

# Elbphilharmonie Hamburg



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



Hamburg





## Greeting

The imposing silhouette of the Elbphilharmonie is already part of the profile of our city, making it abundantly clear that Hamburg is creating much more than one of the best concert halls in the world. The Elbphilharmonie sends a clear signal from the point of view of both architecture and city planning: It connects the harbour with the city's inhabitants. At the western tip of the Hafencity, at one of Hamburg's most maritime locations, the building accentuates the red brick architecture of the old Kaispeicher A by setting upon it a glass façade which is renowned and applauded worldwide. The Elbphilharmonie is a building that unites, showing a correlation between older and newer architecture.

The Elbphilharmonie will be an open house for all the citizens of Hamburg and all the guests of the city. Its Plaza will be a place of encounters, accessible to everyone, whether visiting a concert or not. Classical, jazz, world and pop music will all be performed in the concert halls, providing top-class concerts for every taste.

When we describe the Elbphilharmonie as a house for all citizens of Hamburg, we also mean children and young people. They too are invited to experience the Elbphilharmonie. Our wish is to introduce them to classical music here so that they can get to know the fascination of experiencing live music. My wish is that every child in Hamburg should visit a concert in the Elbphilharmonie at least once during his or her school years.

One cannot refer to the Elbphilharmonie without mentioning the construction history of the hall, which was at times less than professional. The mistakes of the past and the tremendous increases in cost have understandably upset many Hamburg citizens. The present contract partners have now corrected these past mistakes. We provide the assurance that the construction and operating costs of the Elbphilharmonie will not be borne at the expense of other cultural institutions.

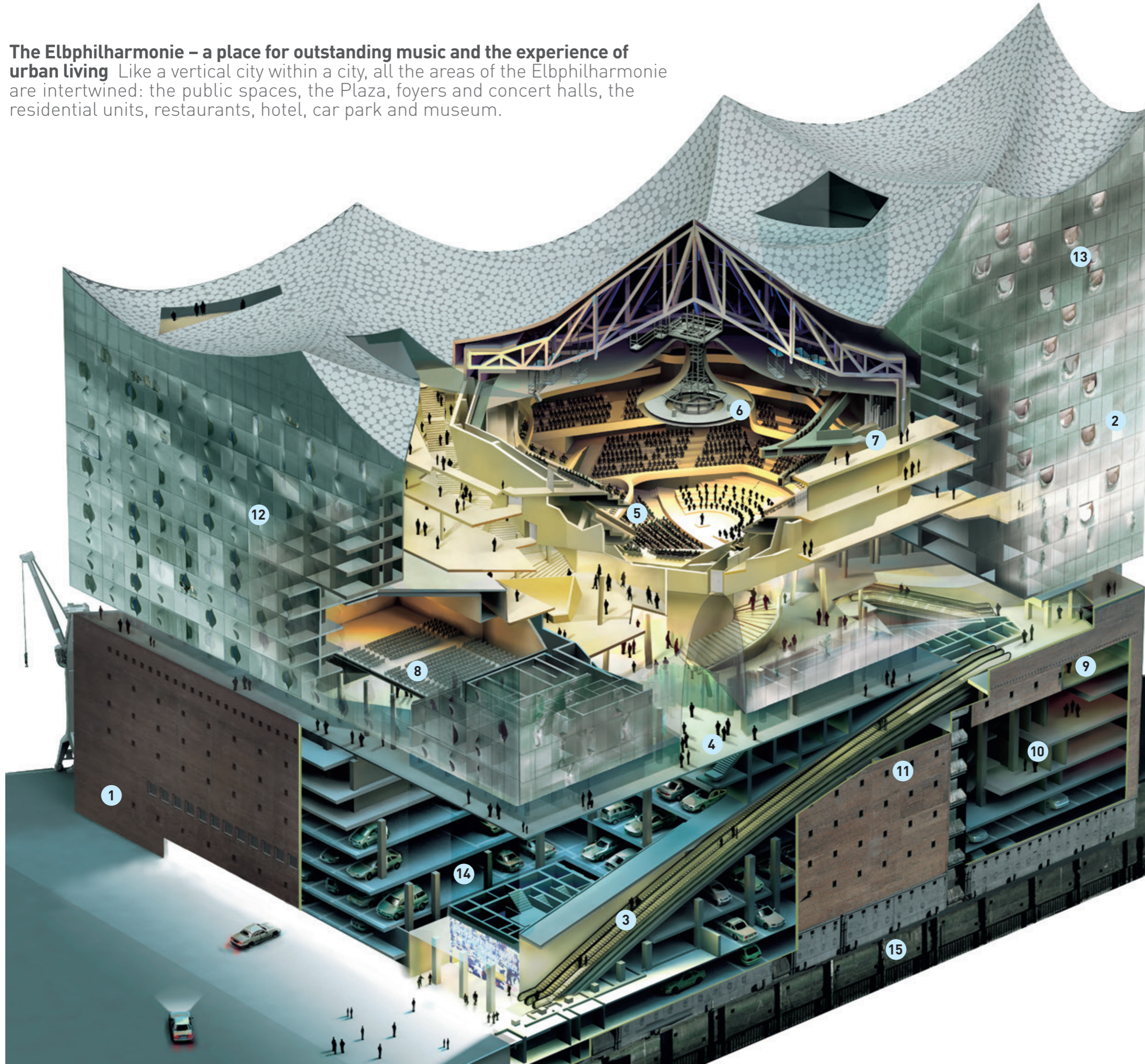
The Elbphilharmonie is a fascinating project. Unforgettable musical experiences, an exciting, ambitious architecture and the unique location at the harbour, the very heart of the city, are all combined into an artistic synthesis of space – a complete work of art. The Elbphilharmonie, as a place of culture and as a house for all Hamburg's citizens and their guests, will change the image of our city in the world. And when it is completed, it will inspire the people of Hamburg.

Olaf Scholz

First Mayor of the Free and Hanseatic City of Hamburg



**The Elbphilharmonie – a place for outstanding music and the experience of urban living** Like a vertical city within a city, all the areas of the Elbphilharmonie are intertwined: the public spaces, the Plaza, foyers and concert halls, the residential units, restaurants, hotel, car park and museum.



**1 Kaispeicher** The old Kaispeicher A with its red brick façade is the foundation that the Elbphilharmonie is built upon. At the start of the construction process, the old warehouse for cocoa, tea and tobacco was gutted completely.

**2 The Façade** The glass façade consists of 1,100 individual window panels, intricately curved and with a pattern of individually printed grey chrome points. The entire surface of the façade is equal in area to two football fields.

**3 The Tube** At the end of the gently arched 82 metre escalator a panorama window awaits the visitor, offering a view of the harbour. Another 20 metre escalator goes up to the Plaza.

**4 The Plaza** The central platform, at a height of 37 metres, is an open space, accessible to the public. The outside promenade, circling the whole building, offers spectacular views of the harbour and the city skyline. The Plaza covers an area of 4,000 square metres and is about as large as Hamburg's Town Hall Square.

**5 The Grand Hall** The heart of the Elbphilharmonie is the Grand Hall. With a seating capacity of 2,100, the concert hall is structured like a vineyard, with a stage at the centre, surrounded by terrace-like balconies for the audience.

**6 The Sound Reflector** A large sound reflector is suspended from the centre of the vaulted ceiling and guarantees excellent acoustics. The sound is evenly distributed around the concert hall by the reflector.

**7 The Organ** The four-manual organ, with 65 stops and additional stops located within the sound reflector on the ceiling, completes the Grand Hall.

**8 The Recital Hall** On the east side of the building, a Recital Hall with a flexible stage and variable seating offers places for up to 550 people.

**9 The Kaistudio** Located within the fundament of the building, the Kaistudio has 170 seats and is ideal for contemporary and experimental music, concerts for children, and choir or orchestra rehearsals.

