



新闻稿



汉堡易北爱乐音乐厅 宏伟建筑为您奉上无限音乐体验：

2017年1月11日和12日，汉堡易北爱乐音乐厅将拉开演出序幕。坐落于易北河畔，三面环水，全新音乐厅已成为所有汉堡市民与来宾的全新向往之地。壮观的建筑包括三座音乐厅、大型音乐教育区、餐饮、酒店和公共广场，来宾可于其上饱览城市的壮丽美景。艺术品质、多样风格与包容性是这座汉堡全新文化地标中音乐节目的特点所在。

汉堡易北爱乐音乐厅由著名的瑞士赫尔佐格和德梅隆建筑事务所（Herzog & de Meuron）设计。在砖质地基——

原本为建于1963年至1966年用于储存茶叶、烟草和可可的港口仓库A——

上，一座具有弧形屋顶景观的高110米的全新玻璃建筑拔地而起，直入云霄。建于欧洲最大的内城城市开发项目现代化港口新城的西端，紧邻联合国教科文组织世界遗产仓库城和智利大楼所在的航运大楼区，汉堡易北爱乐音乐厅可谓是城市历史以及过往今昔的象征。它代表了汉堡从传统中实现创新的自我定位，以及在整座城市中随处可见并塑造了汉堡性格的众多对比。

公共广场：在37米高空体验城市美景

汉堡易北爱乐音乐厅的核心聚会之地为公共广场，这是仓库与新建建筑之间的衔接点。此处设有对公众开放的观景平台。登上平台的路径已经是一种体验：一条80米长、略微弯曲的自动扶梯带领游客登上建筑顶层。在37米高的公共广场上，城市和海港的壮丽景色一览无余。室外区域围绕整座建筑。内部区域包括酒店大堂、易北爱乐音乐厅商店、餐饮区与登上音乐厅的通道。不论是否欣赏音乐会，易北爱乐音乐厅的公共广场期待各位汉堡市民和远近宾客的光临。

音乐厅区域：汉堡易北爱乐音乐厅的核心

易北爱乐音乐厅的核心是大音乐厅。如同葡萄园梯田一样，2,100个座位围绕着中央舞台。所有观众距离舞台的距离均在30米之内。与乐队的超近距离令这一全新音乐空间成为难忘音乐盛事的最佳上演之地。为了获得最佳音响效果，建筑师与国际著名声学大师丰田泰久合作开发了特殊的墙壁和天花板结构——

“白色皮肤”。1万块精确至毫米并经过单独铣削的石膏纤维板有针对性地将声音扩散至每个角落。对于大音乐厅，波恩管风琴制造商克莱斯（Klais）开发出一款独特的音乐厅管风琴，其4,765个声管位于观众座席之中、两侧与后部。此外，在舞台上方的反射器中还装有包括四个调节器的回声风琴。

小音乐厅同样位于易北爱乐音乐厅的建筑上部。在这一更加私密的多功能空间中，同样与丰田泰久合作设计的木质结构经过优雅磨削，能够营造完美的声效。小音乐厅可容纳550人次，是室内乐、演唱和独奏音乐会，以及爵士和世界音乐音乐会的理想场所。灵活的座椅布置也可实现众多其他用途。在这座从前的仓库建筑中还包括易北爱乐音乐厅的音乐教育区“Kaistudios”（仓库音乐室）

。在众多空间中，音乐将成为一种主动的体验，每天从早到晚，适合所有年龄段。“Kaistudios”同样是全新“易北爱乐音乐厅乐器世界”的所在地，儿童和成人可在不同乐器工作室中尝试来自世界各地的乐器。这些区域中最大的“Kaistudio 1”（1号仓库音乐室）可作为第三座音乐厅举行多种活动。

为所有来宾奉上无限音乐体验

令所有人能够自由、近距离、生动地体验音乐同样是易北爱乐音乐厅的一项坚定目标。因此，音乐会活动类型多样，对比鲜明，而且不排斥任何艺术风格。不论是管弦乐音乐会还是由世界知名乐团参加的管弦乐伴奏歌剧、钢琴、弦乐四重奏与演唱音乐会，还是世界音乐、电子乐和流行音乐均将在此齐齐上演。国际巨星和城市艺术家与合奏团体将为这座音乐厅带来风格各异的音乐律动。由托马斯·亨格布洛克（Thomas Hengelbrock）担任首席指挥的北德广播易北爱乐乐团是易北爱乐音乐厅的驻厅乐团，乐团在小

