



## PRESSINFORMATION



### **ELBPILHARMONIE HAMBURG SPEKTAKULÄR ARKITEKTUR FÖR ÖVERVÄLDIGANDE MUSIKUPPLEVELSER**

Den 11 och 12 januari 2017 öppnar Elbphilharmonie Hamburg. Det nya konserthuset är omgivet av floden Elbe på tre sidor. Det blir en storslagen attraktion för alla Hamburgbor och gäster från hela världen. Den spektakulära byggnaden rymmer tre konsertsalar, ett öppet spelningsområde, gastronomi, ett hotell samt ett offentligt torg varifrån besökarna har en fantastisk panoramautsikt över staden. Konstnärlig kvalitet, mångfald och tillgänglighet präglar programmet i Hamburgs nya kulturella landmärke.

Förslaget till byggnaden Elbphilharmonie lades fram av den välrenommerade schweiziska arkitektbyrån Herzog & de Meuron. Konserthuset står på en tegelstenssockel som byggdes från 1963 till 1966 och användes som hamnmagasin för te, tobak och kakao. Idag sträcker sig den nya glasade och svängda byggnaden 110 meter upp i skyn. Elbphilharmoniebyggnaden är upprättad i den västliga änden av Hafencity, som är Europas största stadsutvecklingsprojekt i innerstadsmiljö. Det ligger i direkt anslutning till "magasinstaden" (Speicherstadt), som är kulturarvskyddat av UNESCO. Detta gör Elbphilharmonie till en symbol för stadens historia, nutid och framtid. Den står för Hamburgs förmåga att använda det traditionella för att skapa något nytt, och för alla kontraster som möts och skapar stadens karaktär.

#### **Torget: ta in staden på 37 meters höjd**

Den centrala mötesplatsen i Elbphilharmonie är torget som förenar kajmagasinet och den nya byggnaden. Här finns en offentligt tillgänglig utsiktsplats. Bara vägen dit upp är en upplevelse i sig: En 80 meter lång, lätt svängd rulltrappa tar besökarna genom byggnaden. Uppe på torget 37 meter över marken öppnar sig en fantastisk utsikt över staden och hamnen. Runt huset löper en promenadgång. Inne i byggnaden finns hotellfoajén, en Elbphilharmonie-butik, ett restaurangområde och trappor till konsertsalarna. Till torget i Elbphilharmonie är alla Hamburgbor och gäster från när och fjärran välkomna, oavsett om de ska se en konsert eller ej.

#### **Konsertområdet: hjärtat av Elbphilharmonie Hamburg**

Hjärtat i Elbphilharmonie är den stora konsertsalen. De 2 100 sittplatserna är fördelade på sluttande terrasser kring den centralt placerade scenen. Ingen besökare är längre än 30 meter från dirigenten. Närheten till musikskaparna gör detta nya ljudrum till en plats för

oförglömliga musikaliska möten. I samarbete med den världsberömde akustikern Yasuhisa Toyota utarbetade arkitekterna en speciell vägg- och takstruktur – en så kallad “vit hud” för att uppnå en perfekt akustik. Med en noggrannhet på under millimetern har varje gipsplatta blivit fräst för sig för att ge en perfekt fördelning av ljudet i rummet. I Stora salen har orgelfirman Klais utvecklat en ovanlig konsertorgel vars 4 765 pipor löper genom, bredvid och bakom åskådarplatserna. Längre bort finns ytterligare en orgel med fyra register i reflektorn ovanför scenen.

I den övre delen av byggnaden ligger även den lilla salen. Detta är en mer intim lokal som kan användas för många ändamål. Den vackert frästa träinteriören ger en perfekt akustik. Även denna lokal är skapad i samarbete med akustikexperten Toyota. Den rymmer 550 besökare och är därför utmärkt för kammarmusik, sång- och solokvällar, samt jazz och världsmusik. Den flexibla stolsättningen möjliggör många olika arrangemang.

I det tidigare kajmagasinet står “kajstudiorna” för Elbphilharmoniens öppna musikområde. I ett flertal lokaler blir musiken till en aktiv upplevelse, varje dag, från morgon till kväll och för människor i alla åldrar. “Kajstudiorna” är också platsen för den nya “Elbphilharmonie instrumentvärld”, där barn och vuxna kan prova instrument från hela världen i olika workshops. Det största av dessa rum, kajstudio 1, kan även användas som tredje sal för evenemang.

### **En obegränsad musikalisk upplevelse för alla**

Uppdraget att göra musiken tillgänglig och nästan gripbar för alla är praktiskt taget inskrivet i Elbphilharmoniens arvs massa. Därför kommer konserterna att vara mångsidiga och kontrastrika och inte skygga för några uttrycksformer. Här kan du njuta av orkesterkonserter eller opera med världens bästa orkestrar, piano- och stråkkonserter, sångkvällar, men även världsmusik, elektronisk musik och pop. Internationella stjärnor har en given plats i det musikaliska programmet, likväl som lokala artister och ensembler. NDR Elbphilharmonie Orchester med chefsdirigenten Thomas Hengelbrock flyttar in som husorkester i Elbphilharmonie. Ensemble Resonanz har i den lilla salen funnit en ny lokal för sitt utsökta konsertprogram som har en uttalat modern prägel.

Som port mot världen är Elbphilharmonie Hamburg mer än bara ett klassiskt konserthus. Det breda musikaliska programmet med konserter för barn och familjer, deltagarbaserade projekt och kurser för alla åldrar gör huset till en levande plattform för musikaliska möten av alla de slag.

Elbphilharmonie byggdes i en stad med en lång musikalisk tradition och ett mycket rikt kulturliv. Betydelsefulla kompositörer som Johannes Brahms och Gustav Mahler är ännu idag en del av Hamburgs självbild. Internationellt kända orkestrar är ofta på besök i staden. Det kreativa och levande musikalivet skapas av så skilda aktörer som den statliga operan, ett flertal festivaler, konserthuset Laeishalle, de omåttligt populära musikalerna och ett storslaget nattliv. Nu kan även Elbphilharmoniens nya byggnad räknas in i denna mångfald.

Spektakulär arkitektur, musikalisk mångfald, öppenhet och tillgänglighet för alla – Elbphilharmonien förenar Hamburgs kontraster och lyfter vår blick mot denna port till världen som Hamburg har sett sig som i generationer.



## MEDIA INFORMATION



### **ELBPILHARMONIE & LAEISZHALLE SEASON 2016/17**

**The grand opening of the Elbphilharmonie is the unrivalled highlight of Hamburg’s 2016/17 concert season. The inaugural concerts performed by the NDR Elbphilharmonie Orchestra and conducted by Thomas Hengelbrock on 11 and 12 January 2017 formed the prelude to an intense programme that demonstrates the new concert hall’s musical aptitude over a period of five months. The target audience is all music lovers and classical enthusiasts near and far, as well as people who have stumbled upon this new entrance to the world of music through their interest in Hamburg’s new architectural landmark. The Elbphilharmonie is a “house for all”, not simply thanks to the fact that the Plaza is open to the public, but primarily by means of the structure, quality and accessibility of the concert programme. On 6 September 2016, the season began with a guest performance in the Laeiszhalle by the Lucerne Festival Academy’s orchestra and runs simultaneously in both concert halls since 11 January 2017.**

The programme is an interaction between the key institutions of Hamburg’s music scene – the NDR Elbphilharmonie Orchestra and Ensemble Resonanz as resident orchestra and ensemble of the Elbphilharmonie respectively, the Hamburg Philharmonic State Orchestra, the Hamburg Symphony Orchestra as resident orchestra of the Laeiszhalle, the Konzertdirektion Dr. Goette, the Kammermusikfreunde, as well as the Elbphilharmonie and Laeiszhalle’s own concerts and events.

#### **Festivals**

The structural framework of the concert season consists of a tight sequence of nine festivals, whose programmes are anchored in the reality of societal life by means of their musical, aesthetic, historical and political motivations.

The three-week ELBPILHARMONIE OPENING festival gives a taster of the complete Elbphilharmonie programme and is followed by four festivals geographically focused on Syria, New York, the transatlantic area between Europe, Africa, the US and South America, and Iceland: SALÂM SYRIA (16-18 Mar 2017), NEW YORK STORIES (30 Mar-4 Apr 2017), TRANSATLANTIC (12-17 Apr 2017) and the NDR Elbphilharmonic Orchestra’s INTO ICELAND (9-11 Feb 2017). Even MAXIMAL MINIMAL (11-13 May 2017) is, after closer

inspection, a tribute to the New World: after all, in the US in the 1960s, composers were experimenting with a new, complex music that was interlinked in mathematics and trance.

Two festivals now well-established in Hamburg return for another run: GREATEST HITS (17-20 Nov 2016), the contemporary music festival at Kampnagel, and LUX AETERNA (9-28 Feb 2017), the festival of spiritual music. The festival for young musical talent, RISING STARS (30 Jan-4 Feb 2017), presented in cooperation with the European Concert Hall Organisation (ECHO), will be continued as well.

The characteristic feature of all Elbphilharmonie festivals: they are curated with open ears that are free of limitations. Genre boundaries play no role here, therefore, symphonic and jazz music, songs passed down through generations, large-scale operatic works, traditional music and the abstract pleasures of modernity are all inseparable. Meaningful heterogeneity is the guiding principle of each respective programme.

### **“Concerts for Hamburg”**

Proof of productive cooperation between the Elbphilharmonie Hamburg and its resident orchestra can be found in the “Concerts For Hamburg”, which the NDR Elbphilharmonie Orchestra, under the baton of its Principal Conductor Thomas Hengelbrock and Principal Guest Conductor Krzysztof Urbanski, traverses in two stages (31 Jan-19 Feb and 21-25 Jun 2017). The special features: the concerts last about an hour, tickets are particularly low in price, the traditional concert dress code is completely ignored and despite the informality and bargain, the concerts retain those few things that should not be compromised: the quality of the music and the artists.

### **Orchestras from Hamburg and Beyond**

The indispensable - a rich symphonic programme – is once again in abundance in season 2016/17. In addition to the NDR Elbphilharmonie Orchestra, the Hamburg Philharmonic State Orchestra relocates its Philharmonic Concerts to the Elbphilharmonie. The Hamburg Symphony Orchestra continues to operate an attractive concert programme as resident orchestra of the Laeiszhalle. The Deutsche Kammerphilharmonie Bremen’s concert cycle extends itself in the future to fill both Hamburg concert halls. Furthermore, 14 world famous orchestras hailing from Europe and the US travel to Hamburg to perform in the upcoming season. The top ensembles from Chicago, London, Milan, Vienna, Berlin, Dresden, Prague, New York, Rotterdam and Munich make their debut in the Elbphilharmonie with almost exclusively their principal conductors. Three of the orchestras (Chicago Symphony Orchestra, Vienna Philharmonic and New York Philharmonic) arrive with two prepared concerts each; the Orquesta Sinfónica Simón Bolívar from Caracas, with its charismatic Principal Conductor Gustavo Dudamel, is in Hamburg to help celebrate his ¡VIVA BEETHOVEN! residency in the spring (19-23 Mar 2017) by performing all nine Beethoven symphonies in five evenings.

## **World Premieres, Composers in Residence, Contemporary Music**

A concert hall with such a visionary, while at the same time historically aware, modern architecture as the Elbphilharmonie calls for music that is an expression and reflection of our present time.

Therefore, there will be numerous world and German premieres of works for important contemporary composers in the inaugural season. Commissioned works by the Elbphilharmonie include compositions by Wolfgang Rihm, Georg Friedrich Haas, Jörg Widmann, Matthias Pintscher, Younghi Pagh-Paan, Mark Andre and Esa-Pekka Salonen. Other premieres are by Peter Ruzicka, Olga Neuwirth, Oscar Strasnoy, Vito Žuraj and more. Matthias Pintscher, as an equally successful composer and conductor, is the focus of a “Multiverse” in both functions the whole season. A portrait series with six concerts in the Elbphilharmonie is dedicated to the multitalented Jörg Widmann. The series “State of the Art” offers contemporary music a new stage in the Elbphilharmonie.

## **Magnificent Voices, Many Voices**

Lovers of magnificent voices can experience a cast of world-renowned singers in the opening concerts on 11 and 12 January. Cecilia Bartoli comes to the Elbphilharmonie with “La Cenerentola” (13 Feb 2017), Ian Bostridge can be heard in a staged production of Benjamin Britten's “Curlew River” (28 Feb 2017) and in the role as Ariodante in Handel's opera of the same name is Joyce DiDonato. From Haydn's “Creation” and Arnold Schoenberg's “Moses and Aron” (28 Jan 2017) and “Gurre-Lieder” (18-19 Jun 2017) to Gustav Mahler's Eighth Symphony: many equally great works for large ensembles and vocalists resound. Evenings dedicated to arias bring Diana Damrau, Simone Kermes, Philippe Jaroussky and Thomas Hampson to Hamburg; lieder recitals with Pyotr Becala, Georg Nigl, Jonas Kaufmann and other singers are also on offer.