**10 Das Klingende Museum (Interactive Instrument Museum)** The interactive museum, at present in the Laeiszhalle, finds a new home in the lower red brick part of the building. Children and young people have the opportunity to learn about the musical instruments and try them out themselves.

**11 Backstage** Additional rooms and backstage areas for the artists are located in the lower part of the building.

**12 Hotel** Located on the east side of the building is a 14-storey hotel with 250 guest rooms and a spa and conference centre.

**13 Residential Apartments** 45 spacious apartments with glass fronts and balconies offer spectacular views of the river Elbe, the harbour and the city.

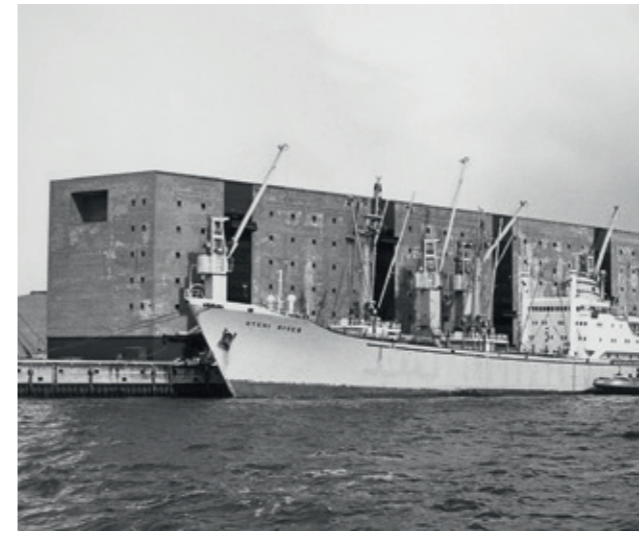
**14 Car Park** Through the entrance on the east side of the building, a spiral ramp leads up to the seven-storey car park in the lower part of the building. The garage can accommodate more than 500 vehicles.

**15 Supporting Pillars** The Kaispeicher A warehouse was originally constructed on 1,111 steel-reinforced concrete piles. To carry the weight of the Elbphilharmonie, approx. 200,000 tonnes, an additional 650 piles were driven 15 metres into the silt riverbed of the Elbe.



#### Between yesterday and tomorrow

The Kaiserspeicher once stood on this special place right at the centre of the Hamburg Harbour. Built in 1875, it was the largest warehouse in Hamburg at that time and its tall neo-gothic bell tower greeted ships from all over the world. Although the Kaiserspeicher was destroyed in the Second World War, a new warehouse was erected upon the old site. Designed by Werner Kallmorgen, the modern style of the Kaispeicher A represented post-war functionality and sobriety: a simply designed warehouse in which to store tobacco, tea and cocoa. Today its red brick façade has become the massive foundation for the daring glass construction of the Elbphilharmonie.



# The building

## The Elbphilharmonie is created – from vision to reality

The wind and waves, the toots of the ships' horns and the buzzing of the elevated trains, construction site noises and the squawking of the seagulls – these create the soundscape of the harbour between quays, piers and the Speicherstadt. Directly on the banks of the Elbe, on the most westerly side of the Hafencity, Hamburg is building the Elbphilharmonie – in every way a monument to music and the urban experience.

The Elbphilharmonie is still a huge construction site, but it already attracts tourists and visitors. Tours of the construction site are booked out months in advance; tickets for these visits are as much in demand as those for a famous pop group or orchestral concert. And it is no wonder, given the building's spectacular appearance.

Approaching the building from the Elbe and the Landungsbrücken, one can observe the bold architecture of the Elbphilharmonie: above the massive brick body of the old Kaispeicher A warehouse, the glass structure rises to a height of 110 metres. With its wave-like rooftop, it looks like a gigantic crystal floating over its foundation. In the sparkling glass façade, comprised of over a thousand window panels, one can see a reflection of the changing colours of the sky and the harbour lights.



#### The removal of the old warehouse core

At the beginning of construction, the Kaispeicher A warehouse was gutted completely; only the outside brick façade remained. An additional 650 steel-reinforced concrete piles were added to the foundation's 1,111 to support the further weight of the 200,000 tonne Elbphilharmonie. This foundation houses the Elbphilharmonie entrance area including the escalator. The car park as well as the backstage rooms and the Kaistudio are also located in the foundation.





**The façade**

The iridescent glass façade of the Elbphilharmonie, which consists of approximately 1,100 window panels, is truly unique. Many of the panels are intricately curved and printed with a pattern of reflecting points. Their reflection protects the building from overheating on sunny days. Simultaneously, the reflecting patterns create special mirror effects. Each panel weighs around 1.2 tonnes and has been tested to withstand hurricane winds. The windows of the recessed balconies in the apartments and concert foyers are particularly striking: their large upward curves resemble gigantic tuning forks. The entire façade surface is equivalent to approximately 16,000 square metres or the area of two football fields.



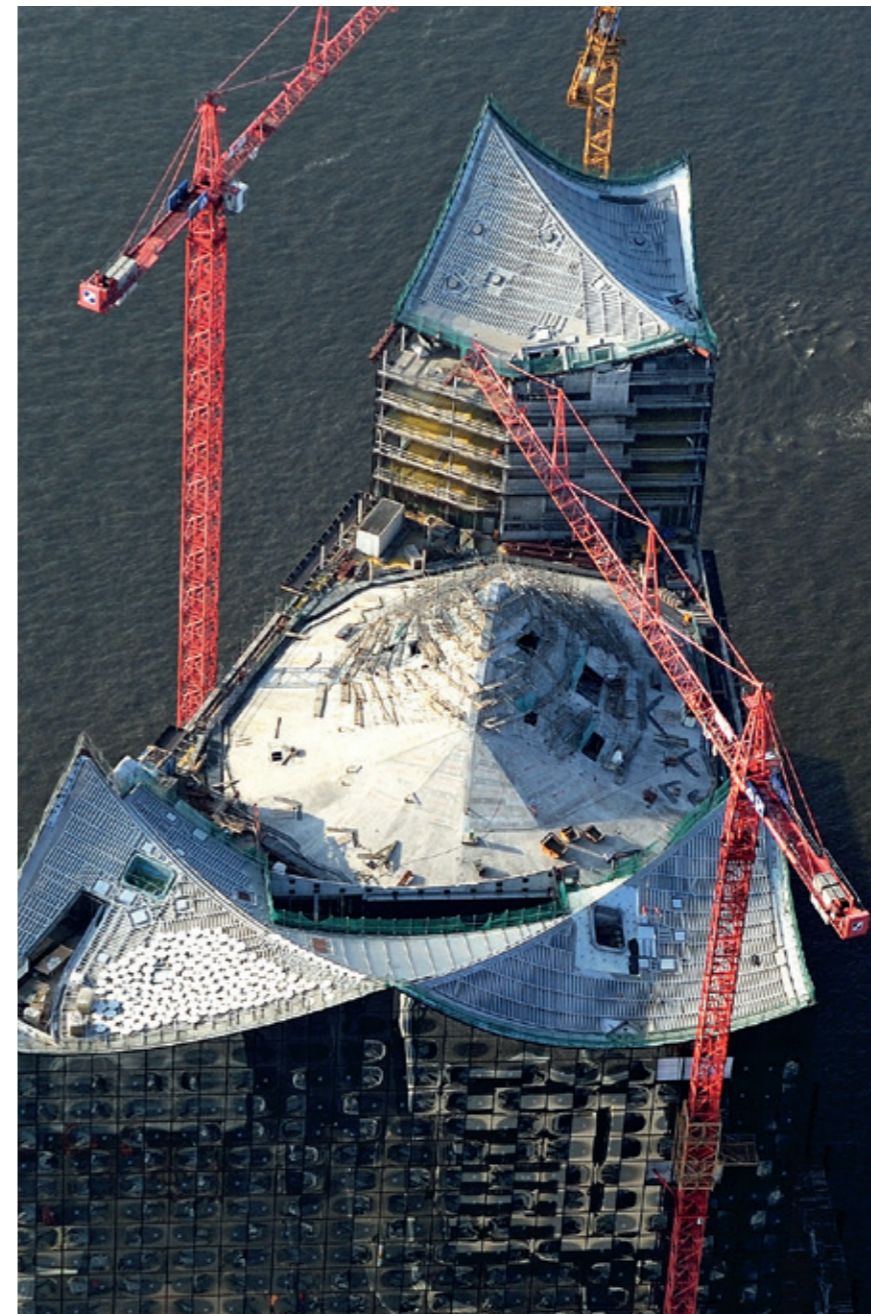
**The harbour's history written in red bricks**

The Kaispeicher A was erected in 1966. Werner Kallmorgen, a Hamburg architect, designed a functional and sober building reflecting post-war modernity. For decades, the warehouse stored cocoa, tea and tobacco. However, with the advent of container ships in the 1990s, the building lost its importance and stood unused. There were various attempts to revive the area, a place where the harbour, Elbe and city all come together. Artists and creative people were the first to discover this industrial wasteland as a fertile place for art and culture. The former warehouse became a fashionable place for exhibitions, club events and classical concerts.