音乐厅中为其高水准、尤其是现代感十足的音乐会曲目找到了共鸣之地。

作为通往音乐世界的大门，汉堡易北爱乐音乐厅不仅是一座古典音乐厅：为儿童和家庭准备的全方位音乐教育活动与音乐会、适合所有年龄段的参与活动和研讨会令这座建筑成为了各类音乐彼此相聚的活力平台。

易北爱乐音乐厅所在的汉堡具有悠久的音乐传统和多元文化背景。重要的作曲家如勃拉姆斯（Brahms）或马勒（Mahler）直到今日仍然影响着汉堡的自我形象。国际知名乐团更是驻于此地。

国家歌剧院、莱斯音乐厅、众多音乐节、流行音乐剧和独特的俱乐部集群打造高水准的多样化音乐，并以极具创意并充满活力的音乐内涵征服众人，这如今同样将在易北爱乐音乐厅中成为众人瞩目的焦点。

壮观的建筑、多样化的音乐、向所有人敞开怀抱的胸襟与包容——

2017年1月，易北爱乐音乐厅将成为凝聚汉堡众多文化冲撞的融会之地，并作为通向世界的大门开拓众人的视野。这与这座城市数个世代以来的自我理解如出一辙。

壮观的建筑、多样化的音乐、向所有人敞开怀抱的胸襟与包容——易北爱乐音乐厅必将成为凝聚汉堡众多文化冲撞的融会之地，并作为通向世界的大门开拓众人的视野。这与这座城市数个世代以来的自我理解如出一辙。



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

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

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.

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
AREA OF THE BUILDING	
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
WAREHOUSE DIMENSIONS	
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
HEIGHT OF THE ELBPILHARMONIE	
Highest point, western side	110 m above sea level (Approx. 102 m above street level)
Lowest point on the roof	78 m
ROOF	
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

FOUNDATIONS	
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
CONCERT AREA	
GRAND CONCERT HALL	
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
REFLECTOR	
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	Stage equipment (chain and cable hoists) Stage lighting Speakers 4 organ registers (remote console) - 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)
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
INNER CLADDING, “WHITE SKIN”	
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
RECITAL HALL	
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
THIRD CONCERT HALL/KAISTUDIO 1	
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))
FOYER	
Foyer staircases in the concert area	2
Walls	Smooth, chalk-based mineral plaster
Length of the bar, 13th floor	21 m
CURVED ESCALATOR (LARGE)	
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
PLAZA ESCALATOR (SMALL)	
Length	20 m From 6th floor to 8th floor
Incline	17.25°
LIFTS	
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
MATERIALS	
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)
FACADE	
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
LIGHTING	
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.



易北爱乐音乐厅与汉堡： 对比鲜明，但又浑然一体

2017年1月11日与12日，汉堡的全新地标式建筑易北爱乐音乐厅将盛大开幕。坐落于易北河畔，三面环水，音乐厅已成为所有汉堡市民与来宾的全新向往之地。壮观的建筑包括三座音乐厅、大型音乐教育区、餐饮、酒店和公共广场，游客可于其上饱览城市的壮丽美景。这座新的音乐厅以其独特的建筑呈现了汉堡这座城市的航海风韵与所蕴含的巨大对比。勇气、创造力、创新理念和对世界开放的胸襟都融入了这座传统与现代相结合的城市中，并成功开创着未来。

