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FURNISHING FOR HAMBURG'S ELBPHILHARMONIE COMPLETED

**COMPREHENSIVE FURNISHING CONCEPT AND OWN DESIGNS BY DANIEL SCHÖNING,
EVA MARGUERRE AND MARCEL BESAU FOR HAMBURG'S PRESTIGIOUS NEW CONCERT
HALL REALISED**

The furnishing of Hamburg's new concert hall Elbphilharmonie has been completed. Daniel Schöning whose architecture office WRS ARCHITEKTEN & STADTPLANER GMBH was commissioned with the interior concept and furnishing in January 2015, engaged the Hamburg-based design office Studio Besau-Marguerre to support him in this task. Together, the interdisciplinary team realised the interior concept and furnishing for the spectacular concert hall in Hamburg and designed a range of furniture specifically for this project.

The furniture concept, that in addition to the foyers of the Grand and the Small Concert Hall also includes the three lounges, the conductors' and solists' suites as well as the rehearsal rooms, subtly corresponds with the spectacular architectural concept by Herzog & de Meuron.

THE MAIN IDEA FOR THE FURNITURE CONCEPT

With sensitivity for the building's architectural approach, Daniel Schöning, Eva Marguerre and Marcel Besau respond with a thoughtful and high-end interior concept. The central theme of the furnishing approach reacts elegantly to the challenge of developing a concept, that, on its own, leaves a lasting impression yet simultaneously does not impair the impact of the architecture. The result meets the cultural standard as well as the architecture and the function of the building.

The furniture concept's central theme, which extends over the entire concert hall, takes up the architects' Herzog & de Meuron focus on materiality to create an aesthetic and imaginative resonance for the visitors of the Elbphilharmonie that goes beyond the musical experience.

The result is a concept in which the materiality of the furniture varies and the spectrum of perception (warm – cold, soft – rough) can be experienced intensively. Similar to listening to music, dissonant and harmonic impressions are generated. Equalised by a uniform colour scheme, the pieces of furniture give the impression of visually forming one single object. By the homogeneous use of one

colour, the building, the music and the furnishing form a surprising accord, in which every element speaks for itself and strengthens the singularity of all other elements.

In their concept, Daniel Schöning, Eva Marguerre and Marcel Besau made a conscious decision for the furniture to take a back seat in the space, thus the use of the colour white or „colourless“. In the visitors' perception, the furniture thus considerably moves to the background. The result of this concept is the reversal of the prototypical white cube, in which the architecture forms the background for the exposed pieces of art. Here, the music and architecture remain the focus of the visitors attention. At the same time, the main idea of the furnishing concept stands out even more noticeably: the idea of assigning the furniture's material the main role. The colour white thus also gets both a symbolic and suggestive effect.

THE SELECTION OF FURNITURE

When choosing the furniture, the idea was to use furniture designed ideally by young or at least still active designers. According to the principle idea, the furniture pieces form a unit that subordinates itself to the architecture and the purpose of the building. For the artists' reception area, for example, the „Stuhlhockerbank“ by Kraud was specified. The „Profile Chair Solid“ and „Profile Table“ by Sylvain Willenz for Stattmann Neue Moebel were chosen for the artists' lounge as well as the soloists' and conductors' wardrobes. Accessories by Hamburg-based designer Alexa Lixfeld can be found throughout the whole building. In the Circle Lounge, visitors can sit down on the upholstered chair „Lift“ by Eric Degenhardt for Böwer. From Nikari the conference table „Skandinavia Edi Table“, designed by Claesson Koivisto Rune Architects has been chosen. The „Houdini“ chair and the small lounge „Leo“, both designed by Stefan Diez for e15, are also part of the furnishing in the Elbphilharmonie. The architect and the two designers furnished the terrace of the Sky Lounge with the outdoor series „Yard“ designed by Stefan Diez for Emu. Designed by Philipp Mainzer and Farah Ebrahimi for e15 is the sofa „Shiraz“ chosen for the Circle Lounge. The artists' lounge is furnished with the side-table „Round/About“ by KaschKasch. Vases by the Hamburg-based label „We are Studio Studio“ are on display in the Sky Lounge.

