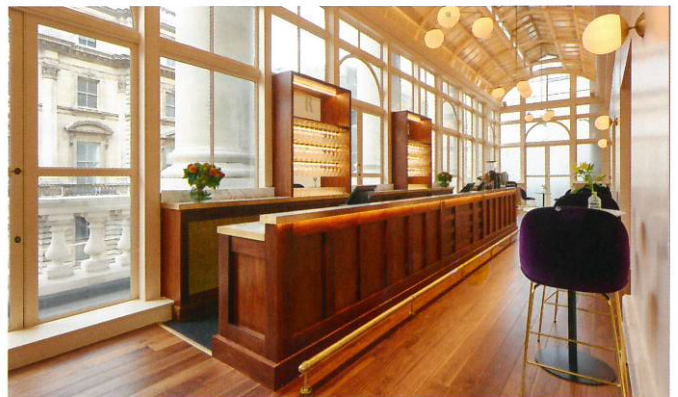
The Linbury Theatre, dubbed the West End's newest and most intimate theatre, seating 400 in sumptuous purple seats, opened its doors to the public with a winter cinema season on 3 December. A mix of ballet and opera screenings will follow every Friday, Saturday and Sunday until 7 January.

Find out more and book tickets at
<https://www.roh.org.uk/productions/cinema-festival-by-various>

The theatre's first stage performance will be TRIO ConcertDance, a contemporary dance programme, which opens on 17 January 2019.

Facts and Figures

- 321,639 contractor hours were required to complete the project, which is the equivalent of 175 contractor years or 3½ people dedicating their entire working life to the project!
- More than 290,000m of cable have been used – that's 180 miles: the distance from London to Manchester!
- 996 performances were successfully staged on our main stage throughout the construction alongside every rehearsal needed to bring those productions to-life.
- More than 400m² of glass features in the project – about the size of 100 king size beds!
- There were 183 discoveries – including a somewhat tricky case of water ingress in the Linbury Theatre which we traced back to the historically diverted River Fleet, a tributary of the Thames.
- Our materials were truly international – American Black Walnut from sustainable forests in Missouri, Ohio and Indiana; Crema Marfil stone from Alicante; Blue Lias limestone from Somerset; and patinated brass from Essex.



©BJP Photography, 2017



©Hufton+Crow/Stanton Williams, 2018



©Hufton+Crow/Stanton Williams, 2018

Contractor Initiatives

Health & Safety and contractor welfare was an important priority throughout the project and we are grateful to everyone involved for their contribution to a positive, safe and healthy site.

Driven by Rise, the project took part in twelve Health & Safety initiatives and offered a variety of non-work-based training courses to the construction team, including mental wellbeing, quitting smoking, healthy eating and safe cycling. Regular Health & Safety awards were presented for individual exemplary practice and monthly pizzas were a popular team treat!



©James Bellorini, 2018

Over the life of the project, we engaged 16 apprentices, including Ashley Osbourne, who was a runner up in the National Apprentice of the Year Awards, and worked with the homelessness charity St Mungo's to introduce their clients to the construction industry. Eleven contractors attended weekly English lessons organised by the project; all contractors joined Royal Opera House backstage tours; and some sixty members of the team enjoyed performances of ballet and opera with their families.



©Luke Hayes, 2018

A Huge Thank You

A project of this magnitude can only be achieved through the collaboration of a huge team of skilled experts. We would like to thank each and every one of those who were involved in its various stages:

Design Team

- *All Clear Designs – Access Consultants*
- *Arup – Services Engineers*
- *Bickerdike Allen – Noise and Vibration Consultant*
- *Charcoalblue – Theatre Consultants*
- *Drinkall Dean – Interior Designers (Shop)*
- *Endpoint – Wayfinding Consultants*
- *Equals Consulting – External Project Management*
- *Fixation Networks – IT Consultant*
- *Gardiner & Theobald – Cost Consultants*
- *Gerald Eve – Planning Consultants*
- *Kendrick Hobbs – Catering Consultant*
- *Robert Bird Group – Structural Engineers*
- *Rosebank Landscaping – Landscape Architects*
- *Stanton Williams – Architects*
- *Studio Fractal – Lighting Designers*
- *Studio Linse – Interior Designers (Level 5 and Furniture)*
- *The Planning Lab – Planning Consultants*

Ground Level and Lower Ground Level Foyers & Linbury Theatre

Construction Managers

- *Rise Management Consultants*

Contractors:

- *Aram – Furniture*
- *Arnots – Decorators*
- *Classic Lifts – Lifts*
- *CMF – Architectural metalwork*
- *Datalec – Data cabling*
- *Displayways – Graphics installs*
- *Fit-Out UK – Early works fit-out*
- *GKR – Scaffolding*
- *HCE – Catering equipment*
- *HS Dev – Enabling works*
- *Hussey Seatway – Linbury Theatre seating*
- *John Planck – Ironmongery*
- *LSI – AV and stage lighting*

Contractors cont.:

- LWF – Fire engineers
- Mason – Linbury Theatre bearings
- Munro Services – MEP
- Open Entrances – Piazza Entrance
- Permasteelisa – Bow Street façade
- Playfords – MEP
- Race – Linbury Theatre seating
- Rolton – MEP 3D modelling
- Senseco – System controls
- Stage Engineering – Stage engineering
- Stage Technologies – Electroacoustic Enhancement System
- Superior Roofing – Roofing
- Swift Crafted – Fit-out and joinery
- Szerelmey – Stonemasons
- TE Scudder Ltd – Structural works
- Topic Plan – Commissioning
- Wilson James – Site logistics



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Level 5, Clore Studio, Retail Fit-Out and Linbury Theatre Facilities

Main Contractor

- 3 Interiors

On behalf of the Royal Opera House, a huge thank you for your hard work, dedication and enthusiasm in helping us to deliver this monumental project. You have played a vital role in the organisation's present and future and we hope you and your families will continue to visit us for years to come.



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Sub-contractors:

- Aram – Furniture
- Berkeley – Catering equipment
- Hussey Seatway – Clore seating
- IQ Glass – Glazing
- KM Technical – MEP
- LSI – AV
- Maybank – Decorators
- Playfords – MEP
- Stage Solutions – Clore seating

External Lighting

- Studio Fractal – Designer
- Playfords – Main Contractor

Paul Hamlyn Hall Lighting

- Studio Fractal and ACL – Designers
- Playfords – Main Contractor

Dorfman Conservatory

- Purcell – Architects
- ARW – Main Contractor
- Aram – Furniture
- Kendrick Hobbs – Catering Consultant
- Max Fordham – MEP Consultants

ROH Client Project Team

- Sarah Younger – Project Director
- Belinda Cameron – Programme Manager
- Sharmaine Collins – Programme Manager
- Tiago Domingues – Project Coordinator
- Ray Naicker – Project Accountant
- Lynn Oldfield – Project Accountant



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