汉堡——一首献给对比的赞歌

传统的港口驳船驶过时尚的海滩俱乐部。高贵的易北河郊区与繁华热闹的都市地带只有几公里之遥。作为充满活力的大都市，汉堡拥有众多商铺和娱乐场所以及休闲区和公园，令这座港口城市成为欧洲最为绿色的大都市。阿尔斯特（Alster）河毅然成为城市赛艇和帆船的运动区，并为美丽的别墅带来现代风韵。在鲜明的对比之中，易北河作为城市的经济命脉以其工业与国际都市魅力令世人着迷。这条重要的欧洲水道通过北海将汉堡与世界相连，并曾以贸易与造船业奠定了城市的辉煌与繁荣。与易北河一样，这种激荡人心的鲜明对比同样延伸至城市之外：大汉堡地区尽情释放其多样性，从北海到波罗的海，从平坦的河流湿地到具有丘陵地貌的吕讷堡（Lüneburger）石楠草原，直到僻静的温德兰（Wendland）地区。

全新地标和汉堡灵魂的写照：易北爱乐音乐厅

如同所在地汉堡一样，易北爱乐音乐厅这座城市新地标同样充满了对比。壮观的音乐厅将完美和平易近人的特性、世界音乐和国际一流音乐家、古典和实验性音乐、演奏乐与流行音乐相互融合。易北爱乐音乐厅向所有汉堡民众以及全球宾客敞开怀抱。人们可在这一独具特色之地重新体验音乐。易北爱乐音乐厅紧邻易北河，高耸矗立于城市和港口之间。结合了新旧特色的建筑可谓是一种最高级别的审美体验：易北爱乐音乐厅的所在地原本为建于20世纪60年代的一座砖质仓库，直到20世纪90年代一直用于储存可可、茶叶和烟草。正是在此地基上，一座由赫尔佐格和德梅隆建筑事务所（Herzog & de Meuron）设计的耀眼无比的玻璃建筑拔地而起，直入云霄。历史和现代在其中相互糅合，构成令人兴奋的整体。这同样是音乐厅周围区域的特色所在：2015年，仓库城与智利大楼所在的船运大楼区一同被联合国教科文组织列入世界遗产之

中。城区内的红砖仓库自19世纪后期建成后几乎没有任何变化，这与欧洲最大的内城城市开发项目——现代化的汉堡港口新城形成鲜明对比，而这正是易北爱乐音乐厅的所在地。城市中随处可见的特点同样在音乐厅中获得体现：对立风格相互碰撞，并创造出独特的氛围。

勃拉姆斯、披头士、布鲁姆菲尔德：音乐大都市汉堡

古典音乐在汉堡有着悠久的传统。早在1678年，德国首座民用城市剧院——汉堡歌剧院便在农贸市场开幕。

2015年，对音乐充满激情的民众与协会为紧邻著名的圣米迦勒——汉堡民众称其为米迦勒——教堂的“作曲家城区”剪彩，并以此地点向在此出生或进行创作的作曲家致敬，其中包括卡尔·菲利普·埃马努埃尔·巴赫（C. P. E. Bach）、约翰内斯·勃拉姆斯（Johannes Brahms）、古斯塔夫·马勒（Gustav Mahler）或巴洛克作曲家乔治·菲利普·泰勒曼（Georg Philipp Telemann）。泰勒曼于18世纪初以其作品极大地影响和塑造了整个音乐世界。

但是，汉堡这座音乐都市不仅以古典音乐闻名。披头士乐队同样在此开始了自己的音乐生涯：从1960年8月至1962年12月，披头士乐队在绳索街（Reeperbahn）的众多俱乐部中进行演出，并由此开创了颇具传奇性的汉堡现场音乐潮流。同样在这些俱乐部中，众多来自世界各地的年轻新人乐团登台演出。尤其值得一提的要数每年举行的绳索街音乐节，这是全欧洲最大的俱乐部音乐节，70多座场馆为明日之星提供了巨大的展示舞台。

汉堡还是众多音乐家的发源地：因此，林悟道（Udo Lindenberg）自1968年起便一直在这座城市中生活和创作。所谓的汉堡流派与其乐队和音乐家，如初学者（Beginner）、扬·迪莱（Jan Delay）或布鲁姆菲尔德（Blumfeld）同样展现了汉堡对于德国乐坛的影响力。