FURNITURE DESIGNS SPECIFICALLY FOR THE CONCERT HALL ELBPHILHARMONIE

In addition to the overall furnishing concept Eva Marguerre, Marcel Besau and Daniel Schöning have designed a new furniture series specifically for the foyers of the concert halls, consisting of a high table, a bench and a side table. For the Sky Lounge they developed a new series of glass tables. The result is a noticeably related series of furniture, that perfectly adapts the overall furnishing concept and engages in a direct dialogue with the particular spacial conditions.

The furniture designs for the foyers and the Sky Lounge will, in addition to the specification in the Elbphilharmonie, be produced in series by a renowned manufacturer from spring 2017.

CONCEPT FOR THE FOYERS OF THE SMALL AND THE GRAND CONCERT HALL

Eva Marguerre, Marcel Besau and Daniel Schöning have created a noticeably related product family, that is used in the foyer around the Grand Concert Hall. The single elements of the family, the high table, the bench and the side table, become recognisable Elbphilharmonie furniture. In the foyer of the Grand Concert Hall the furniture is specified in white, for the foyer of the Small Concert Hall the furniture is featured in black.

Central to the design process were the high requirements on the usage and exposure of furniture in public spaces. Thus, all of the furniture's surfaces are easily exchangeable after excessive use.

The high table consists of a powdered steel frame that holds three circular levels. A marble slab is inserted on the top steel plate to form the tabletop. The two lower levels offer additional storage space. Design language and materiality for the side table and the bench, the other two pieces in this family, are deduced from the high table. Positioned alongside the side corridors in front of the glass facade, the new furniture designs enable the visitors to enjoy the spectacular view.

Overall, the product family is characterized by a formal restraint and a simple geometry. The naturalness of the marble as well as the upholstery of the bench contrast with the lightweight construction of the steel frame. It visualises harmoniously the main idea behind the interior concept.

FURNITURE DESIGN FOR THE CHRISTIANE AND KLAUS-MICHAEL KÜHNE SKY LOUNGE

For the Christiane and Klaus-Michael Kühne Sky Lounge, the VIP Lounge of the Elbphilharmonie, Eva Marguerre, Marcel Besau and Daniel Schöning have designed a family of glass tables, that are specified in the Elbphilharmonie in variations of an elongated high table, dining table and side table. They expertly correspond with the particular spacial conditions of the room.

Also these pieces of furniture toy with the value and feel of natural material and thus take up the overall main furnishing concept. The smooth, cold material glass is contrasted here with the warm and structured material of wood – quasi as a reversal of the building's architecture with its historic brick base and top glass structure.

All versions of the table family consist of a glass substructure from black transparent glass slabs, that make up different transparent almost opaque layers due to their arrangement and overlapping. Inserted, black solid wood panels form the tabletop.

An additional own design of Eva Marguerre, Marcel Besau and Daniel Schöning is a bar counter from glass, which takes up the materiality of the table series and additionally emphasises the distinctness of the lounge.

NOTES TO THE EDITORS

THE ELBPHILHARMONIE HAMBURG

The Elbphilharmonie was designed by the renowned Swiss firm of architects Herzog & de Meuron. Perched on top of a brick warehouse foundation, – the former Kaispeicher A, which was built at the port between 1963 and 1966 and then used for storing tea, tobacco and cocoa – the glass structure with its wave-like top rises up 110 metres high into the sky. Constructed at the western point of the modern Hafencity, Europe's largest inner-city urban development project, in direct proximity to the Speicherstadt warehouse district – a UNESCO World Heritage site – and the Kontorhaus business district with the Chilehaus, the Elbphilharmonie serves as a symbol of the city's past, present and future. It stands for Hamburg's self-image of building on tradition to create something new, as well as for the many contrasts that coincide within the city and make up Hamburg's character.