## **Pianists**

Piano music has a prominent place in the next season's programme. In addition to the recitals and piano concert performances of nearly two dozen top pianists in the Elbphilharmonie and the Laeiszhalle, including Mitsuko Uchida, Jan Lisiecki, Daniil Trifonov, Martha Argerich, Lang Lang, Pierre-Laurent Aimard and Murray Perahia, a new dramaturgical piano-related series called “Pianomania” is brought into existence: Cédric Tiberghien (20 Apr 2017), Kirill Gerstein (27 Apr 2017), Alexander Krichel (5 May 2017) and Boris Giltburg (15 May 2017) devote four evenings to etudes, that love-hate subgenre of the piano repertoire.

## **Chamber Music**

Hamburg's chamber music series remain primarily located in the Laeiszhalle Recital Hall in 2016/17. A new international “String Quartets” cycle starts in the Elbphilharmonie, featuring the Quatuor Ebène, the Belcea Quartet, the Hagen Quartet and Apollon Musagète. High-profile duos with the likes of Jörg Widmann & Mitsuko Uchida and Nikolaj Znaider & Piotr Anderszewski are lined up. In the finale of the “Long Night of Chamber Music”, even small ensemble can be heard in the Elbphilharmonie Grand Hall. And “Blind Date” invites

audiences to attend special concerts in the Recital Hall, each with its own exciting musical programme that will be revealed at the last minute! The bar is open and a free drink included in the ticket price.

## **The Organ**

The Elbphilharmonie's organ, built by the renowned German firm Johannes Klais Orgelbau, will be inaugurated in a big solo concert as part of the opening festival by titular organist Iveta Apkalna (27 Jan 2017). Even the music of the organ concerts follows Elbphilharmonie's aforementioned programmatic commitment to contemporaneity. In one concert, for example, Olivier Latry, one of the titular organists of Nôtre-Dame de Paris, presents music from the 20th and 21st century only (21 Feb 2017). The Hamburg organ society admits the new instrument into its circle on 17 June as part of the "Long Night of Organ".

## **Jazz, World Music, World Classical Music, Pop**

John Zorn, Brad Mehldau, Branford Marsalis, Chick Corea, Mariza, Tomatito, Anoushkar Shankar and The Gloaming: these are some of the big names in jazz and world music that are essential components to the Elbphilharmonie programme, just like Einstürzende Neubauten, Paolo Conte and Anohni. The latter has developed a new project with the New York ensemble yMusic for the Elbphilharmonie. Some of these concerts are the building blocks of themed festivals like NEW YORK STORIES, TRANSLATLANTIC or the ELBPILHARMONIE OPENING. The umbrella genres world and jazz music make a point of their importance with their own individual series "Elbphilharmonie World" and "Elbphilharmonie Jazz" respectively. The Laeiszhalle remains faithful to the series "Jazz Piano" with jazz greats like Uri Caine, Jason Moran, Pablo Held and Anke Helfrich. Additionally, concerts in the new series "World Classical Music" bring audiences closer to the centuries-old traditional music of non-European cultures.

## **Special Productions**

Four events go far beyond the purely musical: Brian Eno, British musician and legendary producer, transformed the Kaistudios into a sound laboratory with his installation "The Ship", parallel to the Plaza-opening in early November 2016. The world-famous choreographer Sasha Waltz, her dance company and musical guests took over the foyer spaces of the Elbphilharmonie for a few nights shortly before the grand opening in January. The Catalan musical theatre professionals La Fura dels Baus - always up for an over-the-top surprise - take on Haydn's "Creation" (5-6 Jun 2017) and the US actor John Malkovich, who was previously in Hamburg to present two of his incomparable music theatre imagination pieces, joins Michael Sturminger and Martin Haselböck again to stage their brand-new production "Call Me God" (8-10 Mar 2017), commissioned by the Elbphilharmonie.

## **Education**

Music education is an essential element of the Elbphilharmonie programme. The heart of Elbphilharmonie's education programme is the "World of Instruments": previously at home in the basement of the Laeiszhalle and known as "Klingende Museum", the new "World of

Instruments” awaits a bright future in the Elbphilharmonie. Children and young people of all ages are invited to the Kaistudios to get to know music and musical instruments for the first time - even those rarely used in symphony orchestras, from the alpenhorn to the laptop! The concert programme for schools and kindergartens are especially comprehensive and accurate in content according to recommendations by teacher training institutes and the school board. It is the declared intention of the Hamburg Senate that every Hamburg schoolchild should have visited the Elbphilharmonie at least once during his/her school career. Moreover, there is a diverse range of education projects on offer, specifically tailored to audiences of all ages and education levels. The new “Twinkle Concerts” for children have been designed for assorted target age groups and are named after the clothes sizes S to XXL.

For the first time in Germany, four interactive orchestras and ensembles are established under one roof. The Audience Orchestra, Family Orchestra, Creative Ensemble and Gamelan Ensemble give dedicated amateurs the opportunity to learn music in a group regularly and under professional supervision. The Family Orchestra and Audience Orchestra will present the results of their rehearsals in public concerts in the Elbphilharmonie Recital and Grand Halls at the end of the season on 25 June and 2 July 2017 respectively. Another event celebrating community music-making is the “Long Night of Song” (1 Jul 2017), which takes place in all halls and foyer spaces of the Elbphilharmonie.

The opening season is made possible by the generous support of numerous sponsors, supporters and patrons. The BMW Group and Montblanc as Principal Sponsors represent are small part of these. The opening festival is made possible by support from the Kühne-Stiftung.

### **Elbphilharmonie goes Deichtorhallen**

For the occasion of the Elbphilharmonie opening ceremony, the Deichtorhallen Hamburg, Swiss architects Herzog & de Meuron and HamburgMusik gGmbH – with support from the cultural department of the city of Hamburg – is preparing a large-scale exhibition under the preliminary title “Elbphilharmonie Revisited” which, from 10 February to 1 May, will be open in the hall and will feature contemporary art. Participating artists include Baltic Raw Org, Monica Bonvicini, Peter Buggenhout, Jean-Marc Bustamante, Candida Höfer, Sarah Morris and Tomás Saraceno.

### **INFORMATION AND TICKETS [www.elbphilharmonie.de/en](http://www.elbphilharmonie.de/en)**

Most concerts in the 2016/17 season are already sold out. A list of events with tickets still available can be found at [www.elbphilharmonie.de/en/tickets-available](http://www.elbphilharmonie.de/en/tickets-available)

The new programme for the 2017/18 season will be presented in spring 2017.

You can register for the Elbphilharmonie newsletter – which provides information on the beginning of all presale periods – at [www.elbphilharmonie.de/en/newsletter](http://www.elbphilharmonie.de/en/newsletter).

## **ELBPHILHARMONIE TICKET PRESALE LOCATIONS**

### **Brahms Kontor concert box office**

Across from the Laeishalle

Johannes-Brahms-Platz 1

20355 Hamburg

Mon.–Fri. 11 a.m.–6 p.m. | Sat. 11 a.m.–4 p.m.

### **Elbphilharmonie box office**

On the ground floor of the Elbphilharmonie

Platz der Deutschen Einheit 1

20457 Hamburg

Mon.–Sun. 11 a.m.–8 p.m.

Tel.: +49 (0)40 3576 6666, Mon.–Sat. 10 a.m.–6 p.m.





## ELBPHILHARMONIE –

## KEY FIGURES AND PROJECT HISTORY



### KEY FIGURES

SUBJECT AREA	KEY FIGURES
<b>AREA OF THE BUILDING</b>	
GFA of whole building	Approx. 125,512 sq. m
- Of which GFA of warehouse	Approx. 61,333 sq. m
- Of which GFA of new structure	Approx. 64,179 sq. m
GFA of concert area	30,121 sq. m
GFA of plaza	5,745 sq. m
GFA of plaza, public area	Approx. 3,100 sq. m
GFA of hotel	Approx. 27,000 sq. m
Number of rooms	244
GFA of multistorey car park	22,736 sq. m
Number of parking spaces	520
GFA of residential units	12,801 sq. m
Number of apartments	45
GFA of eateries	1,332 sq. m (4% of the building)
GFA of eateries and conference facilities	3,631 sq. m
GFA of general areas (staircases, thoroughfares, equipment rooms)	16,387 sq. m
Total weight of the building:	Approx. 200,000 t

Height of former Kaispeicher A warehouse	35 m
Height of plaza level	37.2 m
<b>WAREHOUSE DIMENSIONS</b>	
Length of northern side	108.6 m
Length of eastern side	85.1 m
Length of western side	21.6 m
Length of southern side	125.9 m
<b>HEIGHT OF THE ELBPILHARMONIE</b>	
Highest point, western side	110 m above sea level (Approx. 102 m above street level)
Lowest point on the roof	78 m
<b>ROOF</b>	
Area	6,200 sq. m
Number of roof sections	8
Weight	Approx. 700 t total
Number of steel girders for the whole roof	Approx. 1,000 girders
Special features	Each girder is unique and made from sheet steel, 3D design
Roof sequins	
- Quantity	Approx. 5,800
- Diameter	0.9–1.1 m
- Material area	4,160–4,727 sq. m
- Perforations	11–15 mm
Special features and material used for the roof sequins	Safe to walk on, aluminium panels, deep-drawn perforations, polyester powder coating

<b>FOUNDATIONS</b>	
Level of the ground floor raised by 3 m for the new Elbphilharmonie structure	Ground floor 8.50 m above sea level (HafenCity is at the standard flood protection height of 8 m above sea level)
Pile foundations: Retrospective reinforced-concrete pile foundations (supplementing the 1,111 existing piles beneath Kaispeicher A)	1,745 634
Depth of the in situ concrete piles	Approx. 15 m
<b>CONCERT AREA</b>	
<b>GRAND CONCERT HALL</b>	
Number of seats	Approx. 2,100 (Laeiszhalle grand hall (2,027 seats) Berlin Philharmonie (2,440 seats))
Maximum distance from conductor	30 m
Lowest circle seats (height)	Approx. 51 m above sea level/12th floor
Highest circle seats Highest point of outer shell	Approx. 68 m above sea level/17th floor Approx. 88 m/23rd floor
Diameter	Approx. 30–50 m
Height	Approx. 25 m
Number of entrances to the grand hall - For performers/backstage  - For visitors	3 entrances on the 12th floor (north, south, west)  12 entrances
<b>REFLECTOR</b>	
Diameter (oval, bottom)	15 m
Length	10 m
Weight - Steel structure only - Steel incl. payload, stage equipment and white-skin cladding	24 t Approx. 100 t

Components	<p>Stage equipment (chain and cable hoists)</p> <p>Stage lighting</p> <p>Speakers</p> <p>4 organ registers (remote console)</p> <p>- LED lighting around the edge of the circle and lights within the structure; the lower part pointing towards the hall is covered with white skin and a thin membrane is stretched over the upper part of the reflector (indirect, dimmable lighting for the hall)</p>
Area (hall floor and steps)	3,300 sq. m
Hall floor area	Approx. 2,590 sq. m
Volume	23,000 cu. m
Weight	12,500 t
Stage area	270 sq. m
Distance between the outer shells	~ 1.30 m (0.2–4 m)
Number of springs (steel springs affixed between the reinforced concrete ribs via brackets on the outer shell and a steel structure on the inner shell)	362
Steel used during construction (excl. steel roof structure)	Approx. 1,100 t
<b>INNER CLADDING, “WHITE SKIN”</b>	
Area of the white skin	6,500 sq. m
Material used for the white skin	3D-milled gypsum fibre panels
Number of gypsum fibre panels	Approx. 10,000
Size of each panel	0.5 sq. m
Weight of each panel	Approx. 30–125 kg
Total weight	400 t
<b>RECITAL HALL</b>	
Area	Approx. 440 sq. m
Lowest point	Approx. 41.36 m/9th floor

Highest point	Approx. 56.27 m/13th floor
Accessed from	10th floor
Number of springs	56
Number of seats	550 (Laeiszhalle recital hall (594 seats) Berlin Philharmonie (chamber music hall 1,180))
Flooring	Parquet strip flooring, natural oak
Wall	3D-milled wooden panels (micro-shaped), oak
Doors	3D-milled wooden panels (micro-shaped), oak
Ceiling	Ceiling in the hall made from reinforced concrete, coated black, with pendant luminaires  Ceiling underneath the catwalks (suspended ceiling): 3D-milled wooden panels
<b>THIRD CONCERT HALL/KAISTUDIO 1</b>	
Area	133 sq. m (3rd floor) 174 sq. m (2nd floor)
Height (lowest to highest point)	2nd floor to 3rd floor
Number of seats	150 (Laeiszhalle Studio E (170 seats))
<b>FOYER</b>	
Foyer staircases in the concert area	2
Walls	Smooth, chalk-based mineral plaster
Length of the bar, 13th floor	21 m
<b>CURVED ESCALATOR (LARGE)</b>	
Length - Steel substructure per step - Vertical lift	Approx. 80 m Consisting of 14 paired elements 21.43 m

Incline	11° to 23°
Speed	Normal speed 0.3 m/s – takes approx. 4.4 min. to reach the top
Number of sequins	8,000
<b>PLAZA ESCALATOR (SMALL)</b>	
Length	20 m From 6th floor to 8th floor
Incline	17.25°
<b>LIFTS</b>	
From public area to plaza (ground floor to 8th floor, excl. apartments, hotel and eateries)	4 banks of lifts/9 cabins
Total in the plaza and Philharmonie	11
Total in the private area	11
Total goods lifts	3 (3.5 t/4 t load capacity)
Firefighting lifts	4
Total lift systems	29
Staircases	11
<b>MATERIALS</b>	
Steel used during construction of the Elbphilharmonie:	18,000 t (14,000 t reinforcing steel, approx. 4,000 t structural steel)
Concrete used	63,000 cu. m (12,000 cu. m foundations, 51,000 cu. m shell, 2/3 exposed concrete) (30 different types of concrete in total)
<b>FACADE</b>	
Glass elements (each element consists of 2–3 panes)	Approx. 1,100, each with 2–3 panes