艺术与文化：扎根汉堡

作为汉堡宏大的艺术和文化景观中的一大亮点，这里的音乐氛围不仅丰富多样，而且处于不断变化中。众多剧院，如2016年全新闪亮开幕的艺术馆、约翰·诺伊迈尔（John Neumeier）汉堡芭蕾舞团，以及堤坝之门（Deichtorhallen）当代艺术与摄影美术馆便是汉堡丰富文化生活的几个示例。汉堡共有五座音乐剧剧场，是纽约和伦敦之后的全球第三大音乐剧中心。通过道科威尔（Dockville）音乐节，或于坎普纳格尔剧院（Kampnagel）举行的包括舞蹈、表演、音乐与视觉艺术的国际夏季音乐节，年轻的文化盛事同样在汉堡占有一席之地。

无论是古典或摇滚，音乐节或音乐剧，在汉堡，文化和音乐始终扎根此地，并体现出整座城市的多样性。得益于易北爱乐音乐厅，汉堡又增添了一座令世人能够自由体验文化魅力的全新中心与耀眼的地标性建筑。



易北爱乐音乐厅中的音乐盛宴

易北爱乐音乐厅旨在令听众享受原汁原味的音乐。以此为原则，两座音乐厅——可容纳约2,100名听众的大音乐厅和可容纳多达500名听众的小音乐厅——与其余建筑部分在声学上完全隔离，并主要上演管弦乐、室内乐和独奏音乐会。其中，参与乐器的乐声与歌手的歌声无需任何音响设备便可获得自然传达。

但这一规则并非毫无例外，而且这些例外同样为这座建筑的艺术特点赋予了鲜明的个性。此外，爵士乐、世界音乐、流行音乐以及歌手/词曲作者的作品同样将在易北爱乐音乐厅上演，虽然并非主流，但如同古典音乐，这些不同风格的音乐会同样理所当然地成为其中的组成部分。

在这座音乐厅中，古典音乐将获得多样化地诠释。因此，易北爱乐音乐厅中所上演的音乐作品范围从早期的和弦音乐直至当今的现代音乐。由瑞士巴塞尔赫尔佐格和德梅隆建筑事务所（Herzog & de Meuron）设计的建筑外形现代、硬朗，是20和21世纪的音乐在空间视觉方面的体现。因此，经过全新创作的新颖音乐在易北爱乐音乐厅的两座音乐厅中占有一席之地可谓是一种合乎逻辑的决策。不仅如此，易北爱乐音乐厅中的音乐会同样包含欧洲以外音乐文化的古典音乐。

借助在古老的砖质仓库中所设立的“Kaistudios”（仓库音乐室），易北爱乐音乐厅同样令所有汉堡民众——不论其年龄与教育背景如何——均能够体验音乐的魅力。在易北爱乐音乐厅乐器世界中，游客可以在精心收集的乐器系列中自由地进行体验，从阿尔卑斯长号到iPad，从音鼓到竖笛，从小提琴到低音号。易北爱乐音乐厅的教育区域以完美的乐器系列令来宾能够近距离体验音乐。声音博物馆作为不可估量的音乐教育机构将以全新构架在乐器世界中获得延续。此博物馆至2016年夏季一直设于莱斯音乐厅（Laeiszhalle）的地下室中。如今，仓库音乐室成为了希望在此参加音乐培训班与聆听音乐会的学生的聚会之地，而且同样是四支大众参与乐团的排练场地：一支听众和一支家庭管弦乐团在专家的带领下令喜欢尝试创作的业余音乐爱好者能够一同制作音乐。在甘美兰（Gamelan）合奏团中，甚至是外行人同样可以在指导下与他人共同实现“速成”，并享受音乐创作的成功感。创意乐团则激励对于音乐创作毫无了解的参与者打造令人兴奋、且意想不到的多变集体音乐作品。

据根伦纳德·伯恩斯坦（Leonard Bernstein）的格言，世间有好的音乐和不那么好的音乐，但在易北爱乐音乐厅只上演好的音乐。

北德广播易北爱乐乐团是大音乐厅的驻厅乐团，共鸣合奏团（Ensemble Resonanz）则是小音乐厅的驻厅合奏团。



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.