**From harbour wasteland to cultural warehouse**

The first plans for the Hafencity envisioned the construction of a Media City Port, a building dedicated to the media industry. When the boom of the new media turned into a bust, the project was quickly discarded. However, the project developer Alexander Gérard favoured the idea of developing the Kaispeicher into a place for culture. Together with his friends from university, the renowned Swiss architects Jacques Herzog and Pierre de Meuron, he presented a draft of the project »Philharmonie Hamburg« in June 2003. It was a spectacular idea that not only enthused city planners and the cultural community, but also the whole city.

In May 2004, the ReGe Hamburg, a management company which implements city planning projects, became the principal contractor for the Elbphilharmonie. The construction contract was awarded to the private partner Adamanta, a consortium consisting of Hochtief Construction AG and



**Car park**

A spiral ramp entrance runs all the way up to the fifth storey. The car park has space for more than 500 vehicles.

**The roof construction of the Grand Hall**

The sweeping lines and peaks of the roof structure cover the intricate steel framework that carries the main concert hall of the Elbphilharmonie without pillars. A star-shaped web of steel girders is formed into framework elements. Each of these 11 framework elements measures up to 25 metres in length and 40 tonnes in weight. Eight concave surfaces comprise the 7,000-square metre roof construction. These swooping bowl-like surfaces give the building its elegant form.

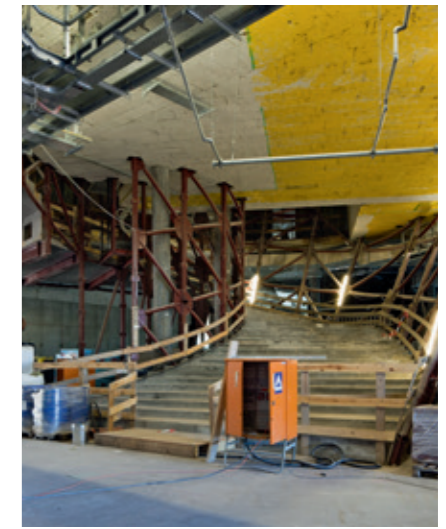
CommerzLeasing und Immobilien AG. After a unanimous decision in the Hamburg Parliament, the cornerstone for the Elbphilharmonie was laid on 2 April 2007.

**A foundation for 200,000 tonnes of culture**

It was clear at the beginning of construction that the design would present some technological and engineering challenges. The building had to be completely gutted in such a way that the brick façade remained intact. The existing thousand steel-reinforced concrete piles of the old foundation were not sufficient to bear the 200,000 tonnes of the Elbphilharmonie. An additional 650 piles were driven 15 metres into the silt riverbed of the Elbe. Two-thirds of the former warehouse is used for the car park, which spans seven storeys. The entrance to the car park is located on the east side of the building and the spiral ramp winds all the way up to the fifth floor. There is room for around 500 vehicles.

The interior part of the foundation contains the third concert hall, the Kaistudio, where contemporary and experimental music is to be performed. The Kaistudio has a seating capacity of 170, and is also suitable for choir and orchestra rehearsals. The »Klingendes Museum Hamburg« (Interactive Instrument Museum) will find its new home here, and extra storage and rehearsal rooms are situated here.





**Entrances and views: Tube and Plaza**

The access ways and entrances to the Elbphilharmonie are impressive. The building has its own dock to receive guests who arrive by boat. Construction workers already use lifts to reach the upper storeys. The building has a total of 29 lifts for access as well as the very special »Tube« escalator: This 82 metre long curved tunnel-like escalator extends from the east side of the building to the west side and ends on the sixth storey at a gigantic panorama window which showcases the harbour and the Landungsbrücken. From there the visitors reach the Plaza (at a height of 37 metres) by taking a second 20-metre long escalator.

The 4,000 square metre wide viewing platform is the area between the former Kaispeicher and the new glass building. It is already a popular attraction for visitors, who are thrilled by the 360° panoramic views of the harbour, Elbe and city. In the future this public space will become a meeting point for visitors and concert goers, Hamburg citizens and tourists. The Plaza has an exterior ring around the building and an inner area, protected by glass walls, which contains the foyers, hotel lobby and café.

**The centre: foyers and concert halls**

The interior of the Plaza opens up into the spacious foyer. Its slanting concrete pillars, large domed ceiling and curved and sculptured staircase are a challenge for any structural engineer. The few pillar elements and ceiling bear the weight of the large concert hall above.

Upon completion the lights from the foyers and staircase will shimmer behind a glass wall and beckon concert goers into the Grand Hall - the heart of the Elbphilharmonie. This will be one of the best concert halls in the world, with excellent acoustics and unique spatial perspectives which are already imaginable even in an unfinished state. The seats are steeply arranged in terrace-like balconies around the orchestral stage in the centre of the hall, like the sloping hillside of a vineyard.

**Access for everyone**

The enormous Plaza extends across almost the entire area of the Elbphilharmonie. This is a public place to experience urban living. Concert goers, hotel guests and the general public all have access here to enjoy the architecture. Visitors go on from here to restaurant areas, the hotel and the concert halls. High arches on both sides of the Plaza open up to reveal magnificent views to the north and south.



**Floating stairs and bold curves**

The architects Herzog & de Meuron conceived new, dramatic ideas for the access ways and entrances of the Elbphilharmonie. From the entrance on the east side of the building, visitors reach the Plaza via an 82 metre long escalator that stretches right across the building. This »Tube« is slightly curved, so that the end of the escalator is not visible from the beginning. This creates the feeling of diving into an atmospheric tunnel. Paillettes reflect and bend the light, setting the tone for the special curved staircase of the building. A spectacular cantilever curved staircase leads up from the Plaza to the concert halls.





**Shoe box and tuning fork**

The Recital Hall with a flexible usage of space can be used for chamber music concerts as well as conferences. The shape of the recessed balconies is reminiscent of a tuning fork.

The Recital Hall, located on the east side of the building also aims for perfection. Guests reach the hall from the Plaza via a curved staircase. The auditorium is designed in the classic shoebox style, with flexible staging possibilities and seating for up to 550 guests. This will be an ideal place for chamber music as well as other musical genres. The third hall, the Kaistudio, is conceived as a venue for choir and orchestra rehearsals as well as experimental and contemporary music performances.

The Grand Hall has seating for 2,100 guests. The entire auditorium, including balconies and open spaces, is covered with a »white skin« of 10,000 plaster fibreboards. Using computer calculations, each of these fibreboards has been cut for optimum acoustic resonance. To protect the integrity of the sound within the 12,500 tonne auditorium, the hall is completely separated from the rest of the building. Around the body of the hall are two enclosing shells and the resulting space between them hinders the transmission of sound waves. For stabilisation, 362 enormous steel springs connect the two shells together. The roof of the hall acts as a large reflector that contributes to the first-class acoustics in the auditorium. Classical and contemporary music with large orchestras and soloists will mainly be heard here but there will also be pop, jazz and world music performances.