Panes of glass (total)	Approx. 2,200
- of which flat panes	Approx. 1,605
- of which spherical curved panes	Approx. 595
Balcony elements made from glass-reinforced plastic ("tuning forks")	Approx. 103
- of which recessed balconies (concert area)	6
Total area of glass element facade	Approx. 16,000 sq. m
Pane thickness	48 mm
<b>LIGHTING</b>	
Plaza	600 plastic and glass globe lights, half-mirrored LED lights arranged in diamond shapes
Grand hall	1,000 lights, LED globe lights, special hand-blown luminaires made by Zumtobel, dimmable

## **PROJECT HISTORY**

### **The project Elbphilharmonie Hamburg**

The initial idea for rejuvenating Kaispeicher A was of the construction of the MediaCityPort - an office building for the media industry, which was to tower up to a height of 90 metres on top of the Kaispeicher A, with a gross surface area of 50,000 square metres. However, the end of the dotcom boom meant it was never actually built. Originally commissioned by the project developer Alexander Gérard, the star Swiss Architects Herzog & de Meuron came up with a project sketch – the groundbreaking idea of a “Hamburg Philharmonie” – the construction of a concert hall on the historical warehouse, surrounded by commercial facilities and a publicly accessible Plaza. The spectacular design elated the Senate, the city government and the public. In May 2004 the ReGe Hamburg, a project development company owned by the city, was installed as the developer of the Elbphilharmonie Hamburg. The feasibility of the project was assessed and an utilisation concept was prepared, and then the private partners for the construction, the financing and 20 years of operation of the object were determined by means of a European tendering procedure. The contracts were assigned to Commerz Real AG and Hochtief Solutions AG within the property company Adamanta GmbH & Co. The approx. 45 freehold apartments entailed by the project lie in the responsibility of Hochtief as the property developer, who in this specific field cooperates with Quantum AG in a company named Skyliving GmbH.

### **Construction progress**

Following the unanimous approval of the city government, construction work began on 2 April 2007 with the laying of the foundation stone. The Kaispeicher A was first completely gutted, with just the brick facades remaining intact. Then a further 634 reinforced concrete piles, in addition to the existing 1,111, were rammed 15 metres deep into the mud of the River Elbe, so that the building could support the 200,000 tonnes of the Elbphilharmonie Hamburg. On completion of the 26th storey, the last one in the bare brickwork, the topping-out ceremony took place in May 2010. The roof of the hall has been paved in November 2011. The shell construction was completed in November 2013. The installation of the “white skin” in the Grand Hall was commenced in December 2013. The facade was completed in January 2014; the roof was sealed in August 2014. After installation of the “white skin” was completed in February 2016, the concert area was able to be finished on schedule by 30 June. On 31 October 2016, in accordance with agreed deadlines, the Elbphilharmonie was handed over to the city of Hamburg. The Plaza has been publicly accessible since 5 November 2016, and the opening ceremonies for the concert area were held on 11 and 12 January 2017.

### **Problems during construction**

The building of the Elbphilharmonie Hamburg was accompanied by disputes between the municipal Elbphilharmonie Bau KG and the property development company Adamanta until summer 2013. Supplementary negotiations ended in November 2008 with a settlement (Amendment 4). At this time the costs of the project increased from 272 million Euro that had been forecasted in 2007 to 495 million Euro for the city. 30 November 2011 was agreed upon as the new completion date. In 2010 the Hamburg state parliament launched a parliamentary



committee of inquiry in order to determine the causes of the increase in costs. After more disputes and a temporary construction stop, the project partners signed an agreement for restructuring of the project in April 2013. The restructuring agreement stipulated among other points:

- Additional responsibilities assigned to Hochtief (assumption of any risks related to planning and construction, participation in a newly founded consortium with the architects, guaranteed meeting of quality requirements from the architects and the acoustician Yasuhisa Toyota, contractually warranted intermediate deadlines, as well as a binding date of completion)
- A new construction schedule (handover of the concert venue areas of the Elbphilharmonie by 30 June 2016; final inspection and acceptance of the Elbphilharmonie by 31 October 2016)
- Additional costs for the City of Hamburg (256.65 million Euro for the additional services executed by Hochtief and the architects). Thereby the overall costs for the city result in 789 million Euro. The construction continued smoothly after the restructuring agreement.

Following the reorganisation agreement, construction progressed without issue.



## PRESSINFORMATION



### **ELBPILHARMONIE OCH HAMBURG: TVÅ TILLDRAGANDE MOTSATSER**

Den 11 och 12 januari 2017 invigs Hamburgs Elbphilharmonie, stadens nya landmärke. Konserthuset omges av floden Elbe på tre sidor. Det blir ett nytt vallfärds mål för alla Hamburgs invånare och gäster från hela världen. Den spektakulära byggnaden rymmer tre konsertsalar, ett öppet spelningsområde, gastronomi, ett hotell och det offentligt tillgängliga torget som ger besökarna en fantastisk utsikt över hela staden. Med sin unika arkitektur står Elbphilharmonie för Hamburg själv: den maritima och kontrastrika staden. Här blandas det traditionella med det moderna. Dristighet, kreativitet, innovation och öppenhet formar denna framtidsinriktade stad.

#### **Hamburg – en kärleksförklaring till kontrasterna**

Traditionella flodbåtar tuffar förbi de hippaste utställena längs stranden. Tjusiga förorter ligger bara några kilometer bort från de kulturella innekvarteren. Som pulserande storstad har Hamburg ett stort utbud av shopping och uteliv, liksom en mängd lugna områden och parker som gör denna hamnmetropol till Europas grönaste miljonstad. Längs med Alster, som är en biflod till Elbe, finns det gott om segel- och roddföreningar, vars aktiviteter ger en idyllisk förgrund till de tjusiga villorna. I bjärt kontrast till detta finns floden Elbe som fungerar som ekonomisk och industriell livgivare, samtidigt som den ger en känsla av stora vida världen. Europas viktigaste vattendrag förbinder Hamburg via Nordsjön till världens hav. Utan Elbe hade staden aldrig nått samma berömmelse och välstånd som handeln och skeppsvarven har möjliggjort. Liksom Elbe sträcker sig även de spännande kontrasterna ut över stadens gränser. Metropolregionen Hamburg visar sig i hela sin mångfald, från Nordsjön till Östersjön, från det platta marsklandet till de böljande kullarna i Lüneburger Heide, ända till det idylliska Wendland.

#### **Nytt landmärke och spegel för Hamburgs själ: Elbphilharmonie**

Precis som Hamburg själv är även stadens nya landmärke, konserthuset Elbphilharmonie, fullt av kontraster. Den spektakulära byggnaden kombinerar perfektion och tillgänglighet, världsmusik och världsberömda musiker, klassiskt och experimentellt, partitur och pop. Elbphilharmonien är öppen för Hamburgs alla invånare – och besökare från hela världen. Här kan folk uppleva musiken på ett nytt sätt: på en helt unik plats. Elbphilharmonien har byggts direkt vid Elbe, mellan stad och hamn och byggnaden sträcker sig majestätiskt högt upp i luften. Arkitekturen får gammalt och nytt att smälta samman och är i högsta grad en

estetisk upplevelse i sig. Sockeln från 1960-talet är ett gammalt magasin i tegel. Ända in på 1990-talet förvarades här kakao, te och tobak. Nu utgör den grunden för konserthusets glimrande glasfasad som arkitektbyrån Herzog & de Meuron har tagit fram. Historiskt och modernt skapar en spännande syntes. Detsamma gäller för konserthusets omgivning. 2015 utsågs "magasininstaden" och tillhörande kontorskvarter till världskulturarv av UNESCO. Lagerbyggnaderna i rött tegel har varit så gott som oförändrade sedan de byggdes i slutet av 1800-talet. Nu blandas de upp med den moderna Hafencity Hamburg, som är Europas största stadsutvecklingsprojekt i innerstadsmiljö. Kronan på verket är den nya Elbphilharmonie som nu står klar. Här återspeglas allt som staden har att bjuda på: Motsatser möts och skapar en unik atmosfär.

### **Brahms, Beatles, Blumfeld: Musikmetropol Hamburg**

Klassisk musik har en lång tradition i Hamburg. År 1678 invigdes operan vid Hamburgs Gänsemarkt. Det var då Tysklands första teater helt tillgänglig för stadens invånare. 2015 invigdes "kompositörskvarteret" i närheten av den kända kyrkan St. Michaelis, även kallad Michel i folkmun. Här har engagerade invånare och föreningar skapat en plats för att hylla kompositörer som är födda eller har verkat här. Till dessa hör bland andra C.P.E. Bach (son till J.S. Bach), Johannes Brahms, Gustav Mahler och barockkompositören Georg Philipp Telemann som med sina verk starkt präglade musiken i början av 1700-talet.

Men när man tänker på Hamburg som musikstad är det inte bara klassisk musik som ljuder i öronen. Även The Beatles inledde sin karriär i just denna stad: från augusti 1960 till december 1962 spelade dessa välkammade ynglingar på olika klubbar kring Reeperbahn och var på så vis med att grunda Hamburgs kända livemusikkultur. Ännu idag spelar unga band från hela världen i samma barer och klubbar. Inte minst vid den årliga Reeperbahn Festival, som är Europas största klubbfestival, ges plats för morgondagens stjärnor på över 70 spelningsplatser.

Hamburg har alltid frambringat framstående musiker: Den i Tyskland mycket kända och populära Udo Lindenberg bor i staden sedan 1968. Även den så kallade Hamburgskolan har gett upphov till många band och musiker. Nationella storheter som Jan Delay och Blumfeld är exempel på hur Hamburgs musikscen har påverkat hela landet.

### **Konst och kultur: naturlig hemvist i Hamburg**

Musiken utgör bara en del av Hamburgs stora konst- och kulturscen, som är både mångsidig och ständigt i rörelse. Här finns åtskilliga teatrar, Hamburgs ballett under ledning av John Neumeier, Deichtorhallarna för modern konst och fotokonst, och stadens konsthall som står i ny glans sedan 2016, för att bara nämna några exempel från det stora kulturutbudet. Totalt fem musikalscener gör Hamburg till världens tredje största musikalstad, efter New York och London. Även den unga kulturscenen har en given plats i Hamburgs eventkalender, till exempel i form av MS Dockville Festival eller den internationella sommarfestivalen i den före detta maskinfabriken Kampnagel, där dans, performance, musik och bildkonst samsas.

Klassiskt eller rock, festival eller musikal – i Hamburg har kultur och musik alltid varit ett självklart inslag och står för hela stadens mångfald. Hamburgs Elbphilharmonie är ett nytt musikaliskt centrum och ett glänsande landmärke som gör kulturen tillgänglig för alla.



## PRESSINFORMATION



### MUSIK I ELBPILHARMONIEN

Elbphilharmonien har huvudsakligen utformats för oförstärkt musik. Därför kommer det framför allt att vara orkesterkonserter, kammarmusik och soloframträdanden i den stora och lilla salen, som rymmer 2 100 respektive 550 besökare. Dessa salar är akustiskt helt frikopplade från resten av byggnaden. Det handlar här om musik som inte behöver någon ljudteknik för att musikinstrumenten eller rösterna ska nå fram.

Undantag från denna regel är absolut tillåtna och ger rent av huset dess tydliga profil av konstnärlig fristad. I Elbphilharmonien kommer det även gå att uppleva jazz, världsmusik, pop och uppträdanden av singer/songwriters. Inte lika ofta men lika självklart som klassiska konserter.

Beteckningen klassiskt kommer att tolkas mycket fritt i detta konserthus. Därför kommer Elbphilharmoniens repertoar att sträcka sig från ursprunglig flerstämmig musik till nutida komponerade verk. Byggnadens avsiktligt moderna utformning har tagits fram av arkitektbyrån Herzog & de Meuron från Basel som ville att arkitekturen skulle vara en rumslig och visuell motsvarighet till musiken i det 20:e och 21:a århundradet. Således är det helt naturligt att modern och nutida musik får ta stor plats i Elbphilharmoniens båda salar. Elbphilharmoniens konsertprogram ger även stort utrymme åt klassisk musik från utomeuropeiska musikkulturer.

I kajstudiorna, som ligger i det gamla tegelstensmagasinet, låter Elbphilharmonien musik bli en nära upplevelse för alla Hamburgbor, oavsett ålder. Instrumentvärlden är en bemannad samling med musik-instrument som är avsedda att användas av besökarna. Allt mellan alphorn, iPad, orkesterpuka, blockflöjt, fiol och tuba: här finns ett omfattande utbud av instrument i utbildningssyfte. Det är bara att prova och uppleva musiken som uppstår. I instrumentvärlden lever det så kallade ljudmuseet vidare, men i nytt utförande. Det fanns fram till sommaren 2016 i källaren i Laeishalle och har varit en ovärderlig musik-pedagogisk tillgång. Nu ska de nya kajstudiorna vara tillgängliga för elever som går kurser och besöker konserter här. Kajstudiorna fungerar även som replokaler för fyra öppna ensembler: en publikorkester och en familjeorkester samlar spelglada amatörer med professionell ledning för att musicera ihop. Med en så kallad gamelanensemble är det möjligt även för ovana att nå snabba resultat ihop. Kreativorkestern slutligen använder sig av spännande kollektiva

ljudprocesser där slutresultatet aldrig är givet. Här kan deltagare helt utan förkunskaper vara med.