汉堡易北爱乐音乐厅 汉萨都市的全新地标式建筑

汉堡新增一座具有国际吸引力的全新地标式建筑：具有多重弧形屋顶的易北爱乐音乐厅高110米，直入云霄。由瑞士赫尔佐格和德梅隆建筑事务所（Herzog & de Meuron）设计的全新音乐厅坐落于易北河边，三面环水，从城市的任何角落均清晰可见。建于由著名建筑师维尔纳·卡尔摩根（Werner Kallmorgen）于上世纪60年代打造的港口仓库A之上，这座全新设计的玻璃包围建筑如同波浪般在粗糙的石砖地基上拔地而起。两个建筑部分由公共广场相互分割。2017年1月11日与12日，这座风格独特的音乐厅将盛大开幕。

汉堡易北爱乐音乐厅建于欧洲最大的内城城市开发项目——全新港口新城——的西端，紧邻联合国教科文组织世界遗产仓库城和智利大楼所在的船运大楼区。对于所有汉堡民众与全球宾客来说，汉堡易北爱乐音乐厅是一座全新的社会与文化中心。除了壮观的建筑本身，三座音乐厅、将汉堡与港口景色一收眼底的37米高的公共广场、音乐教育区域、餐饮区域与豪华酒店共同令汉堡易北爱乐音乐厅成为了全方位享受之地。

源自20世纪60年代早期的石砖港口仓库A外观粗犷有力，为易北爱乐音乐厅的新建玻璃建筑提供了坚实的地基。汉堡建筑师维尔纳·卡尔摩根如果得知其设计的用于储存茶叶、烟草和可可的港口仓库成为了雄伟壮观的音乐厅的地基，一定会十分欣慰。毕竟，第二次世界大战刚一结束，他便协助重新修缮了多家剧院，令其重新散发昔日辉煌，其中包括阿尔托纳（Altona）剧院和位于阿爾斯特門（Alstertor）的塔利亚（Thalia）剧院。易北爱乐音乐厅的玻璃结构外墙由约1,100片经过不同冲压、弯曲以及印花的玻璃元素构成。根据角度的不同，这些玻璃元素可以反射易北河、天空以及城市的美丽风貌。由此，建筑外墙随着周围环境的变化和天气起伏不断展示出不同的画面。

略微弯曲的扶梯带领游客攀上建筑顶端。这段扶梯长80多米，游人恐怕只能在心中预计攀登之旅的终点了。穿越这条所谓的“管道”（Tube）的旅程便已经是一次难忘的旅程，其拱形墙壁嵌有无数玻璃亮片，耀眼无比。这条扶梯蜿蜒向上，一直通向第六层的大型全景窗口。当游客攀爬至此，一切顿时豁然开朗，海港与栈桥的风景一览无余。在经过另外两段更短的扶梯后，游客便可到达这座从前港口仓库的屋顶了。当踏上屋顶的那一刻，宽广的公共广场豁然展现在眼前，游人可以肆意令自己的目光凌驾于城市之上。广场高37米，是两个建筑部分的衔接

点。这一全新公共空间为瞭望港口和城市的独特景致提供了的绝佳地点。广场的室内外区域是音乐会来宾、酒店住客以及所有希望享受壮观美景之人的相聚之地。这里设有通向酒店大堂的通道、音乐厅商店以及外卖餐厅。来宾可以从广场前往全新爱乐音乐厅的前厅。这里同样为客人奉上无限景致，客人可以欣赏下方与上方的多个前厅层面，或向外眺望城市、易北河以及港口。

大音乐厅高50米，拥有约2,100个座位，是易北爱乐音乐厅的绝对核心。令观众环绕音乐家的基本空间设计理念在此获得了一致地转化。根据“葡萄园”架构设计理念，乐团位于音乐厅的中央，座席围绕舞台不断上升。座椅排列占据整个音乐厅，并与墙壁和天花板构成一个整体。所有观众距离舞台的距离均在30米之内。由此，尽管音乐厅面积庞大，但却可以令来宾以近距离体验音乐的魅力。大音乐厅的特色不仅在于建筑本身，同样体现在从四面八方汇聚一堂共享音乐的听众身上。