**Urban living: Hotel, apartments, rooftop terrace**

The Elbphilharmonie is complemented by the integration of a 250-room hotel with conference rooms and a spa on the east side of the building. The hotel lobby entrance is on the Plaza. Generous sized windows give the hotel guests wonderful views of the bridges across the Elbe, over the Hafencity and the Speicherstadt and on to the massive Köhlbrand Bridge and large container terminals on the horizon.

The west side of the building houses 45 residential flats. The spacious flats have balconies and stunning views of the harbour and the Elbe. Concert goers can also enjoy this maritime atmosphere outdoors – on the outer ring of the Plaza or at a height of 75 metres on the rooftop terrace built from one of the foyers onto the undulating roof.

The Elbphilharmonie is the most prominent landmark at the centre of the Hafencity, Europe's largest urban development project. It not only gives this new quarter in the heart of Hamburg a stunning architectural centrepiece, but also brings radiance to the whole city. The Elbphilharmonie will change Hamburg's profile to that of a music metropolis. It will be a place to experience urban living and excellent music within a location of spectacular architecture, whether as a concert goer or hotel guest, resident or harbour tourist. The Elbphilharmonie is the new sound of the Hamburg harbour.



**Tours of the construction site and Elbphilharmonie Pavilion**

On the public guided tours of the construction site, guests and visitors are informed about the development of the building project. Under competent guidance the participants explore the accessible areas of the building site – from the spectacular 82 metre long escalator up to the Plaza and foyer and on to the Grand Hall. The popular construction site tours start at the Elbphilharmonie Pavilion at the Magellan Terraces in the Hafencity, where the 1:10 acoustic model of the Grand Hall is on display. This model was used by Yasuhisa Toyota in his work to perfect the sound of the auditorium. The Elbphilharmonie Pavilion is also home to an exhibition about the emerging concert hall, the musical history of Hamburg and the Elbphilharmonie's own concert programme with all its main artistic protagonists. The pavilion's upper storey has glass on all sides and is thus a unique location for meetings, lectures and receptions.

**Elbphilharmonie Pavilion**

The Elbphilharmonie Pavilion presents detailed information about the new concert hall and is situated at the Magellan Terraces, within sight of the Elbphilharmonie. Funnel-shaped sound horns, placed around the building, provide samples of concerts and orchestra rehearsals. Inside detailed information about the architecture of the Elbphilharmonie and the musical history of Hamburg is presented. The 1:10 model of the Grand Hall can be viewed on the first floor.

Opening hours of the Elbphilharmonie Pavilion:  
 April to Oct: Tues to Sun 10:00 – 17:00 h  
 Nov to March: Thurs to Sun 10:00 – 17:00 h  
 Closed: 24 – 26 Dec, 31 Dec – 1 Jan



**In demand – construction site tours**

Public tours of the Elbphilharmonie construction site are available every Sunday between 11:00 and 16:00h. The tours start at the Elbphilharmonie Pavilion at the Magellan Terraces and last about 90 minutes. Tickets are only sold in advance. Ticket sales start on the first working day of the month, two months in advance. Tickets cost 8 Euros (reduced price 5 Euros) and are available by telephone (+49 40 357666 66), in the Elbphilharmonie Kulturcafé at the Mönckebergbrunnen or online ([www.elbphilharmonie.de/elbphilharmonie-fuehrungen.en](http://www.elbphilharmonie.de/elbphilharmonie-fuehrungen.en)). Tours for private groups at weekends and project presentations of the Elbphilharmonie with a tour of the Hafencity (without a visit to the construction site, also available weekdays) can be booked at [pavillon@elbphilharmonie.de](mailto:pavillon@elbphilharmonie.de) or by telephone (+49 40 357 666 80).





# The heart

## Live music in close proximity – The Grand Hall of the Elbphilharmonie

A hush goes through the room: The conductor raises his baton, everyone is concentrated – whether seated in the orchestra, the stalls or in the balconies. The first note is heard. Here in the Grand Hall, both artists and audience have the chance to experience music in an exceptional new way. This hall will be one of the best concert halls in the world thanks to its spectacular architecture and unique acoustics.

Both hearing and seeing music will be the experience special to the Grand Hall, the heart of the Elbphilharmonie. This area impresses everyone with its unique architecture and acoustics. The stage for the performers and orchestra is in the middle of the auditorium. With a seating capacity of 2,100, the audience, whether seated in the stalls or in the ascending terrace-like balconies, has a perfect place to hear and see. The architects chose the »vineyard« concept specifically instead of the traditional rectangular »shoebox« shaped concert hall, bringing artists and audience face to face.

### Music becomes a total experience

The audience sitting in the stalls will almost feel like part of the action, others will be able to look directly at the conductor and observe his or her dialogue with the orchestra. The intimacy of the hall is increased by the steep rise of the balconies. The height from orchestra pit to ceiling is 30 metres, the width from

one side of the hall to the other is only 40 metres. This brings the audience and musicians close to one another. This intimacy is reminiscent of a mixture between La Scala in Milan and the Philharmonie in Berlin.

### Intimate acoustics for 2,100 guests

»Direct« is the best way to describe the acoustics in the hall, and every member of the audience gets to experience this intimacy. The responsibility of achieving this fell to the Japanese sound expert, Yasuhisa Toyota and his company, Nagata Acoustics. Toyota was already responsible for the planning of the Suntory Hall in Tokyo, the Musiikkitalo in Helsinki and the Walt Disney Concert Hall in Los Angeles, all renowned worldwide for their unique acoustics. Toyota developed the spatial design of the hall in close planning with the architects Herzog & de Meuron. Employing acoustic measurement techniques and computer simulation, he optimised the sound to perfection.



### Sound waves in perfect balance – for an optimal sound experience

A 1:10 scale model of the concert hall was made, and using small felt puppets and highly sensitive microphones, Toyota simulated the acoustic quality of the room and refined it. The dispersion and reflection time of sound waves is decisive for the quality of the acoustics. Exactly 2.2 seconds of resonance is the perfect balance, the point of optimum acoustic. The data collected from the simulation was used for shaping the interior surfaces. Around 10,000 gypsum fibre panels were individually cut according to computer calculations and placed together to form the »white skin«. The fine acoustics are rounded off with a large sound reflector. Suspended from the centre of the domed ceiling, 15 metres above the stage, it disseminates the sound throughout the hall. The model of the Grand Hall is on display at the Elbphilharmonie Pavilion at the Magellan Terraces and gives a good spatial impression of the concert hall.

### Fine tuning for the organ and orchestra

The brilliant acoustics of the hall present a challenge to the orchestra and musicians who have to adapt to the specific resonance and characteristics of the new hall. In this way both musicians and audience get to enjoy the unique sound of the hall. The four-manual organ with 65 stops and additional stops on the ceiling reflector, completes the Grand Hall. The organ is tailored to the exceptional attributes of the hall, built by Johannes Klais Orgelbau in Bonn, a workshop rich in tradition.

### Halls for every type of music

The Grand Hall lends itself particularly well to classical concerts with large orchestras as well as unplugged jazz and pop performances. There are two other concert halls in the Elbphilharmonie. The Recital Hall, with seating for 550 guests, is built in the classic shoebox architectural form and is planned for chamber music and smaller concerts. Thanks to its flexible configuration options in both seating and staging, the hall is suitable for balls, receptions and conferences. The Kaistudio in the foundation, with seating for 170 guests, is the perfect venue for contemporary and experimental music and children's concerts as well as choir and orchestra rehearsals. In total, all three halls provide a platform for a full spectrum of music performance: classical works from baroque to modern, new music with experimental formats or jazz, world and pop music. The Elbphilharmonie provides unique acoustic spaces for musical enjoyment at the highest level.