Enligt Leonard Bernsteins devis om att det bara finns bra och dålig musik, ser sig Elbphilharmonien som en självklar plats för bra musik.

NDR Elbphilharmonie Orchester är husorkester i den stora salen medan Ensemble Resonanz håller till i den lilla salen.



## MEDIA INFORMATION



### EDUCATION

Music education is an essential element of the Elbphilharmonie programme. The heart of Elbphilharmonie's education programme is the "World of Instruments": previously at home in the basement of the Laeiszhalle and known as "Klingende Museum", the new "World of Instruments" awaits a bright future in the Elbphilharmonie. Children and young people of all ages are invited to the Kaistudios to get to know music and musical instruments for the first time - even those rarely used in symphony orchestras, from the alpenhorn to the laptop! The event programme for schools and kindergartens are especially comprehensive and accurate in content according to recommendations by teacher training institutes and the school board. It is the declared intention of the Hamburg Senate that every Hamburg schoolchild should have visited the Elbphilharmonie at least once during his/her school career. Moreover, there is a diverse range of education projects on offer, specifically tailored to various audiences of all ages and education levels. The new "Twinkle Concerts" for children have been designed for assorted target age groups and are named after the clothes sizes S to XXL. In total, this season features around 1,500 educational offerings at the Elbphilharmonie. Here too, as with the concerts in the Grand Hall and Recital Hall, the demand greatly exceeds the supply – so the events are sold out through the end of the season.

For the first time in Germany, four interactive orchestras and ensembles are established under one roof. The Audience Orchestra, Family Orchestra, Creative Ensemble and Gamelan Ensemble give dedicated amateurs the opportunity to learn music in a group regularly and under professional supervision. The Family Orchestra and Audience Orchestra will present the results of their rehearsals in public concerts in the Elbphilharmonie Recital and Grand Halls at the end of the season on 25 June and 2 July 2017 respectively. Another event celebrating community music-making is the "Long Night of Song" (1 July 2017), which takes place in all halls and foyer spaces of the Elbphilharmonie.





## MEDIA INFORMATION



### **HAMBURG – A CITY UNDER THE SPELL OF MUSIC**

**Hamburg's great appeal as a music city dates back to the 17th century: it was in 1678 that Europe's first public opera house opened its gates here on the Gänsemarkt. Today, Hamburg's rich music scene includes three professional orchestras, several distinguished soloists and chamber ensembles, jazz, rock and pop artists, composers, singer-songwriters, electro artists as well as several renowned training institutions. The Elbphilharmonie Hamburg provides a new venue for many of these artists – and for some of them even a new home: the symphony orchestra of the NDR, which has been renamed the NDR Elbphilharmonie Orchestra, is the Grand Hall's orchestra in residence, and the Ensemble Resonanz is the Recital Hall's ensemble in residence.**

The people of Hamburg not only love their city, but they also love their music. And since Hamburg was never ruled by kings or princes, it has always been the citizens themselves who have shaped the city's music landscape. Public music venues beyond those established by the church started evolving as early as the 18th century. 1908 saw the opening of one of Europe's most beautiful concert halls: the Laeiszhalle, which was built in neo-Baroque style. And up until WW2, the Laeiszhalle was by no means the only venue for symphonic concerts: the Conventgarten, which was destroyed in 1943, accommodated an even bigger audience than the Laeiszhalle. The Elbphilharmonie Hamburg, an architectural gem and the city's new landmark not only in the realms of music, is now to double Hamburg's capacities and will provide Hamburg with the great opportunity to (re)gain a prime position among the world's most eminent music locations.

#### **Hamburg's music history**

Following his visit to Hamburg in 1772, music historian Charles Burney observed: "The number of operas in Hamburg staged at the end of the last and the beginning of the present century is greater than in any other city in the German Empire". At the time of writing, the opera house on Gänsemarkt, which was founded in 1678, was almost 100 years old and had experienced golden years, but also hard times. Baroque composer Georg Philipp Telemann (1681–1767), who served as church music director of Hamburg's five Lutheran main churches for 46 years, as well as Carl Philipp Emanuel Bach (1714–1788), who held the same office for another 20 years, played their part in praising God in music and in delighting their audiences.

With the inauguration in 2015 of the “Composers’ Quarter” on Peterstrasse in close proximity to St Michaelis Church, also known as the “Michel”, a consortium of dedicated citizens and local initiatives created an unassuming place of remembrance for composers who were born in Hamburg or played a major role in shaping the city’s music landscape. Rebuilt in historic style, the small terraced houses in the Neustadt district now bring local music history to life, with exhibits on Georg Philipp Telemann, Johann Adolf Hasse and C.P.E. Bach, Fanny and Felix Mendelssohn Bartholdy, as well as Johannes Brahms and Gustav Mahler.

### **Hamburg’s contemporary music landscape**

Two of the most influential composers of classical modernism acted as professors of composition in Hamburg: Alfred Schnittke (1934–1998) and György Ligeti (1923–2006). Sofia Gubaidulina (\*1931), who lives in a Hamburg suburb, further adds to the fame of Hamburg-based composers influenced by Russian culture. Composer Felicitas Kukuck (1914–2001), who was born in Hamburg and studied under Paul Hindemith, wrote the majority of her more than 1,000 works in the district of Blankenese, where she lived from 1948 until her death. Today, Hamburg is home to hundreds of composers, all of whom play their part in adding their very own style to the colourful landscape of contemporary music in Hamburg.

Hamburg boasts several renowned orchestras, among them three professional orchestras – the NDR Elbphilharmonie Orchestra, the Hamburg Philharmonic Orchestra and the Hamburg Symphony Orchestra – as well as more than 100 amateur orchestras and choirs, in addition to professional vocal and chamber ensembles such as the NDR Choir and the Hamburger Camerata.

The Ensemble Resonanz string ensemble combines innovative concert formats with excellent soloistic qualities and constantly seeks to cross genre boundaries and to interact with other art forms. The sound of the Ensemble Resonanz’s stringed instruments can be experienced in concert halls, clubs and bars, in the ensemble’s own “Resonanzraum”, which is located in the Media Bunker in the off-scene district of St Pauli. Since January 2017 they can also be experienced in the Recital Hall of the Elbphilharmonie Hamburg.

Under the directorship of Rolf Liebermann, the Hamburg State Opera became of repute as an eldorado for contemporary opera productions after WW2. Since September 2015, the Hamburg State Opera has been headed by Kent Nagano as general music director and Georges Delnon as artistic director. The Hamburg Ballet John Neumeier, which has been under the baton of choreographer John Neumeier for more than 40 years, enjoys an excellent reputation around the world.

### **A taste of the new concert hall**

Since 2009, the “Elbphilharmonie Konzerte” concert series has been offering a foretaste of how varied the programme of the new concert hall would be. Hamburg is currently gearing up for a broad musical quality initiative – with classical and contemporary music, jazz and crossover, world music, electronic music, avant-garde pop, as well as various exciting festivals. These include events with a regional focus, such as the “Rantakala”, the “Sounds of Israel” and the “Alpenmusik” festivals, and events with a focus on specific instruments, such



as the “Akkordeonist!” festival. Now, with the opening of the concert hall on the Elbe, the effects of this initiative will be able to bloom in full.

## **From pop to jazz**

“I was born in Liverpool, but I grew up in Hamburg” – these words of John Lennon are still music to the ears of Hamburg’s locals. Back then, in the early 1960s, very few would have imagined that the music venues of the St Pauli district would become the springboard to propel the Beatles’ unparalleled international career. And it was the Hamburg photographer Astrid Kirchherr, who decided some time during their long-running club performances to give the Fab Four their famous mushroom hairdos. Shortly thereafter, Achim Reichel founded the Rattles, who then went on tour with the Rolling Stones. This was followed by bands such as Frumpy and Atlantis, and in the mid 1970s the “Hamburg scene” reigned with Udo Lindenberg being the most famous representative. In the early 1990s, the “School of Hamburg” discharged bands such as Blumfeld and Tocotronic into the world of pop from its classroom. Hamburg’s most popular pop bands include artists such as Jan Delay, Stefan Gwildis, Scooter, Annett Louisan and Deichkind, as well as the late jazz-pop crooner Roger Cicero.

Taking place each year in September, the Reeperbahn Festival brings industry experts and fans together for a long weekend with hundreds of performing bands. The festival draws on the reputation of Hamburg’s club scene, which has evolved over decades in the streets around the Reeperbahn – an area that used to be known as “the sinful mile”. In the course of only a few years, the Reeperbahn Festival has become the most important festival of its kind in Europe, similar to the SouthBySouthwest festival in the United States. The Dockville Festival in the district of Wilhelmsburg is also unfurling a growing appeal with its cool mix of contemporary music styles, art and community-based projects.

All those who are into currents outside the mainstream are fully catered for by experimental contemporary music festivals such as the Blurred Edges, the Klub Katarakt or the Greatest Hits. Hamburg’s lively jazz scene gathers in such clubs as the Golem, the Cascadas Bar, the Birdland, and, during the Überjazz Festival, at the Kampnagel. The Elbjazz Festival, a large outdoor festival in Hamburg’s port, will resume in 2017 after a one-year break and will be held in part in the Elbphilharmonie Hamburg.

Hamburg also caters for young talent. The State Youth Music College is the biggest music college in Germany and also has for the past few years had its own auditorium, the Miralles Saal, which can be used for professional performances. Hamburg’s three professional orchestras and some of the smaller ensembles offer their own education projects, while also maintaining training colleges and sponsorships for school orchestras.

At the Elbphilharmonie, music education activities that were formerly offered under the roof of the Laeishalle open themselves to a comprehensive music education programme that will include concerts for children and families, interactive projects and workshop for all age groups. This is also where the “World of Instruments” – previously found in the basement of the Laeishalle under the name of “Klingendes Museum” – can be found, which enables mostly children to experience musical instruments first-hand. The Hamburg School of Music

and Theater (HfMT) play on stage in their own premises and feature e.g. productions by graduates of their opera directing degree programme as well as the annual soloist competition TONALi, which provides a platform for innovative violinists, pianists and cellists under the age of 21.

Last but not least, Hamburg is the world's third largest musical location, just after London and New York. Over the years, the interplay between local concert organisers, institutions and music networks has created a climate that is vital for the growth conditions of a city that is so rich in timbres and diverse sub-scenes.



## PRESSINFORMATION



### **ELBPILHARMONIE HAMBURG: ETT NYTT ARKITEKTONISKT LANDMÄRKE FÖR HANSASTADEN**

Hamburg har ett nytt landmärke med internationell strålgans: Elbphilharmonien, vars svängda toppar sträcker sig 110 meter upp i luften. Det nya konserthuset har tagits fram av den schweiziska arkitektbyrån Herzog & de Meuron. Det står direkt vid Elbe och är omgivet av vatten på tre sidor. Byggnaden kan ses på mycket långt håll. På det som tidigare kallades hamnmagasin A, ritat av den kände arkitekten Werner Kallmorgen på 1960-talet, vilar nu en enorm svängd glaskropp likt en framrullande våg. Byggnadsdelarna är separerade från varandra genom ett offentligt tillgängligt torg. Den 11 och 12 januari 2017 är den stora invigningsfesten för detta unika konserthus.

Elbphilharmonie Hamburg står vid den västra delen av det nya HafenCity som är ett av Europas största stadsutvecklingsprojekt i innerstadsmiljö. Byggnaden står även i nära anslutning till den kulturarvsskyddade magasinastaden, "Speicherstadt", och de gamla kontorskvarteren med det mycket karaktäristiska Chilehaus. Det är den nya samlingsplatsen för kulturliv och stadsevenemang – för såväl hamburgerbör som gäster från hela världen. Inom kort kommer konserthuset att vara den centrala plats där Hamburgbor och gäster från när och fjärran kan få musikaliska och kulturella upplevelser i världsklass. Elbphilharmonien är i sanning ett hus för alla. Inte bara den spektakulära arkitekturen lockar utan även kombinationen av tre konsertsalar, ett offentligt torg på 37 meters höjd med utsikt över Hamburg och hamnen, ett öppet spelningsområde, gastronomi och ett hotell.

Hamnmagasin A var en mäktig lagerbyggnad i tegel och byggdes i början av 1960-talet. Nu tjänar den som sockel till Elbphilharmoniens nya glasbyggnad. Hamburgarkitekten Werner Kallmorgen hade säkerligen gillat att hans te-, kakao- och tobaksmagasin nu har blivit fundament till ett spektakulärt konserthus. Efter andra världskriget bidrog han nämligen till att rusta upp flera teaterhus, bland andra Altona Theater och Thalia Theater vid floden Alsters utlopp. Elbphilharmoniens glasvägg består av ca 1 100 glasrutor som är välvda, böjda och tryckta på olika vis. Beroende på perspektiv återspeglar de vattnet i Elbe, himlen eller staden. Fasaden blir därmed till en ständigt varierande projektionsyta för närmiljön och vädret skiftningar.