为了实现完美的音效体验，建筑师与世界著名声学大师丰田泰久倾力合作，为易北爱乐音乐厅开发出独一无二的墙壁与天花板结构——即所谓的“白皮肤”。1万块精确至毫米并经过单独铣削的石膏纤维板有针对性地将声音扩散至每个角落。设于大厅天花板的反射器还确保了声音在舞台上的最佳分配。如同吊灯一般的反射器同样是大厅的中央照明灯具，并包含重要的音乐厅技术元素。建筑师还与波恩历史悠久的管风琴制造商克莱斯（Klais）合作为汉堡易北爱乐音乐厅开发出一款独特的管风琴，其4,765个声管设于观众座席之中、两侧与后部。

位于易北爱乐音乐厅东侧的小音乐厅最多可容纳550位观众。其中，经过波浪状磨削的木质结构营造完美的声效，是举行室内乐音乐会的理想场所。小音乐厅同样可用于多个场合。在砖质地基上的第三座音乐厅——1号仓库音乐室——同样体现出易北爱乐音乐厅的应用多样性，其中可容纳约150位观众，拥有七个房间，是音乐教育区域的一部分。

作为汉堡的全新标志性建筑，易北爱乐音乐厅骄傲地竖立在城市和港口之间，令所有人在远处便不禁顶礼膜拜。这座音乐厅不仅重塑了城市的景观，更将塑造并引领汉堡的文化生活迈向未来。



体验易北爱乐音乐厅——汉堡全新地标式建筑成为一大旅游亮点

2017年1月11日与12日，汉堡的全新地标式建筑易北爱乐音乐厅将盛大开幕。坐落于易北河畔，三面环水，全新音乐厅成为了全世界来宾的全新向往之地。这座由瑞士赫尔佐格和德梅隆建筑事务所（Herzog & de Meuron）设计的风格独特的建筑包括三座音乐厅、高档餐厅、汉堡威斯汀酒店，以及公共广场，游客可于其上饱览城市的壮丽美景。无论是迷人的外观、壮美的全景还是无限的音乐体验——易北爱乐音乐厅已成为每一位汉堡游人的必到之地。

全新地标——城市全新剪影

风浪、船角、海鸥、港口起重机和海滨大道——这些一同构成汉堡全新地标的幻妙背景。作为城市和港口之间的衔接点，易北爱乐音乐厅以其壮观的建筑为汉堡的城市外观打下了深深的烙印。作为通往汉堡以及世界的大门，易北爱乐音乐厅迎送所有水上宾客。即使是那些乘坐飞机、火车或汽车来到汉堡的游客同样不会错过全新音乐厅，这座城市最高的建筑具有以5,800片板材装饰的白色屋顶，闪闪发光，从远处清晰可见。易北爱乐音乐厅的幕墙由约1,100块单独弯曲的玻璃元素构成，映照蓝天与周围景致，令建筑不论在任何天气与一天中的任何时刻都成为最令人兴奋的拍照背景。不论是在海港游览、栈桥、著名的鱼市场还是城市最古老的地标式建筑圣米迦勒——汉堡民众称其为米迦勒——教堂，游客可以从不同角度欣赏这座全新地标式建筑的最美一面。

对比鲜明——易北爱乐音乐厅与周围景观

易北爱乐音乐厅采用玻璃结构，建于原本的港口仓库A之上，由瑞士赫尔佐格和德梅隆建筑事务所设计的外形新颖现代，让人联想起优美的海浪，不仅展现出汉堡的海滨风韵以及悠久的航海历史，更代表着这座大都市中随处可见的鲜明对比。音乐厅附近同样如此：建于欧洲最大的内城城市开发项目港口新城的西端，紧邻联合国教科文组织世界遗产仓库城和智利大楼所在的船运大楼区，汉堡易北爱乐音乐厅可谓是城市历史与未来的交融之地。伴随港口新城的落成，在位于汉堡中心地带的原海港区域诞生了一座全新的城区，其中包括众多建筑风格独特的住宅与办公大楼，宽敞的麦哲伦和马可波罗平台是众人在水边休闲观景的最佳地点。多条水路贯穿历史悠久的仓库城，其中充满了美丽的红砖外墙、拱桥和风景如画的景致，并共同构成一幅与众不同的图画。在仓库城——全球最大的连片仓库建筑群——之中不仅有值得观赏的博物馆和