### Sound expert Yasuhisa Toyota

The Japanese sound expert is considered to be one of the best in his field. Using a model of the main hall, he simulated the precise acoustics of the auditorium. This model is on display at the Elbphilharmonie Pavilion at the Magellan Terraces. Looking at the model, one can get a good spatial impression of the concert hall.







Pierre de Meuron (right) and Jacques Herzog (left) at the Grand Hall construction site. Between them, Ascan Mergenthaler, senior partner in charge of the project.



## Ten questions for Pierre de Meuron

**What is unique about the planning involved in a concert house that is simultaneously a hotel and an apartment building?**

The Elbphilharmonie Hamburg is even more than that: it's a conglomerate of music halls, restaurants, bars, apartments and a hotel. It is, so to speak, a vertical city within a city, in which different urban functions come together. It's a focal point for social and cultural life in Hamburg. Of course all of this has influenced the planning. So the uniqueness lies in the complexity of the project, which caters for these many different users and their varying interests.

**What role has the location of the Elbphilharmonie Hamburg played in its development?**

The harbour of Hamburg is one of the city's most vital organs. The Elbphilharmonie can help this organ to become the very soul of the city. The new concert house stands on what was once the location of the historic Kaiserspeicher – a proud construction in the neo-Gothic style. The Kaiserspeicher, with its characteristic tower, represented the gateway to the world and was a magnet for ships. The Elbphilharmonie will be a magnet too – for ships, but also for people. It will be a part of the harbour, and will furthermore bring the life of the city into the harbour.

**What has architecture got to do with music?**

As far as the Elbphilharmonie is concerned the connection is obvious. Until now we have rarely experienced this degree to which a building's purpose – in this case music, with its high acoustic demands – defines the space within it. But at the end of the day the space won't be primarily defined by the acoustics, but by the 2,100 audience members and musicians who will convene there. The towering gesture of the great hall with its vertically-arranged seating has determined the entire architectural structure. And it follows that the building's silhouette reflects this.

**If the Elbphilharmonie were a piece of music, how would it sound?**

That's hard to say. I hope it would be a piece of music that would speak to and inspire many people in many different ways. A piece that would endure for all times.

**How will you feel if visitors decide to attend concerts in the future chiefly because of the spectacular architecture?**

For every building we develop, its function is our starting point. A museum exists for the purpose of art. A concert house is for music. In the case of the Elbphilharmonie we're actually talking about a whole host of functions. Primarily, the Elbphilharmonie is a music venue, but it's also a place that many people will visit in order to enjoy views over the city. It is a feat of urban development. If the architecture can furthermore attract visitors, inspire them to attend a concert and contribute to a rise in enjoyment of art, then of course that's fantastic.

**So would people be less interested in art and culture if it were not for the exciting architecture? What is the role of architecture?**

Ideally, architecture is itself a part of art and culture. That means, it can enhance people's enjoyment of art. The minimum goal of the architect should be not to impinge upon this enjoyment of art any more than is necessary. To give an analogy, architecture is related to culture in the way that a wine glass is related to wine. We architects can manufacture the glass, but not the wine. If the wine is bad, the best glass in the world will not make it taste any better. But if the wine is good, a good glass can enhance the enjoyment of the wine.

**Jacques Herzog once said: »A city's architecture is always a bit like a constructed, psychological version of its people« (Süddeutsche Zeitung 2002). What does the Hamburg cityscape say about the Hamburg psyche?**

Until now the cityscape was incomplete: people were aware of a gap. The citizens of Hamburg are looking for a new interface between the city and the harbour, which will define the city culturally. The Elbphilharmonie offers just that. Because with regards to the Elbphilharmonie it is psychologically interesting that the project began as an idea that was carried up from the people; it was not imposed upon them from above. Sometimes it's easy to lose sight of that when reading criticism in the press. But the first virtual pictures impressed people to such an extent that the public and the media exerted enormous pressure on politicians and investors to realise this project.

**What will change in Hamburg when the Elbphilharmonie is opened?**

The whole area will become more open. Every Hamburg citizen was familiar with the Kaispeicher, the very tip of the Kaiserhoef, but only people who worked at the harbour had access to the area. The Elbphilharmonie, with its freely accessible Plaza 37 metres above the water level, will now offer everyone the chance to enjoy views over the entire city. Not just over the city centre in the north, but also the harbour in the south, which covers roughly the same geographical area. The Elbphilharmonie is located at the epicentre of the whole city; that's a very important aspect. It has a similar effect to acupuncture, the traditional Chinese form of medicine which involves stimulating particular parts of the body with needles in order to trigger the body's energies from those points.

**Your architecture business has clients all over the world. How is the Elbphilharmonie project perceived abroad – including outside Europe?**

It evokes great interest, particularly amongst people who are involved in architecture and town planning. The Elbphilharmonie is one of our most high profile and spectacular projects. I'm not aware of any other city in the world that is carrying out a project of this magnitude: a project that will so thoroughly redefine the city. And of course people abroad realise that, too.

**Your favourite music?**

I listen to a lot of music: jazz, classical music, but also popular contemporary music. I've recently come across overtone music and through that I've discovered music from Switzerland, Mongolia and Australia. So as you see, just as with my work as an architect, I don't have a set style.





#### The skyline of the city

The Elbphilharmonie is changing the image of Hamburg: Between the harbour and the city centre, the Elbphilharmonie adds to the silhouette of Hamburg's harbour cranes, historical warehouses, traditional office buildings and church steeples. The shimmering glass structure, reminiscent of a gigantic wave, seems to float over the massive archaic red bricks of the former Kaispeicher. With its gracefully curving lines and sharply edged roof, the Elbphilharmonie reshapes the skyline of this waterside metropolis.



The **white skin** consists of a total of 10,000 plasterboards, made out of recycled paper and natural gypsum and milled with millimetre precision. This provides an optimal acoustic in the Grand Hall.

# The white skin

## The creation of a made-to-measure acoustic wall covering

The »Weiße Haut«, white skin, in the Grand Hall is one of the most complex developments and technical challenges for the construction of the Elbphilharmonie. Wide-ranging requirements in regard to the architecture, acoustics, fire protection and spatial geometry must be met during the planning, construction, manufacture and installation of the ceiling and wall surfaces.

Not only spatial geometry and building materials are crucial in creating an outstanding acoustic in the Grand Hall. The surface structure plays a decisive role in the desired distribution of sound. In many historical concert halls, baroque ornaments, for example, assume this function. The surface structure, known as the »white skin«, which has been developed specifically for the acoustics of the Elbphilharmonie, is milled onto gypsum fibre panels, which fulfil the many specifications for acoustic properties, weight, fire protection and durability. This milled surface has a very distinct, almost hand-carved appearance.

The white skin was developed by the architects in close coordination with the acoustic expert, Yasuhisa Toyota, fire safety experts and the manufacturing firm Peuckert [situated in Mehring near Munich]. Before production started, extensive research into materials and a great many form studies were carried out. The precise planning means that wall and ceiling flow into one another, making them seem like a single unified skin with a total of 6,500 square metres.

The white skin is made of natural gypsum and recycled paper. The paper is soaked in water and mixed with plaster of Paris. This mass is pressed in thin layers onto a filter belt and water is extracted via a vacuum procedure. The material is rolled onto a drum until the desired size is achieved, in this way creating the plasterboards, which are then dried and cut into form.

The massive plasterboards are cut into different thicknesses and with varying depth in the surface structure according to the specifications of the acoustic expert and depending on the acoustic characteristics of each specific area of the hall. The surface was designed to fit the spatial geometry of the

Grand Hall and consists of about one million cells, giving the white skin an appearance of a volcano landscape. It took over a year to mill the 10,000 plasterboards using special custom-made machines. The computer-controlled milling drills, which are the size of a felt-tip pen, travel three-dimensionally a total length of 800 kilometres, or approximately the distance from Hamburg to Basel. Such exact milling is what creates the acoustically effective microshaping, giving the white skin its characteristic appearance. The panels weigh between 35 and 125 kilogrammes, depending on thickness and size.