Vägen in i byggnaden går genom en 80 meter lång, lätt svängd rulltrappa, där slutet inte syns vid start-punkten. Turen genom den så kallade tuben, vars väggar är dekorerade med glaspaljetter, är en mycket speciell upplevelse. Trappan leder upp till sjätte våningen där det finns ett stort panoramafönster med utsikt över hamnen och kajerna. En annan kortare rulltrappa leder upp till taket på det tidigare hamnmagasinet. Där uppenbarar sig ett nytt torg ovanför staden – husets Plaza. Torget ligger på 37 meters höjd och utgör fogen mellan de båda byggnadsdelarna. Detta nya offentliga rum ger en unik 360 graders utsikt över hamnen och staden. Torgets inre och yttre områden är mötesplats för konsertbesökare, hotellgäster och alla som vill njuta av den fina utsikten. Härifrån kan besökarna nå hotellets lobby, Elbphilharmoniens shop och en take-away-bistro. Från torget kan besökarna komma till det nya konserthusets foajé. Även här är det en fantastisk utsikt – och inblick – till de olika våningsplanen och över staden, Elbe och hamnen.

Den stora konsertsalen på 50 meters höjd och med ca 2 100 platser är själva hjärtat i Elbphilharmonien. Konceptet att musikerna ska sitta mitt bland publiken har präglat utformningen av salen. Enligt Weinberg-arkitektens princip ska orkestern befinna sig i mitten av salen med branta läktare runt om. Sittplatserna når högt upp i lokalen och bildar nästan en enhet med väggar och tak. Ingen besökare befinner sig dock längre än 30 meter från dirigenten. På så sätt får besökarna känslan av att vara mycket nära musiken, trots de stora dimensionerna. Salen präglas inte bara av sin arkitektur utan i hög grad även av människorna som samlas här för att uppleva musik tillsammans.

I samarbete med den världsberömde akustikern Yasuhisa Toyota utarbetade arkitekterna en speciell vägg- och takstruktur – en så kallad "vit hud" för att uppnå en perfekt ljudupplevelse i stora salen. Gipsplattorna är frästa med millimeterprecision för att reflektera och sprida ljudet mycket exakt. Reflektionsanordningen i taket ser också till att sprida ljudet optimalt. Precis som en ljuskrona är detta även salens centrala ljuskälla och innehåller många viktiga komponenter för tekniken. Arkitekterna har dessutom samarbetat med den anrika orgeltillverkaren Klais i Bonn för att skapa en unik orgel för Elbphilharmonie Hamburg. Den består av 4 765 pipor som löper mellan, bredvid och under stolsraderna.

I den östra delen av byggnaden ligger den lilla salen med plats för 550 personer. Här skapar en fräst vågformad trävägg en optimal akustik. Denna sal är den perfekta platsen för kammarmusik. Den lilla konsertsalen kan även användas för andra ändamål. Den tredje salen, Kaistudio 1 nere i tegelfundamentet, är också typisk för Elbphilharmoniens mångskiftande användningar. Med plats för ca 150 besökare är Kaistudio 1 en del av spelningsområdet med sju egna lokaler.

I skärningspunkten mellan stad och hamn står Elbphilharmonie som ett stolt landmärke som tornar upp sig i Hamburgs hamn, synligt från långt håll. Detta konserthus förändrar stadens silhuett men det kommer även att sätta sin prägel på Hamburgs kulturliv framöver.



## PRESSINFORMATION



### **UPPLEV ELBPHILHARMONIE – LÅT HAMBURGS NYA LANDMÄRKE BLI DITT NÄSTA RESMÅL**

Den 11 och 12 januari 2017 invigs Hamburgs Elbphilharmonie, stadens nya landmärke. Konserthuset omges av floden Elbe på tre sidor och blir en sevärdhet för besökare från hela världen. Arkitektbyrån Herzog & de Meuron har ritat den unika byggnaden som rymmer tre konsertsalar, exklusiv gastronomi, hotellet The Westin Hamburg och det allmänt tillgängliga torget som ger besökarna en fantastisk utsikt över hela staden. Så oavsett om man lockas av byggnadens majestätiska anblick, den vida utsikten eller den oslagbara musikupplevelsen så är Elbphilharmonien redan en attraktion som måste ses vid ett besök i Hamburg.

#### **Ett nytt landmärke – en ny stadssilhuett**

Vågor och vind, mistlurar och måsars skrån, kranar och strandpromenader: detta är kulissen runt Hamburgs nya landmärke. I skärningspunkten mellan stad och hamn står Elbphilharmonien med sin spektakulära arkitektur som numera präglar stadens silhuett. Likt en port till Hamburg och världen hälsar byggnaden alla besökare välkomna som kommer vattenvägen till staden. Även den som kommer med flyg, tåg eller bil har svårt att missa det nya konserthuset. Som stadens högsta byggnad glänser den på långt håll med sina över 5.800 paljetter som pryder det vita taket. Elbphilharmoniens fasad består av ca. 1.100 individuellt böjda glastrutor som reflekterar himlen och omgivningen runt omkring, vilket gör byggnaden till ett spännande fotomotiv som ständigt skiftar utseende beroende på årstid och väder. Den bästa vyn över byggnaden får man från en sightseeing i hamnområdet. Det avgår ständigt turbotar från kajerna, från den kända fiskmarknaden eller från det gamla landmärket till det nya: från kyrkan St. Michaelis, även kallad Michel i folkmun.

#### **Kontrastrik arkitektur – Elbphilharmonien och dess omgivning**

Byggnadens moderna arkitektur är en skapelse av den schweiziska arkitektbyrån Herzog & de Meuron. Glaskonstruktionen liknar vågskvalp med sitt toppiga tak medan fundamentet utgörs före detta hamn-magasin A. På så vis anknuter Elbphilharmonien till Hamburgs maritima karaktär och långa historia som hamnstad. Den spännande kontrasten är typisk för denna metropol. Det märks inte minst i konserthusets närmsta omgivning. Byggnaden ligger i den västliga änden av HafenCity Hamburg, som är Europas största stadsutvecklingsprojekt i

innerstadsmiljö. Här finner vi även UNESCO:s kulturarvsskyddade "magasinstad" (Speicherstadt), och det gamla kontorskvarteret med det mycket karaktäristiska Chilehaus. Historia och nutid ligger här vägg i vägg. Hafencity är en ny stadsdel mitt i Hamburg som uppstått på en 150 hektar stor yta som tidigare var en del av industrihamnen. Här står nu arkitektoniska nyskapelser, såväl bostadshus som kontorshus, liksom de stora Magellan- och Marco Polo-terrasserna direkt vid vattnet där man kan pusta ut och titta på hamntrafiken. Den historiska magasinstaden präglas av kanaler och vackra tegelstensfasader, välvda bryggor och pittoreska perspektiv, vilket skapar en mycket speciell atmosfär. Magasinstaden är världens största sammanhängande komplex av lagerhallar. Här finns nu berömda museer och utställningar, liksom ovanliga attraktioner som Miniatur Wunderland, med landskap och järnvägar i miniatyr. Detta besöksmål utsågs nyligen till Tysklands mest populära turistattraktion.

### **Plaza – Hamburgs nya utsiktsplats**

Central mötesplats för alla besökare i Elbphilharmonien är torget, Plaza, som förenar hamnmagasinet och den nya byggnaden. Det allmänt tillgängliga torget är en utsiktsplats och kan utnyttjas oberoende av konsertverksamheten. På 37 meters höjd har besökarna en storslagen panoramavy över staden och hamnen. Bara vägen dit upp är en upplevelse i sig: en 80 meter lång, lätt svängd rulltrappa tar besökarna genom tegelstensfundamentet. Väl uppe löper en promenadväg runt hela byggnaden och besökarna kan beskåda Hamburg i hela dess mångfald: Elbe med sin hamnatmosfär, centrum med all kommers och aktivitet, floden Alster som kantas av lugna grönområden, eleganta villor och segelbåtar eller de hippa kvarteren vid St. Pauli och det kulturella Schanzenviertel.

### **Gränslös musikupplevelse – konserter för alla**

Hjärtat i Elbphilharmonie är den stora konsertsalen. De cirka 2 100 sittplatserna är fördelade på sluttande terrasser kring den centralt placerade scenen. Ingen besökare befinner sig dock längre än 30 meter från dirigenten. I samarbete med den världsberömda akustikern Yasuhisa Toyota utarbetade arkitekterna en speciell vägg- och takstruktur – en så kallad "vit hud" – för att uppnå en perfekt akustik. Med en noggrannhet på under millimetern har varje gipsplatta blivit fräst var för sig för att ge en perfekt fördelning av ljudet i rummet. I byggnadens övre del finns den lilla salen som är en utmärkt plats för kammarmusik, viskvällar, soloframträdanden och mindre jazz- och etnomusikspelningar. I det tidigare hamnmagasinet befinner sig "kajstudiorna" som utgör musikförmedlingsområdet och "Elbphilharmoniens instrumentvärld" där barn och vuxna kan prova instrument från hela världen.

Med fler än 300 konserter bokade bara under första halvåret är Elbphilharmoniens musikutbud minst sagt både mångsidigt och kontrastrikt. Här kan du njuta av orkesterkonserter och opera med världens bästa orkestrar, piano- och stråkkonserter, sångkvällar, men även världsmusik, elektronisk musik och pop. Internationella stjärnor har en given plats i det musikaliska programmet, likväl som lokala artister och ensembler.

Mångfald och ett spännande samspel mellan tradition och nutid är också typiskt för Hamburgs musikscen. Framstående kompositörer som Georg Philipp Telemann, Carl Philipp Emanuel Bach, Johannes Brahms, Gustav Mahler och György Ligeti har fötts i Hamburg eller

levde och verkade här. I klubbarna kring Reeperbahn började en gång The Beatles sin karriär. I samma klubbar och ett otal nytillkomna spelare idag nya uppstickarband. Detta blir särskilt tydligt i slutet av september varje år under Reeperbahn Festival, som har kommit att bli Europas största klubbfestival. Hamburgs klubbscen är utan konkurrens i Tyskland, därtill finns många andra festivaler, musikaler, statsoperan och Laeishalle, vilket gör att staden kan ståta med ett variationsrikt musiklandskap på högsta nivå. Med Elbphilharmonie har det musikaliska uttrycket funnit ett nytt hem och högborg.

## **På besök i Elbphilharmonien – Hotell och gastronomi**

I östra delen av Elbphilharmonie ligger The Westin Hamburg med en storslagen utsikt över Elbe, magasinestaden och Hafencity. Hotellet har 244 rum och sviter, ett 1 300 kvadratmeter stort spa- och träningsområde, egen restaurang och ett toppmodernt evenemangsområde med sju mötesrum. I byggnadens västliga ände finns den gastronomiska avdelningen "Störtebeker Elbphilharmonie Hamburg" som med en modern tolkning sätter sin kulinariska prägel på den nordtyska livsstilen. Utbudet kommer att innefatta allt från snacks ute på torget till craft beer-provsmakningar och trerättersmenyer före konsertbesöket.

### **INFORMATION FÖR BESÖKARE:**

#### **KONSERTBILJETTER**

Information på [www.elbphilharmonie.de/en](http://www.elbphilharmonie.de/en).

De flesta konserter i Elbphilharmonien för spelperioden 2016/17 är redan slutsålda. En lista med evenemang som inte är slutsålda finns på [www.elbphilharmonie.de/en/tickets-available](http://www.elbphilharmonie.de/en/tickets-available). Elbphilharmoniens nyhetsbrev informerar om när alla förköp börjar. Prenumerera på [www.elbphilharmonie.de/en/newsletter](http://www.elbphilharmonie.de/en/newsletter).

#### **BESÖKA PLAZA**

- Öppningstider: varje dag från kl. 9 till 24 (sista inläpp: 23:30)
- **Gratis biljetter** finns i mån av tillgång i biljettautomaterna i Elbphilharmoniens besökscentrum vid Kaiserkai 62 och i Elbphilharmoniens foajé
- På nätet går det att **förboka** minst en dag i förväg, liksom i Elbphilharmoniens besökscentrum som tar ut en bokningsavgift om 2 euro per biljett. Högst 6 Plaza-biljetter kan köpas åt gången.
- Från 1 maj 2017 kan hela **resegrupper** besöka Elbphilharmoniens Plaza. Förfrågningar till [plaza@elbphilharmonie.de](mailto:plaza@elbphilharmonie.de) besvaras i turordning (first come first served).

Mer information på [www.elbphilharmonie.de/en/plaza](http://www.elbphilharmonie.de/en/plaza)

## **GUIDNING I KONSERTHUSET**

### **FÖR ENSKILDA PERSONER**

- Från februari 2017 är det dagligen guidningar på tyska, i mån av plats
- Engelska guidningar på helgen

### **FÖR GRUPPER**

- Från februari 2017 dagligen, i mån av plats
- Lämplig för upp till 30 deltagare
- Erbjuds på flera språk

Mer information på [www.elbphilharmonie.de/en/tours](http://www.elbphilharmonie.de/en/tours)





## MEDIA INFORMATION



### **NDR ELBPHILHARMONIE ORCHESTRA**

On 11 January 2017, the NDR Elbphilharmonie Orchestra opened the Elbphilharmonie in Hamburg. It marked the beginning of a new era for the former NDR Symphony Orchestra: the ensemble moved in as Orchestra in Residence at the Elbphilharmonie, where it made its musical home after 70 years of orchestral history. The orchestra's programme of performances will play a major role in shaping the artistic profile of this spectacular new concert hall. As a worldwide ambassador for Hamburg and Northern Germany, the NDR Elbphilharmonie Orchestra now has an artistic home that is reflected in its name.