展览，还包括奇妙的休闲景点，首当其冲的要数最近被选为德国最受欢迎旅游景点的微缩景观世界。

公共广场——汉堡登高远望的最新热门地点

对于所有汉堡易北爱乐音乐厅的来宾来说，不可错过的核心聚会之地便是作为仓库与新建建筑之间衔接点的公共广场。不论是否聆听音乐会，访客均可在37米高的公共观景平台上饱览城市和海港的壮丽景色。登上平台的路径已经是一种体验：一条约80米长、略微弯曲的扶梯带领游客登上建筑顶层。室外环游整整围绕建筑一圈，游客可在其中从所有角度领略汉堡的魅力所在：散发港口风韵的易北河、喧嚣不停的市中心购物区、阿尔斯河及其迷人的休闲绿地、现代风格别墅和帆船，或繁华热闹的圣保利区与都市地带。

无限音乐体验——多种音乐流派齐聚一堂

易北爱乐音乐厅的核心为大音乐厅。如同葡萄园梯田一样，约2,100个座位围绕着中央舞台。所有观众距离舞台的距离均在30米之内。为了获得最佳音响效果，建筑师与国际著名声学大师丰田泰久合作开发了特殊的墙壁和天花板结构——“白色皮肤”。1万块精确至毫米并经过单独铣削的石膏纤维板有针对性地将声音扩散至每个角落。同样位于易北爱乐音乐厅建筑上部的小音乐厅则是室内乐、演唱和独奏音乐会，以及近距离体验爵士和世界音乐音乐会的理想场所。在这座从前的仓库建筑中还包括易北爱乐音乐厅的音乐教育区“Kaistudios”（仓库音乐室），这里同样是全新“易北爱乐音乐厅乐器世界”的所在地，儿童和成人可在不同乐器工作室中尝试来自世界各地的乐器。

仅在音乐厅开幕的首个半年便有超过300场音乐会将在此登场，易北爱乐音乐厅的音乐节目五花八门、对比鲜明。不论是管弦乐音乐会还是由世界知名乐团参加的管弦乐伴奏歌剧、钢琴、弦乐四重奏与演唱音乐会，还是世界音乐、电子乐和流行音乐均将在此齐齐上演。国际巨星和城市艺术家与合奏团体将为这座音乐厅带来风格各异的音乐律动。

汉堡这座城市的音乐氛围同样尤为多样，传统与现代风格在其中以令人兴奋的方式展开互动。著名作曲家如乔治·菲利普·泰勒曼（Georg Philipp Telemann）、卡尔·菲利普·埃马努埃尔·巴赫（Carl Philipp Emanuel Bach）、约翰内斯·勃拉姆斯（Johannes Brahms）、古斯塔夫·马勒（Gustav Mahler）以及捷尔吉·利盖蒂（György Ligeti）或出生在汉堡，或在此居住并进行创作。谱写历史的披头士乐队便是在汉堡绳索街（Reeperbahn）的众多俱乐部中开始了自己的音乐生涯。同样在这些俱乐部以及众多新潮俱乐部中，年轻新人乐团登台演出。尤其值得一提的要数每年九月末举行的绳索街音乐节，这是全欧洲最大的俱乐部音乐节。此外，通过全德国独树一帜的俱乐部集群、众多音乐节、音乐剧、国家歌剧院以及莱斯音乐厅，汉堡同样为音乐迷打造高水准的多样化音乐享受，这如今同样将在易北爱乐音乐厅中成为众人瞩目的焦点。

做客易北爱乐音乐厅——酒店及餐饮

汉堡威斯汀酒店位于易北爱乐音乐厅东侧，住客可于其中观赏易北河、仓库城、港口新城的壮观景色。酒店拥有超过244间客房和套房、占地面积达1,300平方米的水疗中心和健身中心、酒店自主餐厅以及具有七间会议室的现代化会议区。在建筑西端，“汉堡易北爱乐音乐厅 Störtebeker餐厅”以其对于北部生活格调的现代化诠释在两个截然不同的餐饮区域中为来宾奉上美食享受。餐饮服务从广场小零食，到精酿啤酒品尝活动，再到音乐会之前的三道菜晚宴一应俱全。