An extremely complex three-dimensional plan is required to mount the individual panels of the white skin precisely into the space available. In order to fit the heavy acoustic panels into every corner and angle of the hall, the engineers devised a sub-structure of laser-cut steel frames and ball joints.

The 3D planning becomes clear when, with the help of barcodes, the technicians install the 10,000 individually milled boards into their designated places. This precise planning designates the location for every screw and bolt as well as gaps for light switches and light fixtures. This custom-made white skin not only makes visible the acoustic planning for the Grand Hall but also becomes an active part of the concert experience.





# The city

## Music on the river – from Hanseatic City to Music Metropolis

Hamburg is writing music history: the Hanseatic city enters a whole new playing field with the Elbphilharmonie – as a European music metropolis of the 21st century. The concert hall is based not only physically on the Kaispeicher A, but also historically on a great music tradition which goes back to the 17th century and includes world famous composers, excellent artists and orchestras and a very lively cultural scene.



**The first civic-municipal opera house**  
In 1678 Hamburg merchants founded the first civic-municipal opera house at the Gänsemarkt, which laid down the foundation for a Hanseatic tradition of civic involvement.

### Civic philanthropy for art and culture

»Wasn't trade always more important here than music?« Andrey Boreyko, the former principal conductor of the Hamburg Symphony Orchestra asked this question at his departure in 2008. The Hanseatic city of Hamburg answers this question with the construction of the Elbphilharmonie. Hamburg is establishing a new concert hall on symbolic ground at the very place where the city's heart beats: the harbour. It is here where the financial life force and the spirit of the city meet; and it is here that Hamburg is opening up the gateway to the world of music. The economic strength of the trading metropolis and the commitment of private donators and sponsors make it possible to realise such an ambitious project as the Elbphilharmonie. This fruitful alliance between art and business has always had a long tradition in Hamburg.

As early as 1678 Hamburg traders and aldermen founded the first German civic-municipal opera house at the Gänsemarkt. The Hamburger Stadttheater, the forerunner of the current Staatsoper Hamburg (Hamburg State Opera) emerged from this. This civic spirit continues even until today. The Elbphilharmonie is also being created with the help of tax money, donations and endowments from the citizens of Hamburg.

### The gateway to the world for composers, conductors and orchestras

Hamburg's cosmopolitan feeling for art, music and culture has always attracted composers, conductors and musicians to the city. Among them were George Frideric Handel, Georg Philipp Telemann and Carl Philipp Emanuel Bach. Then there are those who were born in Hamburg, such as Johannes Brahms, Felix Mendelssohn Bartholdy and Paul Dessau, who went on to worldwide fame. And finally there are many great composers, like Gustav Mahler, Richard Strauss, Paul Hindemith and György Ligeti who wrote music history in Hamburg. The Hamburg State Opera has continued this tradition, with General Music Directors such as Rolf Liebermann and August Everding or the ballet director John Neumeier, who founded the world famous Hamburg Ballet.

For decades, three Hamburg orchestras have presented diverse and first-class concert programmes, most notably the NDR Symphony Orchestra, whose first principal conductor Hans Schmidt-Isserstedt led the orchestra from 1945–1971 to become one of the foremost orchestras in Germany. Thomas Hengelbrock has had the position of principal conductor since the 2011/2012 season, and leads the NDR Symphony Orchestra in new directions in its role as orchestra in residence of the Elbphilharmonie.

The Hamburg Philharmonic Orchestra is the oldest orchestra of the Hanseatic city. Founded in 1828, it is the ensemble responsible for almost all of the operas and ballets at the Hamburg State Opera as well as its own series of Philharmonic concerts. The Australian conductor, Simone Young, has led the Hamburg orchestra as General Music Director since 2005. Star conductor Kent Nagano assumes the post in 2015. The Hamburg Symphony Orchestra is the third renowned orchestra in the city. Together with their principal conductor Jeffrey Tate, they become the orchestra in residence at the Laeiszhalle.

### Raising the baton for the Elbphilharmonie

The **NDR Symphony Orchestra**, under the leadership of principal conductor **Thomas Hengelbrock**, assumes the status of orchestra in residence of the Elbphilharmonie. The **Hamburg Philharmonic Orchestra**, under the direction of US American conductor **Kent Nagano** from 2015/2016, will often perform in the Grand Hall. Hamburg's third orchestra, the **Hamburg Symphony Orchestra**, with British maestro **Jeffrey Tate**, assumes the role of orchestra in residence at the Laeiszhalle. And the renowned **Ensemble Resonanz** takes up position as ensemble in residence in the Recital Hall of the Elbphilharmonie.





**Christoph Lieben-Seutter**, General and Artistic Director of the Laeiszhalle and Elbphilharmonie



## Seven questions for Christoph Lieben-Seutter

### A vibrant music scene connecting classical, jazz and pop culture

Hamburg has been a magnet for international stars and newcomers for a long time and not just for classical music. Jazz legends, such as Count Basie and Duke Ellington, performed at the Laeiszhalle and opened the doors for jazz and rock concerts to be presented in a hall better known for traditional classical concerts. Ever since the Beatles began their world career at the Star Club on the Reeperbahn, generations of rock and pop bands have made Hamburg one of their starting points on their way to success. The same can be said about the Hamburg club scene, which is influential in promoting new trends in German pop culture. And Hamburg has brought forth hip hop artists, such as Fettes Brot and Jan Delay, as well as North German singers Ina Müller and Annett Louisan. There is even a label for the pop bands like Tocotronic and Blumfeld: »The Hamburg School«. And with several halls in Hamburg built purely for musicals, one can describe Hamburg as the musical capital of Germany.

There is also new creativity within the world of classical music: Hamburg's own Ensemble Resonanz performed in the Kaispeicher even before construction began and has played both classical and experimental music in the docks of Blohm + Voss or in derelict buildings in the trendy Schanze neighbourhood. Concerts and dance theatre performances with multimedia elements take place at Kampnagel, a former factory now cultural centre. The Elbphilharmonie Konzerte, the in-house programme of the Laeiszhalle and the emerging Elbphilharmonie, are just as much at home in the clubs on the Reeperbahn – thus attracting new audiences to classical music.

### A new home for orchestras and ensembles of the city

As a new venue, the Elbphilharmonie will stimulate the music life of this Hanseatic city. The Laeiszhalle, until now Hamburg's largest concert hall, has reached the limit of its capacities. Even with its three halls for performance, it is difficult to fit such an abundance of concerts into the Laeiszhalle – in terms of both physical space and of availability of dates. Both concert halls, the Laeiszhalle and Elbphilharmonie, have been managed by HamburgMusik gGmbH since 2007, led by General and Artistic Director Christoph Lieben-Seutter. It is his role to mould the unique artistic profile of the Elbphilharmonie and to coordinate a harmonised balance of traditional and modern.

As orchestra in residence, the NDR Symphony Orchestra will have an important role to play in the musical life of the Elbphilharmonie. The Ensemble Resonanz will find its new home in the Recital Hall as ensemble in residence. The programme of the Elbphilharmonie will be further enhanced by private concert promoters. These promoters have presented Hamburg audiences with attractive, high-quality concerts for decades – with world-class orchestras, great pianists, virtuosi, and star vocalists. An example for this is the ProArte concert series presented by Konzertdirektion Dr. Rudolf Goette. Other promoters, such as Karsten Jahnke Konzertdirektion present the international stars from the world of rock, pop and jazz in Hamburg.

Whether indie band or a cappella ensemble, whether jazz legend or symphony orchestra – all have something to contribute to create a musical programme in Hamburg that is unrivalled worldwide. This lively music culture finds a new home in the Elbphilharmonie, continuing and expanding the great music tradition of this Hanseatic city whilst gaining new audiences for concerts in Hamburg.