The heart of the Elbphilharmonie is the Grand Concert Hall. The 2,100 seats are arranged around a centrally located stage, a staging that is reminiscent of terraced vineyards. No member of the audience is seated more than 30 metres from the conductor. Being so unusually close to the action turns this new acoustic space into a place of unforgettable musical encounters.

Spectacular architecture, musical diversity, openness and accessibility to all – from January 2017, the Elbphilharmonie will become the new place to meet, a place uniting all the multifaceted aspects Hamburg has to offer and that helps broaden the view through Hamburg as a gateway to the world, as the city has prided itself on doing for generations.

WRS ARCHITEKTEN & STADTPLANER

The architect Daniel Schöning (*1969) has been a managing partner of WRS ARCHITEKTEN & STADT-PLANER GMBH since 2010 together with Axel Winckler and Stefan Röhr-Kramer, following his self-employment with his office Schöning Spalt Architekten between 2003 and 2010. Daniel Schöning studied design at the Hochschule für Gestaltung in Offenbach as well as architecture at the TU Darmstadt. As a combination of those two disciplines, the interior has always been his particular interest and passion.

Daniel Schöning's architectural designs cover refurbishment and conversion measures for private owners as well as exclusive creative direction for international companies. His projects are characterized by fully exploiting the potentialities and limits of material, form and light. The architect's work comprises numerous projects, which exhibit a distinct clarity and beauty, resulting from the combination of untreated materials and clear functionality. He likes to design with the contrasting language of shapes by combining traditional architectural elements with modern, contemporary style. This architectural language simultaneously respects the existing factors of a place as well as allows for the specific wishes of the client.

The very own quality of metal, wood, concrete and glass in combination with clear and coherent floor plans, that have been customised to the clients' needs, define his minimalist style.

In January 2015 Daniel Schöning was commissioned by HamburgMusik gGmbH with the interior furnishing of the Elbphilharmonie, following his work on interiors and furniture for different cultural locations in Hamburg: at Kampnagel, he converted the „K3“ into a Center for Choreography by inserting a house in a house from exposed concrete. In the Laeiszhalle Daniel Schöning redesigned the Brahmsfoyer as well as the counter hall.

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STUDIO BESAU-MARGUERRE

Studio Besau-Marguerre are the designers Eva Marguerre (*1983) und Marcel Besau (*1980). The renowned interdisciplinary Hamburg-based design duo stands for a holistic design approach, taking into account everything from the design of furniture and their spacial presentation, down to the small detailing such as the design and effect of visual communication for printed and digital media. The love of experimentation, materials and colour as well as the fusion of tradition and innovation determine the studio's work. The common design approach of the two designers thus results in exceptional and innovative ideas.

After studying product and communication design in Karlsruhe and Wuppertal, the couple founded their own design studio in Hamburg in May 2011, spanning projects in interior design, visual communication and interior styling.

In their still young career, Eva Marguerre and Marcel Besau can already look back on significant career milestones: the two designers have been nominated for numerous international design awards, received renowned prizes such as the German Design Council's Newcomer Award Finalists 2014 as well as have had appearances at prestigious design exhibitions and fairs in Germany and abroad.

For the internationally renowned design brand e15, Petite Friture and the furniture store Stilwerk the Hamburg-based design studio has created pieces of furniture to international design acclaim.

On a regular basis Studio Besau-Marguerre realises interior styling, visual merchandising and exhibition design projects for Vitra, Artek and other clients. Other projects include interior styling photo productions for publications such as Stern, Architektur und Wohnen (A&W) and labels as Nivea, Duravit and the furniture store Stilwerk. Eva Marguerre and Marcel Besau both have teaching commitments, lecture and offer workshops at the University of Lucerne, the University of Arts in Bremen and for the Deutsche Designmuseum and the Deutsche Farbzentrum.

In spring 2017 Studio Besau-Marguerre will be awarded the prestigious Karl-Schneider-Preis, the design award of the city of Hamburg.

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