The NDR Elbphilharmonie Orchestra was founded in 1945 as the orchestra of the NWDR (Northwest German Radio) as part of the cultural and intellectual rebuilding process after the Second World War. As its first Principal Conductor, Hans Schmidt-Isserstedt shaped the orchestra's artistic profile for more than a quarter of a century; later on, a 20-year period of close collaboration with Günter Wand was similarly significant. Wand, who served as Principal Conductor from 1982 and was awarded the role of lifetime Honorary Conductor in 1987, cemented the orchestra's international reputation. In particular, his interpretations of the symphonies of Brahms and Bruckner set new standards and became known as the ensemble's artistic calling card. Christoph Eschenbach was appointed as Principal Conductor in 1998, and in 2004, Christoph von Dohnányi continued the line of renowned Principal Conductors. Since taking up the position in 2011, Thomas Hengelbrock has been in charge of continuing the NDR Elbphilharmonie Orchestra's story. His work is characterised by unconventional programme planning and a delight in experimenting with his interpretations. Documents of Hengelbrock's work with the NDR Elbphilharmonie Orchestra include CDs published by Sony featuring works by Mendelssohn, Schumann, Dvořák and Schubert, as well as the first recording of the Hamburg version of Gustav Mahler's First Symphony. Hengelbrock will work with Krzysztof Urbanski, newly appointed as Principal Guest Conductor, to continue to raise the NDR Elbphilharmonie Orchestra's profile as one of the leading concert orchestras of the 21st century.

The NDR Elbphilharmonie Orchestra holds its own concert series in Hamburg, Lübeck and Kiel, and plays a leading role at the large festivals in northern Germany. Its international standing is underlined by tours throughout Europe, to North and South America and to Asia. In addition, the orchestra has expanded its educational function in recent years, and showed a strong commitment to youth development through the founding of its own academy. In this area too, the orchestra's vision reaches beyond national borders. For example, in June 2015 a long-term collaboration was agreed with the Shanghai Symphony Orchestra, centred on a large-scale education project in China.



## MEDIA INFORMATION



### **THOMAS HENGELBROCK, CONDUCTOR**

Thomas Hengelbrock is principal conductor of the NDR Elbphilharmonie Orchestra, the founder and director of the Balthasar Neumann Ensembles and Chef associé of the Orchestre de Paris. He ranks among the foremost opera and concert conductors of our time. His repertoire ranges from the music of the 17th century to contemporary works, and covers all genres.

In January 2017 he opened the Hamburg Elbphilharmonie, Hamburg's new concert hall, with the NDR Elbphilharmonie Orchestra. Recent highlights include guest performances at the Concertgebouw in Amsterdam, the Konzerthaus in Vienna, the Festspielhaus Baden-Baden and the Théâtre des Champs-Élysées in Paris; a tour of Asia with concerts in Seoul, Beijing, Shanghai, Osaka and Tokyo; and the opening of the "Prague Spring" festival. His internationally celebrated work with the NDR Elbphilharmonie Orchestra has also been documented in CD recordings and television productions. CD recordings so far include the works of Mendelssohn, Schumann, Dvořák, Schubert and Mahler.

Alongside concerts at the Paris Philharmonie, 2016/2017 will also see Hengelbrock make guest appearances in Vienna, Prague and Dresden with the Orchestre de Paris. He will conduct the Balthasar Neumann Ensembles on three tours this season, as well as taking up guest conducting engagements with the Gewandhausorchester Leipzig, the Amsterdam Concertgebouw Orchestra and the Vienna Philharmonic. He will also conduct the Cuban-European Youth Academy in Havana.

Even in his time as artistic director of the Deutsche Kammerphilharmonie Bremen (1995–1998), director of the Feldkirch Festival (2000–2006) and musical director of the Vienna Volksoper (2000–2003), Hengelbrock implemented a number of extraordinary stage projects that crossed genre boundaries. He regularly causes a sensation with his Balthasar Neumann Ensembles, such as in 2013, with a series of concert performances of Wagner's "Parsifal" recreating the sound world of the composer's time. Working with actors such as Johanna Wokalek, Klaus Maria Brandauer and Graham Valentine, he has repeatedly devised programmes fusing music, theatre and literature that have been enthusiastically received by their audiences.

Hengelbrock's artistic development was shaped by periods spent as an assistant to Antal Doráti, Witold Lutosławski and Mauricio Kagel, all three of whom brought him into contact with contemporary music early in his career. Alongside his deep commitment to the music of the 19th and 20th centuries, he has dedicated his work to historically informed performance practice. His work in Nikolaus Harnoncourt's ensemble "Concentus musicus" provided him with considerable inspiration. Hengelbrock played a significant role in firmly establishing the use of period instruments in German concert life.

It was in this context that he founded the Balthasar Neumann Choir in 1991 and the Balthasar Neumann Ensemble in 1995. Both ensembles rank among the most successful of their kind worldwide.

Thomas Hengelbrock enjoys an outstanding reputation as a guest conductor both nationally and internationally: his engagements have led him to conduct renowned orchestras such as the Amsterdam Concertgebouw Orchestra, the Vienna and Munich Philharmonics, the Bavarian Radio Symphony Orchestra and many more. He is a regular guest at the Opéra de Paris, the Festspielhaus Baden-Baden, the Dortmund Konzerthaus and the Teatro Real in Madrid. He collaborates closely with singers such as Plácido Domingo, Cecilia Bartoli, Anna Netrebko and Christian Gerhaher. In addition, in 2011 he made his Bayreuth Festival debut, conducting Wagner's "Tannhäuser".

In recognition of his great commitment to music communication, Thomas Hengelbrock was awarded the Herbert von Karajan Music Prize in 2016.



## MEDIA INFORMATION



### ENSEMBLE RESONANZ

With its unique programme, enthusiasm and artistic quality, Ensemble Resonanz ranks as one of the world's leading chamber orchestras. In innovative programmes, the musicians bridge the gap between tradition and the present time. Their lively interpretation of old masterpieces in dialogue with contemporary compositions often leads to unusual and surprising insights.

The string ensemble is organized in a democratic way and works without a permanent conductor. However, partner artists such as Tabea Zimmermann, Riccardo Minasi or Jean-Guihen Queyras work with the ensemble intensely. In 16/17 the Argentinian conductor and composer Emilio Pomàrico is invited as artist in residence. Concerts and various performances at leading concert halls and festivals bring the musicians around the world, evoking great enthusiasm by the audience.

At the Laeishalle in Hamburg the orchestra established itself as ensemble in residence and its concert series "Resonanzen" runs with great success in its 15th season. Started in January 2017, its residency is continued in the Elbphilharmonie. In the first season in the new house, the musicians invite the audience into the unknown, promising a new and surprising listening experience. Besides the concert series "Resonanzen" the Ensemble can be heard in jointly developed productions and will take part in various festivals and educational projects in the Elbphilharmonie.

Home of Ensemble Resonanz remains the "resonanzraum", which opened in 2014 in a bunker in the heart of St. Pauli. Here, the musicians established not only the monthly concert series "URBAN STRING", where classical and new music are combined with club atmosphere in a very unique way, but also the anchor events, which invite the audience to new experiences around the Resonanzen concerts: from philosophical discussions, workshops and listening presentations to the experimental format "offbeat".

For its exceptional architecture the resonanzraum received the international AIT-Award and the BDA audience award. As a chamber music hall it can be rented by other artists and promoters for their own concerts or for other events.

[www.ensembleresonanz.com](http://www.ensembleresonanz.com)

# **No. 230**

## **Elbphilharmonie Hamburg**

### **Hamburg, Germany**

#### **Concept 2001, Concept Phase 2003**

#### **Project 2004-2014, Realization 2006-2016**

#### **Between Hanseatic Hub and HafenCity**

The Elbphilharmonie on the Kaispeicher marks a location that most people in Hamburg know about but have never really noticed. It is now set to become a new centre of social, cultural and daily life for the people of Hamburg and for visitors from all over the world.

Too often a new cultural centre appears to cater to the privileged few. In order to make the new Philharmonic a genuinely public attraction, it is imperative to provide not only attractive architecture but also an attractive mix of urban uses. The building complex accommodates a philharmonic hall, a chamber music hall, restaurants, bars, a panorama terrace with views of Hamburg and the harbour, apartments, a hotel and parking facilities. These varied uses are combined in one building as they are in a city. And like a city, the two contradictory and superimposed architectures of the Kaispeicher and the Philharmonic ensure exciting, varied spatial sequences: on the one hand, the original and archaic feel of the Kaispeicher marked by its relationship to the harbour; on the other, the sumptuous, elegant world of the Philharmonic. In between, there is an expansive topography of public and private spaces, all differing in character and scale: the large terrace of the Kaispeicher, extending like a new public plaza, responds to the inwardly oriented world of the Philharmonic built above it.

The heart of the complex is the Elbphilharmonie itself. A space has emerged that foregrounds music listeners and music makers to such an extent that, together, they actually represent the architecture. The philharmonic building typology has undergone architectural reformulation that is exceptionally radical in its unprecedented emphasis on the proximity between artist and audience – almost like a football stadium.

#### **Urban Architecture for Lovers of Culture**

The new philharmonic is not just a site for music; it is a full-fledged residential and cultural complex. The concert hall, seating 2100, and the chamber music hall for 550 listeners are embedded in between luxury flats and a five-star hotel with built-in services such as restaurants, a health and fitness centre, conference facilities. Long a mute monument of the post-war era that occasionally hosted fringe events, the Kaispeicher A has now been transformed into a vibrant, international centre for music lovers, a magnet for both tourists and the business world. The Elbphilharmonie will become a landmark of the city of Hamburg and a beacon for all of Germany. It will vitalize the neighbourhood of the burgeoning HafenCity, ensuring that it is not merely a satellite of the venerable Hanseatic city but a new urban district in its own right.



**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**The Archaic Kaispeicher**

The Kaispeicher A, designed by Werner Kallmorgen, was constructed between 1963 and 1966 and used as a warehouse until close to the end of the last century. Originally built to bear the weight of thousands of heavy bags of cocoa beans, it now lends its solid construction to supporting the new Philharmonic. The structural potential and strength of the old building has been enlisted to bear the weight of the new mass resting on top of it.

Our interest in the warehouse lies not only in its unexploited structural potential but also in its architecture. The robust, almost aloof building provides a surprisingly ideal foundation for the new philharmonic hall. It seems to be part of the landscape and is not yet really part of the city, which has now finally pushed forward to this location. The harbour warehouses of the 19<sup>th</sup> century were designed to echo the vocabulary of the city's historical façades: their windows, foundations, gables and various decorative elements are all in keeping with the architectural style of the time. Seen from the River Elbe, they were meant to blend in with the city's skyline despite the fact that they were uninhabited storehouses that neither required nor invited the presence of light, air and sun.

But not the Kaispeicher A: it is a heavy, massive brick building like many other warehouses in the Hamburg harbour, but its archaic façades are abstract and aloof. The building's regular grid of holes measuring 50 x 75 cm cannot be called windows; they are more structure than opening.

**The New Glass Building**

The new building has been extruded from the shape of the Kaispeicher; it is identical in ground plan with the brick block of the older building, above which it rises. However, at the top and bottom, the new structure takes a different tack from the quiet, plain shape of the warehouse below: the undulating sweep of the roof rises from the lower eastern end to its full height of 108 metres at the Kaispitze (the tip of the peninsula). The Elbphilharmonie is a landmark visible from afar, lending an entirely new vertical accent to the horizontal layout that characterises the city of Hamburg. There is a greater sense of space here in this new urban location, generated by the expanse of the water and the industrial scale of the seagoing vessels.

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
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The glass façade, consisting in part of curved panels, some of them carved open, transforms the new building, perched on top of the old one, into a gigantic, iridescent crystal, whose appearance keeps changing as it catches the reflections of the sky, the water and the city. The bottom of the superstructure also has an expressive dynamic. Along its edges, the sky can be seen from the Plaza through vault-shaped openings, creating spectacular, theatrical views of both the River Elbe and downtown Hamburg. Further inside, deep vertical openings provide ever-changing visual relations between the Plaza and the foyers on different levels.

**Entrance and Plaza**

The main entrance to the Kaispeicher complex lies to the east. An exceptionally long escalator leads up to the Plaza; it describes a slight curve so that it cannot be seen in full from one end to the other. It is a spatial experience in itself; it cuts straight through the entire Kaispeicher, passing a large panorama window with a balcony that affords a view of the harbour before continuing on up to the Plaza. The latter, sitting on top of the Kaispeicher and under the new building, is like a gigantic hinge between old and new. It is a new public space that offers a unique panorama. Restaurants, bars, ticket office and hotel lobby are located here, as well as access to the foyers of the new philharmonic.