### NDR Symphony Orchestra

The orchestra in residence of the Elbphilharmonie is considered one of the best orchestras in the whole of Europe. Great names are to be found among its conductors, such as Christoph Eschenbach, Sir John Eliot Gardiner and Christoph von Dohnányi. Günter Wand deserves a particular place of honour. He led the ensemble in the 1980s and continued to enjoy a close relationship with the orchestra until his death in 2002.

**You have been General and Artistic Director of the Elbphilharmonie and Laeiszhalle since 2007. How have you been preparing for the opening of the Elbphilharmonie?**

We have been hosting the Elbphilharmonie Konzerte since 2009 both in the Laeiszhalle, one of the most beautiful concert halls in Europe, and in many other venues throughout Hamburg. This concert series, in combination with larger and smaller music festivals that we organise in cooperation with other Hamburg music institutions, offers a foretaste of the future Elbphilharmonie programme. In a way, it is a visiting card for the Elbphilharmonie programme which will be distinguished by its diversity, high quality and accessibility.

**What are you doing to attract a wider audience to the Elbphilharmonie?**

Mainly we reach new audiences by presenting an exciting concert programme at affordable prices. And through well-directed communication that establishes a relationship of trust between us and our public. Beyond the regular visitors of classical concerts at the Laeiszhalle, we aim to address people who, until now, have not had much exposure to classical music. And with our education programme »Elbphilharmonie Kompass«, the focus is particularly on families, school children and young adults, as well as senior citizens.

**Today more than ever classical music must compete with many other forms of entertainment.**

This is the reason why we need to offer more. Not just musically and artistically but in the area of customer service: How easy is it to purchase tickets? Is there a decent espresso available in the intermission? Is there a good atmosphere in the hall or in the foyer? Such accompanying factors play an important role today when making the decision to visit a concert.

**What will be new or different at the Elbphilharmonie, what will make the experience special?**

The combination of an exquisite concert hall in a spectacular building on a very special location will be inspiring for both artists and public. One can already sense this from the construction site, and I am certain that the completed building will yield a whole spectrum of possibilities for events we haven't even thought of yet. Many people will come to concerts because of the spectacular architecture of the Elbphilharmonie. This is a unique opportunity to use the architecture in order to present new artistic ideas, unusual music programmes and sophisticated projects before a large audience. The entire experience must be so convincing, that guests are eager to return.

**How far should music adapt to the consumer tastes of the audience?**

When it comes to classical music, the music cannot be forced to adapt, but its marketing and presentation certainly can change. Interaction between audience, artist and concert promoter will shift. Concert goers of the future will be transformed from passive consumers to co-designers: via social networks they can follow the development of an artist, recommend concerts and even have a direct and creative influence on the event via some new concert formats. Concerts will sometimes be much shorter or much longer and will contain more visual elements. On top of this a large portion of the concerts will be available live on the internet.

**When almost every concert is digitally available at any time, and often for free, isn't a new concert hall superfluous?**

No, streaming is a good tool, but not even the best recording can replace the feeling of live music in a concert hall, with its unbelievable exchange of energy, communication and concentration between those on the stage and the audience. I would even go so far as to say: The more perfect the electronic medium, the more obvious it is that it could never replace the live experience. A film about the Pyramids is no substitute for a trip to Egypt!

**What has surprised you most since your arrival in Hamburg in 2007?**

The Hamburg audiences are always good for a surprise, because they are so engaged, curious and open. Although the building is not yet finished and is a controversial topic for public debate, the Elbphilharmonie Konzerte continue to gain a wider audience.

**And what is the most enjoyable aspect of your position as General and Artistic Director?**

Visiting the construction site is always extremely pleasurable even after all these years, and giving tours of the building to artists, sponsors and guests from around the world. And naturally, organising exciting concerts is my main job. When the audience is enthusiastic and the artists are happy, then all the energy poured into such a project flows back. That is always a wonderful moment for me.





Thomas Hampson, Mariss Jansons



Gustavo Dudamel



»Elfi« Baby Concerts



A sound agent on a mission for Dr Sound



Cameron Carpenter taking part in »Zukunftsmusik«

# The music

## The Elbphilharmonie Konzerte – experience, discover and promote the programme

The Elbphilharmonie has already reached a wide audience even before its opening: Music lovers and fans of architecture, tourists and construction site visitors, benefactors and donators – the general public at large can take part in the creative process of this exceptional building. And guests can already gain an impression of the quality and diversity of the future concert programme in the Elbphilharmonie through the series of Elbphilharmonie Konzerte.



### The whole programme

The Elbphilharmonie Konzerte have presented a musical foretaste of the diversified programme of the Elbphilharmonie since the 2009/2010 season – with concerts in the Laeiszhalle and many other venues throughout the entire city.

Even before the future concert hall opens its doors, the Elbphilharmonie Konzerte have been gaining a reputation as an exciting and modern concert series both in the Laeiszhalle and many other diverse locations throughout Hamburg. Since the opening season 2009/2010 which began with the Venezuelan star conductor Gustavo Dudamel, this world-class and diversified music programme has transcended borders and genres.

With more than 100 concerts per season – with music from classical to jazz, world and contemporary – Christoph Lieben-Seutter and his team have already begun to define the future profile of Hamburg as a music metropolis. Festivals which focus on specific countries such as »New Sounds of Iran« and »Rantakala – the Finnish Music Festival«, the music festival »Lux aeterna« with sacred and spiritual music and interactive, multi-media exhibitions such as »re-rite. Be the Orchestra!« in the Kaispeicher of the Elbphilharmonie set new musical accents and bring people together via music.

Resident artists with stars such as the British tenor Ian Bostridge, an orchestral residency with maestro Mariss Jansons, world-class guest performances by the Lucerne Festival Orchestra with Claudio Abbado and the Vienna State Opera in the series »Oper konzertant« show the wide range and diverse formats of the Elbphilharmonie Konzerte. Whether large orchestral concerts, chamber music, recitals or the series »Rising Stars« presenting young talented musicians – music connoisseurs and beginners alike get to experience concerts that are celebrated as a top-quality and singular event.

A special focus of the Elbphilharmonie Konzerte is the music education programme for babies, children, teenagers, young adults and senior citizens.

### Elbphilharmonie Kompass – Discovering music

The city of Hamburg is a pioneer of music education for children and young people. All the Hamburg orchestras have their own programmes for children, going into schools to introduce young audiences to the world of concert music – from classical to pop. The Elbphilharmonie Konzerte tie these activities together and complete the education programme with their own concert formats under the name Elbphilharmonie Kompass. The cornerstone of the programme is »Zukunftsmusik« (The Music of Tomorrow): School classes are invited to concerts and are given an age-appropriate introduction to the music. In addition to the concert, the groups have the opportunity to watch and meet the musicians and orchestras personally during rehearsals, school visits and workshops.

Another format is »Elfi« – baby concerts held in several neighbourhoods in Hamburg. The series concentrates on expectant mothers and families with small children. The children's concert series »Hereinspaziert!« (Welcome!) in the Laeiszhalle is tailored for children aged 4 years and older. »Dr Sound on a Mission« introduces children between the ages of 6 and 12 to the world of sound. Concerts are held in various Hamburg neighbourhoods and the hero of the series is the intrepid sound investigator Dr Sound. The drum workshop, BeatObsession, is ideal for older children and creative camps at Kampnagel are organised for teenagers and young adults.

There is even a special music education programme for senior citizens: the Gamelan Orchestra. The project is in cooperation with the Indonesian General Consulate and enables music enthusiasts to learn how to play the traditional instruments of the islands of Bali and Java, even without prior musical knowledge. In the workshops they can experience the fascination of the exotic sounds of the gongs, drums and other percussion instruments.

In the »Klingendes Museum Hamburg« (Interactive Instrument Museum) in the Laeiszhalle, children and teenagers learn about music instruments and are given the opportunity to try them out. This interactive museum will be integrated into the Elbphilharmonie.