游客信息：

音乐会门票

欲了解更多信息，请登陆 www.elbphilharmonie.de/en

2016/17演出季的大多数音乐会门票已经售罄。您可于 www.elbphilharmonie.de/en/tickets-available 查看当前尚未售罄的活动门票的列表。

易北爱乐音乐厅新闻通讯向您通告所有最新门票预售起始日期。注册链接：

www.elbphilharmonie.de/en/newsletter

参观公共广场

- 开放时间：每日9:00至24:00（最后入场时间：23:30）
- 您可于位于Kaiserkai（凯瑟凯）62号的易北爱乐音乐厅游客中心以及易北爱乐音乐厅入口处的广场自动售票机获取**免费门票**，先到先得，赠完即止
- 您可提前超过一天在线或在易北爱乐音乐厅游客中心进行**提前预订**，每张门票将收取2欧元的预订费。最多可同时购买六张广场门票。
- **旅行团**可于2017年5月1日起参观易北爱乐音乐厅公共广场。问询请发送至 plaza@elbphilharmonie.de，我们将根据您邮件的送抵时间进行回复（先到先得）。

欲了解更多信息，请登陆 www.elbphilharmonie.de/en/plaza

音乐厅导游参观

个人

- 从2017年2月起每日酌情提供德语导游参观
- 周末提供英语导游

独立团体

- 从2017年2月起每日酌情提供
- 适合30人以下团队
- 提供多语种解说

欲了解更多信息并进行购票，请登陆 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

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Elbphilharmonie Hamburg

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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.

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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 19th 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.

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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 21st 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.

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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

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PROJECT KEY DATA

Project Number	230
Project Name	Elbphilharmonie Hamburg
Location	Platz der Deutschen Einheit 1-5, Hamburg, Germany
Project Phases	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
Milestones	Ground Breaking / Foundation Stone 02/04/2007 Topping-off 28/05/2010 Construction Start 03/2007 Start Realigned Project 09/04/2013
Client	Freie und Hansestadt Hamburg, Germany
Client Representative	Elbphilharmonie Hamburg Bau GmbH & Co. KG represented by ReGe Hamburg Projekt-Realisierungsgesellschaft mbH, Hamburg, Germany

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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,

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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

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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
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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

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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

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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

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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

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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

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BUILDING DATA

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

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 m² / 61'839 sqft
 Public area: approx. 3100 m² / 33'368 sqft

Glass Facade

Surfaces: Total glass facade surface: approx. 20'500 m² / 220'660sqft
 External element glass facade surface: approx. 16'000 m² / 172'223 sqft
 Facade Plaza: approx. 2'400 m² / 25'833 sqft
 Facade wind protection screens: approx. 285 m² / 3'068 sqft
 Facade roof terrace: approx. 80 m² / 861 sqft
 Facade void residential: approx. 450 m² / 4'844 sqft

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Facade void hotel: approx. 1`250 m² / 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 m² / 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

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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 m² / 27`879 sqft

Volume: approx. 23`000 m³ / 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 m² / 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 m² / 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 m² / 1`851 sqft

Number of spring elements: 56

Kaistudio:

approx. 150 seats

Floor area: approx. 174 m² / 1`886 sqft

Musical Education

"Elbphilharmonie Instrumentenwelt" - Music Education for children

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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 m² / 290'625 sqft

approx. 244 rooms

Wellness area

Restaurant

Conference rooms

Apartments (Interiors designed by others)

Gross floor area: approx. 12'801 m² / 129'166 sqft

45 units (each 120-380 m² / 1'292-4'090 sqft)

Restaurants (Interiors designed by others)

Restaurant and Bar "Störtebeker" on the 5th floor

Deli Cafe "Störtebeker" on the 8th floor

"Störtebeker" Shop and Beer Tasting Room on the 6th floor

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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 m² (5 sqft)
Weight per panel, varying: 30 - 125 kg / m² (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/m²

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

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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.

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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



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Further information on the Elbphilharmonie Hamburg

Information and tickets:

www.elbphilharmonie.de/en

Social media:

www.facebook.com/elbphilharmonie.hamburg

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www.elbphilharmonie.de/en/press

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