**The Elbphilharmonie**

What kind of a space will the philharmonic be? What acoustic and architectural concerns have gone into its construction? What tradition resonates in this hall in comparison to other new locations, say, in Tokyo and Los Angeles or the ur-model in Berlin. It soon became clear that the Hamburg Philharmonic would be different from that ur-model, the Scharoun Philharmonic. The premises alone – the radical givens of the location, namely the harbour and the existing warehouse – invite change. This is a project of the 21<sup>st</sup> century that would have been inconceivable before. What has been retained is the fundamental idea of the Philharmonic as a space where orchestra and conductor are located in the midst of the audience, as it were: here the architecture and the arrangement of the tiers take their cue from the logic of the acoustic and visual perception of music, performers and audience. But that logic leads to another conclusion. The tiers are more pervasive; tiers, walls and ceiling form a spatial unity. The people, that is the combination of audience and musicians, determine the space; the space seems to consist only of people. In this respect, it resembles the typology of the football stadium that we have developed in recent years, with the goal of allowing an almost interactive proximity between audience and players.

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

We also studied archaic forms of theatre, like Shakespeare's Globe, with a view to exploiting the vertical dimension. The complex geometry of the hall unites organic flow with incisive, near static shape. Walking, standing, sitting, seeing, being seen, listening... all the activities and needs of people in a concert hall are explicitly expressed in the architecture of the space. This space, rising vertically almost like a tent, offers room for 2100 people to congregate for the enjoyment of making and listening to music. The towering shape of the hall defines the static structure of the entire volume of the building and is correspondingly echoed in the silhouette of the building as a whole.

Herzog & de Meuron, 2017



**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**PROJECT KEY DATA**

<b>Project Number</b>	230
<b>Project Name</b>	Elbphilharmonie Hamburg
<b>Location</b>	Platz der Deutschen Einheit 1-5, Hamburg, Germany
<b>Project Phases</b>	Concept Design 04/2003 Schematic Design 10/2004 - 04/2005 Design Development 10/2005 - 06/2006 Construction Documents 06/2006 - 07/2014 Construction Services 04/2007 – 10/2016
<b>Milestones</b>	Ground Breaking / Foundation Stone 02/04/2007 Topping-off 28/05/2010 Construction Start 03/2007 Start Realigned Project 09/04/2013
<b>Client</b>	Freie und Hansestadt Hamburg, Germany
<b>Client Representative</b>	Elbphilharmonie Hamburg Bau GmbH & Co. KG represented by ReGe Hamburg Projekt-Realisierungsgesellschaft mbH, Hamburg, Germany

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**PROJECT TEAM**

**Herzog & de Meuron  
Project Team**

**Partners:** Jacques Herzog, Pierre de Meuron, Ascan Mergenthaler (Partner in Charge), David Koch (Partner in Charge Project Management)

**Project Team:** Jan-Christoph Lindert (Associate, Project Director), Nicholas Lyons (Associate, Project Architect), Stefan Goeddertz (Associate, Project Architect), Christian Riemenschneider (Associate, Project Manager), Henning Severmann (Project Manager), Stephan Wedrich (Associate, Project Director until 2012), Carsten Happel (Associate, Project Manager)

Birgit Föllmer (Project Manager Main Concert Hall), Kai Zang (Project Manager Detailing New Building and Small Hall), Peter Scherz (Project Manager Granary, Kaistudio), Jan Per Grosch (Project Manager Envelope)

Christiane Anding, Thomas Arnhardt, Petra Arnold, Christian Baumgarten, Tobias Becker, Johannes Beinhauer, Uta Beissert, Lina Mareike Belling, Andreas Benischke, Inga Benkendorf, Christine Binswanger (Partner), Johannes Bregel, Francesco Brenta, Jehann Brunk, Julia Katrin Buse, Ignacio Cabezas, Jean-Claude Cadalbert, Maria Christou, Sergio Cobos Álvarez, Massimo Corradi (Digital Technologies), Guillaume Delemazure, Annika Delorette, Fabian Dieterle, Annette Donat, Philipp Doukakis, Patrick Ehrhardt, Carmen Eichenberger, Stephanie Eickelmann, Magdalena Agata Falska, Daniel Fernández, Stephan Flore, Hans Focketyn, Bernhard Forthaus, Andreas Fries, Asko Fromm, Florian Gast, Catherine Gay Menzel, Marco Gelsomini, Ulrich Grenz, Jana Grundmann, Hendrik Gruss, Luis Guzmán Grossberger, Christian Hahn, Yvonne Hahn, Naghmeh Hajibeik, David Hammer, Michael Hansmeyer, Nikolai Happ, Bernd Heidlindemann, Anne-Kathrin Hellermann, Magdalena Hellmann, Lars Höffgen, Philip Hoglebe, Ulrike Horn, Robert Hösl (Partner), Michael Iking, Ina Jansen, Nils Jarre, Damun Jawanrudi, Jürgen Johner (Associate), Leweni Kalentzi, Julia Kniess, Andreas Kimmel, Anja Klein, Frank Klimek, Alexander Kolbinger, Benjamin Koren, Tomas Kraus, Jonas Kreis, Nicole Lambrich, Jana Lasorik, Matthias Lehmann, Monika Lietz, Julian Löffler, Philipp Loeper, Thomas Lorenz, Christina Loweg, Florian Loweg, Xiaojing Lu, Femke Lübcke, Tim Lüdtker, Lilian Lyons, Jan Maasjosthusmann, Janos Magyar, Klaus Marten, Petrina Meier, Götz Menzel,

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

Alexander Meyer, Simone Meyer, Henning Michelsen, Alexander Montero Herberth, Felix Morczinek, Jana Münsterteicher, Christiane Netz, Andreas Niessen, Monika Niggemeyer, Mònica Ors Romagosa, Argel Padilla Figueroa, Benedikt Pedde, Sebastian Pellatz, Malte Petersen, Jorge Manuel Picas de Carvalho, Philipp Poppe, Alrun Porkert, Yanbin Qian, Robin Quaas, Julian Raffetseder, Holger Rasch (Digital Technologies), Leila Reese, Chantal Reichenbach, Leonard Reichert, Thorge Reinke, Ina Riemann, Nina Rittmeier, Dimitra Riza, Miguel Rodríguez Martínez, Guido Roth, Christoph Röttinger, Patrick Sandner, Philipp Schaerer (Digital Technologies), Chasper Schmidlin, Alexandra Schmitz, Martin Schneider, Leo Schneidewind, Malte Schoemaker, Katharina Schommer, Helene Schüler, Katrin Schwarz, Gerrit Christopher Sell, Heeri Song, Nadine Stecklina, Markus Stern, Sebastian Stich, Sophie Stöbe, Stephanie Stratmann, Kai Strehlke (Digital Technologies), Ulf Sturm, Stefano Tagliacarne, Anke Thestorf, Henning Többen, Kerstin Treiber, Florian Tschacher, Chih-Bin Tseng, Jan Ulbricht, Inga van Husen, Florian Voigt, Jonathan Volk, Maximilian Vomhof, Constance von Rège, Christof Weber, Ruth Maria Weber, Catharina Weis, Philipp Wetzels, Douwe Wieërs, Julius Wienholt, Julia Wildfeuer, Boris Wolf, Patrick Yong, Xiang Zhou, Bettina Zimmermann, Marco Zürn

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**PLANNING**

**General Designer**

Joint Venture Arbeitsgemeinschaft Planung Elbphilharmonie:

- Herzog & de Meuron GmbH, Hamburg, Germany
- H+P Planungsgesellschaft mbH & Co. KG, Aachen, Germany
- Hochtief Solutions AG, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany (2005-2013)

- Herzog & de Meuron AG, Basel, Switzerland
- Höhler + Partner Architekten und Ingenieure, Aachen, Germany

**Electrical Engineering**

Hochtief Solutions AG, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany (2005-2013)

- Winter Ingenieure, Hamburg, Germany
- General Contractor Adamanta - Hochtief Solutions (Construction Documents / Planning), Hamburg, Germany

**HVAC Engineering, Mechanical, Plumbing**

Hochtief Solutions AG, Germany

Knott & Partner Ingenieure VDI, Berlin, Germany

Müller + Partner, Braunschweig, Germany

C.A.T.S. Computer and Technology Service GmbH, Darmstadt, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany (2005-2013)

- Winter Ingenieure, Hamburg, Germany
- General Contractor Adamanta - Hochtief Solutions (Construction Documents / Planning), Hamburg, Germany

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**Structural Engineering**

Hochtief Solutions AG, Germany

2005-2013:

- WGG Schnetzer Puskas Ingenieure AG, Basel, Switzerland
- Rohwer Ingenieure VBI GmbH, Jarplund-Weding, Germany

**Structural Engineering Brick Facade 2005-2013**

Jäger Ingenieure, Radebeul, Germany

**Signage**

Herzog & de Meuron GmbH with Integral Ruedi Baur, Zürich, Switzerland

Hochtief Solutions AG, Germany

**Signage Consulting 2005-2013**

Ruedi Baur, Zürich, Switzerland

**Signage Planning 2005-2013**

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

**Sprinkler**

Itega GmbH Ingenieurbüro für technische Gebäudeausrüstung, Hann. Münden, Germany

Hochtief Solutions AG, Germany

**3-D Modelling**

Herzog & de Meuron GmbH, Hamburg, Germany

Hochtief Vicon, Essen, Germany

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**CONSULTING**

**Acoustics**

Nagata Acoustics Inc., Los Angeles / USA, Tokyo / Japan

**Building Physics**

MF Dr. Flohrer Beratende Ingenieure GmbH, Berlin, Germany

Hochtief Solutions AG, Germany

**Building Physics 2005-2013**

Taubert und Ruhe GmbH, Halstenbek, Germany

Jäger Ingenieure, Radebeul, Germany

TU Dresden, Dresden, Germany

GWT, Dresden, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

General Contractor Adamanta - Hochtief Consult, Essen, Germany

**Vertical Transportation**

Jappsen Ingenieure GmbH, Berlin, Germany

**Fire Protection, Site Supervision**

Hahn Consult Ingenieurgesellschaft, Hamburg, Germany

**Fire Safety Planning (2005-2013)**

HHPNord/Ost Beratende Ingenieure GmbH, Braunschweig, Germany

Hahn Consult Ingenieurgesellschaft, Hamburg, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

General Contractor Adamanta (Construction Documents / Planning), Düsseldorf, Germany

**Crowd Flow**

Happold Ingenieurbüro GmbH, Berlin, Germany

Arbeitsgemeinschaft Planung Elbphilharmonie

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**Facade Maintenance Strategy**

Univ.-Prof. Dr.-Ing. Manfred Helmus Ingenieurpartnerschaft, Wuppertal, Germany

**Noise Control**

Taubert und Ruhe GmbH, Pinneberg, Germany

**Restoration Brick Facade**

Jäger Ingenieure GmbH, Radebeul, Germany

TU Dresden, Dresden, Germany

**SAA Consulting - Audio/Video**

Peutz Consult GmbH, Düsseldorf, Germany

ADA, Ahnert Design Acoustic, Berlin, Germany

**Thermal Simulation (Main Concert Hall)**

Ingenieurbüro Hausladen GmbH, Kirchheim, Germany

in cooperation with Prof. Bjarne W. Olesen, Technical University of Denmark , Lyngby, Denmark

**Wind Engineering Consultants**

Wacker Ingenieure, Birkenfeld, Germany

**Facade Engineering 2005-2013**

R+R Fuchs, Munich, Germany

**Climate Consulting 2005-2013**

Transsolar, Stuttgart, Germany

**Interior Design Hotel / Gastronomy 2005-2013**

General Contractor Adamanta, Düsseldorf, Germany

MRLV, Hamburg, Germany

Aukett und Heese, Berlin, Germany

Bost Design, Berlin, Germany

Formwaende GmbH & Co. KG, Lüneburg, Germany

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**Scenography Consulting**

ARGE Planung Elbphilharmonie, Hamburg, Germany

BAA Projektmanagement GmbH, Oberhausen, Germany

Generalplaner Elbphilharmonie, Hamburg, Germany

- Ducks Sceno, Lyon, France

General Contractor Adamanta (Construction Documents / Planning), Düsseldorf, Germany

- GCA Ingenieure, Unterhaching / Berlin, Germany

**Traffic Planning 2005-2013**

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

Ing.-Ges.mbH Heimann, Hannover, Germany

**Transport Planning 2005-2013**

ReGe Hamburg - ARGUS Stadt- und Verkehrsplanung, Hamburg, Germany

**Vertical Circulation Consulting 2005-2013**

Jappsen Ingenieure, Berlin, Germany

**Vertical Circulation Planning 2005-2013**

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

**Well Drilling Consulting 2005-2013**

IGB Ingenieurgesellschaft, Hamburg, Germany

**Well Drilling Planning 2005-2013**

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany



**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**CONTRACTORS**

**General Contractor**

Adamanta Grundstücks-Vermietungsgesellschaft mbH & Co. Objekt Elbphilharmonie KG, Düsseldorf, Germany  
Represented by Hochtief Solutions AG, Essen, Germany

**Facility Management**

SPIE GmbH, Hamburg, Germany

**Investor Consortium**

Adamanta Grundstücks-Vermietungsgesellschaft mbH & Co. Objekt Elbphilharmonie KG, Düsseldorf, Germany,  
represented by Commerz Real AG, Hamburg Branch, Germany

**Interior Design Residential**

Skyliving GmbH & Co KG, Oststeinbeck, Germany  
General Contractor Hochtief Solutions AG, Essen, Germany