### Music for young people in Hamburg

Each season a brochure is published presenting approx. 200 concerts and programmes which take place in Hamburg for children and young people. The concert series and activities of Elbphilharmonie Kompass are presented together with all the education programmes of the Hamburg orchestras and ensembles, from family concerts to special pre-concert introductions.

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**Civic dedication to music**

Many of these educational programmes were only made possible through the generous contribution of benefactors and donors. The placing of the cornerstone of the Elbphilharmonie would not even have been possible without this civic dedication of private persons. This comes from a long tradition in Hamburg, for example the Laeiszhalle was built as a result of the patronage of the Hamburg ship owner Carl Heinrich Laeisz and his wife Sophie Christine. Donations, endowments and sponsorships all belong to the essential mix of public and private cultural financing.

As soon as the concept of the Elbphilharmonie became public in 2003, there was a wave of enthusiasm among Hamburg's citizens. Many donors have continued to give financial support to the construction of the building to this day. The donations are in part directed into the building construction and used also in part for the programmes of the Elbphilharmonie Konzerte and music education. Patrons and sponsors, the Stiftung Elbphilharmonie and the Freundeskreis Elbphilharmonie + Laeiszhalle e.V. focus this dedication into various key areas of interest and purpose.

**Stiftung Elbphilharmonie – Creating something special together**

The Stiftung Elbphilharmonie, since its formation in 2005, has contributed an important impulse to the realisation of the Elbphilharmonie and continues to be a dependable and strong partner during the construction of the concert hall. It views its social responsibility as supplying long-term support to establish the Elbphilharmonie as an architectural landmark and world-class concert hall through the acquisition of donations and endowments. So far, around 68 million euros have been given in donations and endowments. The Stiftung Elbphilharmonie collects donations for specific projects in three distinct areas: the Elbphilharmonie Konzerte, the music education programme Elbphilharmonie Kompass as well as for the construction and equipment of the Elbphilharmonie. The endowments are added to the existing foundation capital. The profits from this growing capital will support the artistic operations of the Elbphilharmonie in the long term. The foundation offers its donors and benefactors varied and individual possibilities to find the project they wish to support. The generous dedication of those providing such support is honoured in several ways: invitations to exclusive events or the sponsorship of pillars and stairs in the main stairwell as well as open recognition within the building.



Mohammad Reza Mortazavi

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The Stiftung Elbphilharmonie und the Freundeskreis Elbphilharmonie + Laeiszhalle e.V. regularly invite their donors and members to exclusive events: receptions, fundraising dinners at original locations such as the Elbphilharmonie construction site, peeks behind the scenes of projects and the discussion series »Elbphilharmonie Gespräche«.

**Music needs friends**

**Freundeskreis Elbphilharmonie + Laeiszhalle e.V.**

The Freundeskreis Elbphilharmonie + Laeiszhalle e.V. has supported the musical programme of the Laeiszhalle together with its members since 1996 and in particular the Elbphilharmonie Konzerte since their implementation in 2009, and is thus responsible for many special musical experiences. The main focus of the Friends is to strengthen the social support of the Elbphilharmonie while fostering the music tradition of the legendary, 100 year old Laeiszhalle. The programme of the Elbphilharmonie Konzerte can be supported and projects in the Elbphilharmonie and Laeiszhalle realised with the aid of the members' contributions.



## Details & Facts about the Elbphilharmonie

**Gross floor area of the entire building** approx. 120,000 m<sup>2</sup>

This area is equivalent to approx. 17 football fields or ⅓ of the Binnenalster (Inner Alster)

**Total cubic volume** approx. 485,000 m<sup>3</sup>

**Total weight of the building** approx. 200,000 tonnes

This is equivalent to about 416,666 concert pianos, 722 Airbus A380 planes or 2 ½ Queen Mary 2 cruise ships

**Total floor area of the Plaza** 4,400 m<sup>2</sup>

This is larger than the Hamburg Rathausmarkt (Town Hall Square) which is 4,000 m<sup>2</sup>

**Height of the Plaza** 37 m

Visitors are treated to a breathtaking 360° panorama view of Hamburg from the Plaza situated between the old Kaispeicher and the new glass structure

**Amount of steel used** 8,000 tonnes

**Amount of cement used** 63,000 m<sup>3</sup>

**Private flats planned** 45

**Hotel rooms planned** approx. 250

**Start of construction** April 2007

### Costs

Total costs upon conclusion of the contract in 2006:

EUR 348 million (City's share: EUR 272 million)

Total costs upon signing of Addendum 4 in 2009:

EUR 572 million (City's share: EUR 495 million)

Total costs upon reorganisation of the project in 2013:

EUR 865 million (City's share: EUR 789 million)

Creating something special together – thanks to the exemplary dedication of Hamburg's citizens, around 70 million Euros have been collected for the construction of the Elbphilharmonie, its concerts and the vibrant music education programme.

### The roof

**Highest point in the west** 110 m

**Highest point in the east** 88 m

**Lowest point of the rooftop** 74 m

**Weight of the roof approx.** 700 tonnes

**Number of steel girders** 1,100

Each steel girder is unique, a 3D construction

### The Grand Hall

**Seating capacity** 2,100

**Floor area** 3,300 m<sup>2</sup>

**Cubic volume** 23,000 m<sup>3</sup>

**Weight** 12,500 tonnes

**Number of spring elements** 362 steel spring elements

placed between the reinforced concrete shells to isolate the hall from the rest of the building

**Area of the »white skin«** 6,500 m<sup>2</sup>

**Material of the »white skin«** 3D cut gypsum fibre panels

which reflect the sound into every corner of the auditorium

### The Recital Hall

**Seating capacity** 550

**Floor area** 463 m<sup>2</sup>

**Number of spring elements** 56 steel spring elements

**Material of the walls and doors** 3D milled wood panels

(micro-shaping), oak

**Material of the ceiling** reinforced cement, with a black coating

### Kaistudio

**Seating capacity** 170

**Floor area** 175 m<sup>2</sup>

### Escalators, stairs, lifts

**Length »Tube«** 82 m

This is the longest escalator in Europe

**Number of stairs on the main foyer staircase** 55

**Lifts** 29

### Glass façade

**Total number of glass panels** approx. 2,200 in 1,100 window

elements

**Flat panels** approx. 1,600

**Curved panels** approx. 600

**Total surface area** 16,000 m<sup>2</sup>

The Free and Hanseatic City of Hamburg is building the Elbphilharmonie Hamburg

**Construction Management** Elbphilharmonie Hamburg Bau GmbH & Co. KG; Represented by the ReGe Hamburg Projekt-Realisierungsgesellschaft mbH. The ReGe is a wholly owned subsidiary of the Free and Hanseatic City of Hamburg

**General Planners** ARGE which consists of Herzog & de Meuron, Höhler + Partner Architekten Ingenieure and Hochtief Solutions AG

The architects Herzog & de Meuron are world famous: Almost everyone is familiar with the Olympic stadium in Peking, the Tate Modern in London and the Allianz Arena, home to FC Bayern Munich.

### Construction

Hochtief Solutions AG Objektgesellschaft ADAMANTA Grundstücks-Vermietungs-gesellschaft mbH & Co. Objekt Elbphilharmonie KG, a company of Commerz Real AG

**Operating Company** HamburgMusik gGmbH Elbphilharmonie and Laeiszhalle Betriebsgesellschaft

HamburgMusik has organised approx. 100 »Elbphilharmonie Konzerte« each season since 2009. These concerts take place in the Laeiszhalle as well as at many other venues throughout Hamburg. Even before the Elbphilharmonie is opened the concert series offers top quality performances in every music genre, bold programming within an international network, innovative music education – all at an affordable price.

In the future, the Elbphilharmonie will take on a further role as a creative place, as an open space for exchange and a location which offers Hamburg citizens, tourists and artists a place for top-quality experiences and enjoyment. HamburgMusik sees itself as partner of both concert promoters and of artists.

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# Elbphilharmonie Hamburg