**Interior Design Architect Residential**

Antonio Citterio and Partners, Milan, Italy

**Lighting (Collaboration) 2005-2012**

Ulrike Brandi Licht, Hamburg, Germany

**Lighting Planning**

ARGE Planung Elbphilharmonie, Hamburg, Germany  
ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**BUILDING DATA**

Site Area	113'452	sqft	10'540	m <sup>2</sup>
Gross Floor Area (GFA)	1'351'001	sqft	125'512	m <sup>2</sup>
Number of Levels	29		29	
Footprint	61'839	sqft	5'745	m <sup>2</sup>
Length	413	ft	126	m
Width	279	ft	85	m
Height	361	cbft	110	m
Gross Volume (GV)	16'805'289		475'872	m <sup>3</sup>

**DETAILED DATA**

**Building Dimensions:**

Length:  
 West 21.60 m / 71 ft  
 North 108.60 m / 356 ft  
 South 125.90 m / 413 ft  
 East 85 m / 279 ft

Height:  
 Kaispeicher 37.26 m / 120 ft above sea level  
 Entire building 110 m / 360 ft above sea level  
 (approx. 102 m / 334 ft above street level)

**Plaza**

Length Tube (Escalator tunnel): 86 m / 279 ft  
 Length escalator (Entry to Viewpoint West): 80 m / 279 ft  
 Gross floor area : approx. 5'745 m<sup>2</sup> / 61'839 sqft  
 Public area: approx. 3100 m<sup>2</sup> / 33'368 sqft

**Glass Facade**

Surfaces: Total glass facade surface: approx. 20'500 m<sup>2</sup> / 220'660sqft  
 External element glass facade surface: approx. 16'000 m<sup>2</sup> / 172'223 sqft  
 Facade Plaza: approx. 2'400 m<sup>2</sup> / 25'833 sqft  
 Facade wind protection screens: approx. 285 m<sup>2</sup> / 3'068 sqft  
 Facade roof terrace: approx. 80 m<sup>2</sup> / 861 sqft  
 Facade void residential: approx. 450 m<sup>2</sup> / 4'844 sqft

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

Facade void hotel: approx. 1`250 m<sup>2</sup> / 13`455 sqft

Number of elements: approx. 1`100

Size of facade elements: Width 4.30 m - 5 m / 14 ft  
(subdivided in half > 2.15 m)

Height 3.35 m - 5.025 m / 11 - 16 ft

Weight facade elements approx. 1.4 t - 1.8 t / 3`086 -  
3`968 lbs

Glazing configuration: Double glazing consisting of 2  
bonded laminated safety panes with grey coloured dots  
and an additional dotted mirror coating

**Roof**

Total surface: approx. 6`200 m<sup>2</sup> / 66`736 sqft  
consisting of 8 concavely curved surfaces

Total weight of structural steel: approx. 850 t / 1.874`000  
lbs

Number of curved steel beams: approx. 1`000 beams  
composed of singular steel bars which were individually  
preformed.

Weight per beam: up to 8 t / 17`637 lbs

Visual cladding consisting of approx. 5`800 circular, white,  
perforated aluminium plates ("Pailletten") mounted to a  
separate substructure:

diameter paillette: 0.9 - 1.1 m / 3 - 4 ft

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**USE / FUNCTION**

**Concert Halls**

Main Concert Hall:

2`100 seats

Floor area (incl. stage): approx. 2`590 m<sup>2</sup> / 27`879 sqft

Volume: approx. 23`000 m<sup>3</sup> / 812`245 cubic ft

Length: approx. 50 m / 164 ft

Width: approx. 40 m / 131 ft

Height: approx. 25 m / 82 ft

Number of spring elements: approx. 362

Stage:

Floor area: approx. 270 m<sup>2</sup> / 2`906 sqft

Width: max. 21.3 m / 70 ft

Depth: max. 15.5 m / 51 ft

Canopy:

Height above stage: 15 m / 49 ft

Diameter: 15 m / 49 ft

Chamber Music Hall:

approx. 550 seats (chamber music)

Floor area: approx. 440 m<sup>2</sup> / 4`736 sqft

Length: approx. 30 m / 98 ft

Width: approx. 14.6 m / 48 ft

Height: approx. 10 m / 33 ft

Stage Floor Area: 172 m<sup>2</sup> / 1`851 sqft

Number of spring elements: 56

Kaistudio:

approx. 150 seats

Floor area: approx. 174 m<sup>2</sup> / 1`886 sqft

**Musical Education**

"Elbphilharmonie Instrumentenwelt" - Music Education for children

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**Public Space**

Ticketing, Merchandising and Shop

Plaza:

Public space / partly outside, 37.26 m above sea level (8th floor)

**Parking**

520 Units

**Hotel** (Interiors designed by others)

5 star Hotel:

Gross floor area: approx. 27'000 m<sup>2</sup> / 290'625 sqft

approx. 244 rooms

Wellness area

Restaurant

Conference rooms

**Apartments** (Interiors designed by others)

Gross floor area: approx. 12'801 m<sup>2</sup> / 129'166 sqft

45 units (each 120-380 m<sup>2</sup> / 1'292-4'090 sqft)

**Restaurants** (Interiors designed by others)

Restaurant and Bar "Störtebeker" on the 5<sup>th</sup> floor

Deli Cafe "Störtebeker" on the 8<sup>th</sup> floor

"Störtebeker" Shop and Beer Tasting Room on the 6<sup>th</sup> floor

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**FIT OUT / FURNITURE**

**Room Acoustical Skin Main Concert Hall ("Weisse Haut")**

Material: High-density gypsum fibreboard panels  
Number of panels: approx. 10.000  
Number of milled cells: approx. 1 million  
Size per panel, varying: usually approx. 0.5 m<sup>2</sup> (5 sqft)  
Weight per panel, varying: 30 - 125 kg / m<sup>2</sup> (66 - 275 lbs / sqft)

**Wooden Panelling Chamber Music Hall**

Material: European solid oak; individually milled scantlings mounted on Gifatec-Panels  
Number of panels: 120  
Size of panel: Width: 0.63 m / 2 ft; Height: 6.25 m / 20.5 ft  
Weight per unit area: at least 50 kg/m<sup>2</sup>

**MATERIALS / MANUFACTURERS**

**Facade**

Contractor glass facade construction: Josef Gartner GmbH, Gundelfingen, Germany  
Glass manufactures: Interpane AG, Plattling, Germany  
Glass bending: Sunglass, Padua, Italy  
Float glass (stocksizes): Guardian Flachglas GmbH, Thalheim, Germany  
Glass printing: BGT AG, Bretten, Germany  
Fiberglass manufacturer: Fiber-Tech, Chemnitz, Germany

**Main Concert Hall**

Steel construction: Spannverbund Gesellschaft für Verbundträger mbH, Berlin, Germany  
and Haslinger Stahlbau GmbH, Feldkirchen, Austria  
High-density gypsum fibreboard panels / "Weisse Haut" - production and assembly planning: Peuckert GmbH,  
Mehring, Germany  
Manufacturer gypsum fibreboard: Knauf Integral, Satteldorf, Germany  
Organ builder: Klais Orgelbau, Bonn, Germany  
Chair production: Poltrona Frau, Tolentino, Italy  
Stage system and equipment: Waagner-Biro AG, Wien, Austria

**No. 230**  
**Elbphilharmonie Hamburg**  
**Hamburg, Germany**  
**Concept 2001, Concept Phase 2003**  
**Project 2004-2014, Realization 2006-2016**

**Chamber Music Hall**

Wooden panelling (solid oak): Eichhorn GmbH, Wächtersbach, Germany

Stage system and equipment: Waagner Biro AG, Wien, Austria

Steel construction: Spannverbund Gesellschaft für Verbundträger mbH, Berlin, Germany

Steel construction Catwalks: Peuckert GmbH, Mehring, Germany

# HERZOG & DE MEURON

## **Herzog & de Meuron – Practice**

### **Herzog & de Meuron**

Herzog & de Meuron is a partnership led by Jacques Herzog and Pierre de Meuron with Senior Partners Christine Binswanger, Ascan Mergenthaler and Stefan Marbach.

Jacques Herzog and Pierre de Meuron established their office in Basel in 1978. The partnership has grown over the years – Christine Binswanger joined the practice as Partner in 1994, followed by Robert Hösl and Ascan Mergenthaler in 2004, Stefan Marbach in 2006, Esther Zumsteg in 2009, Andreas Fries in 2011, Jason Frantzen and Wim Walschap in 2014 and Michael Fischer in 2016. An international team of about 40 Associates and 380 collaborators is working on projects across Europe, the Americas and Asia. The firm's main office is in Basel with additional offices in Hamburg, London, New York City, and Hong Kong.

Herzog & de Meuron have designed a wide range of projects from the small scale of a private home to the large scale of urban design. While many of their projects are highly recognized public facilities, such as their stadiums and museums, they have also completed several distinguished private projects including apartment buildings, offices, and factories. Jacques Herzog and Pierre de Meuron have been awarded numerous prizes including the Pritzker Architecture Prize (USA) in 2001, the RIBA Royal Gold Medal (UK) and the Praemium Imperiale (Japan), both in 2007. In 2014, Herzog & de Meuron were awarded the Mies Crown Hall Americas Prize (MCHAP) for 1111 Lincoln Road, Miami Beach.

Herzog & de Meuron  
Rheinschanze 6  
4056 Basel, Switzerland  
Phone: +41 61 385 5757  
Fax: +41 61 385 5758  
[www.herzogdemeuron.com](http://www.herzogdemeuron.com)



## Herzog & de Meuron



### Jacques Herzog

- 1950 Born in Basel, Switzerland
- 1970 - 1975 Studies in Architecture at Swiss Federal Institute of Technology Zurich (ETH), Chaired by Aldo Rossi and Dolf Schnebli
- 1975 Awarded Degree in Architecture from ETH Zurich
- 1977 Assistant to Prof. Dolf Schnebli
- 1978 Partnership with Pierre de Meuron
- 1983 Visiting Tutor at Cornell University, Ithaca, NY, USA
- 1989 and since 1994 Visiting Professor at Harvard University, Cambridge MA, USA
- since 1999 Professorship, ETH Zurich
- 1999 Co-Founder of the ETH Studio Basel
- 2001 Awarded the Pritzker Architecture Prize
- 2015 Founder of the Jacques Herzog and Pierre de Meuron Kabinett (Foundation), Basel



### Pierre de Meuron

- 1950 Born in Basel, Switzerland
- 1970 - 1975 Studies in Architecture at Swiss Federal Institute of Technology Zurich (ETH), Chaired by Aldo Rossi and Dolf Schnebli
- 1975 Awarded Degree in Architecture from ETH Zurich
- 1977 Assistant to Prof. Dolf Schnebli
- 1978 Partnership with Jacques Herzog
- 1989 and since 1994 Visiting Professor at Harvard University, Cambridge MA, USA
- since 1999 Professorship, ETH Zurich
- 1999 Co-Founder of the ETH Studio Basel
- 2001 Awarded the Pritzker Architecture Prize
- 2015 Founder of the Jacques Herzog and Pierre de Meuron Kabinett (Foundation), Basel

## Herzog & de Meuron



### **Ascan Mergenthaler, Senior Partner**

- 1969 Born in Stuttgart, Germany
- 1993 Internship at Herzog & de Meuron
- 1995 - 1997 Collaboration with Konstantin Grcic, Industrial Design
- 1990 - 1997 Studies at The Bartlett, UCL, UK; Degree in Architecture, University of Stuttgart
- 1998 Collaboration with Herzog & de Meuron
- 2001 Associate, Herzog & de Meuron
- 2004 Partner, Herzog & de Meuron
- since 2007 Member of the Board, Swiss Architecture Museum
- 2009 Senior Partner, Herzog & de Meuron



## PR CONTACT

## AND FURTHER INFORMATION



### **Kontaktuppgifter byrå:**

Jung Relations

Jens Hollingby

Tel: +46 72 398 57 86

[jens.hollingby@jungrelations.com](mailto:jens.hollingby@jungrelations.com)

### **Kontakt för internationella medier:**

Hamburg Marketing GmbH

Natalie Ruöß

Projektledare Media Relations Elbphilharmonie

Tel: +49 40 41111 0641

[natalie.ruoss@marketing.hamburg.de](mailto:natalie.ruoss@marketing.hamburg.de)

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### **Further information on the Elbphilharmonie Hamburg**

#### **Information and tickets:**

[www.elbphilharmonie.de/en](http://www.elbphilharmonie.de/en)

#### **Social Media:**

[www.facebook.com/elbphilharmonie.hamburg](https://www.facebook.com/elbphilharmonie.hamburg)

[www.twitter.com/elbphilharmonie](https://www.twitter.com/elbphilharmonie)

[www.instagram.com/elbphilharmonie](https://www.instagram.com/elbphilharmonie)

#elbphilharmonie

#### **Press information and photos:**

[www.elbphilharmonie.de/en/press](http://www.elbphilharmonie.de/en/press)

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### **Further information on Hamburg**

Media Service und general information on Hamburg:

[www.mediarelations.hamburg.de](http://www.mediarelations.hamburg.de)

Photos and footage for free editorial use:

[www.mediaserver.hamburg.de](http://www.mediaserver.hamburg.de)