

DOWNLOAD PDF IN-PHIL ARCHITECTURE AT THE WALT DISNEY CONCERT HALL

Chapter 1 : About the Walt Disney Concert Hall | LA Phil

About Walt Disney Concert Hall Walt Disney Concert Hall (WDCH) is the home of the Los Angeles Philharmonic, presenting the best in classical music, contemporary music, world music and jazz. Designed by architect Frank Gehry, Walt Disney Concert Hall (WDCH) is an internationally recognized architectural landmark and one of the most acoustically sophisticated concert halls in the world.

Construction[edit] Disney Hall midway through construction, July 14, Frank Gehry delivered completed designs in Construction of the underground parking garage began in and was completed in Additional funds were required since the construction cost of the final project far exceeded the original budget. Plans were revised, and in a cost-saving move the originally designed stone exterior was replaced with a less costly stainless steel skin. Groundbreaking for the hall was held in December Delay in the project completion caused many financial problems for the county of LA. The County expected to repay the garage debts by revenue coming from the Disney Hall parking users. Acoustics[edit] The auditorium As construction finished in the spring of , the Philharmonic postponed its grand opening until the fall and used the summer to let the orchestra and Master Chorale adjust to the new hall. Performers and critics agreed that it was well worth this extra time taken by the time the hall opened to the public. Writing about these rehearsals, Los Angeles Times music critic Mark Swed wrote the following account: Now a new sonic dimension had been added, and every square inch of air in Disney vibrated merrily. Toyota says that he had never experienced such an acoustical difference between a first and second rehearsal in any of the halls he designed in his native Japan. Salonen could hardly believe his ears. The orchestra has owned these scores for decades, but in the Chandler no conductor had ever heard the inner details well enough to notice the errors. Phil is supposed to sound like. Metro will also build an elevated walkway from the station to the concert hall. The reflective qualities of the surface were amplified by the concave sections of the Founders Room walls. Some residents of the neighboring condominiums suffered glare caused by sunlight that was reflected off these surfaces and concentrated in a manner similar to a parabolic mirror. After complaints from neighboring buildings and residents, the owners asked Gehry Partners to come up with a solution. In these were dulled by lightly sanding the panels to eliminate unwanted glare. The design of the hall included a large concert organ , completed in , which was used in a special concert for the July National Convention of the American Guild of Organists. The organ had its public debut in a non-subscription[clarification needed] recital performed by Frederick Swann on September 30, , and its first public performance with the Philharmonic two days later in a concert featuring Todd Wilson. Gehry wanted a distinctive, unique design for the organ. He would submit design concepts to Rosales, who would then provide feedback. Just as a taste, some of them would have had the console at the top and pipes upside down. There was another in which the pipes were in layers of arrays like fans. We had our moments where we realized we were not going anywhere. As the design became more practical for me, it also became more boring for him. It has an attached console built into the base of the instrument from which the pipes of the Positive, Great, and Swell manuals[clarification needed] are playable by direct mechanical, or "tracker" key action , with the rest playing by electric key action; this console somewhat resembles North-German Baroque organs, and has a closed-circuit television monitor set into the music desk. It is also equipped with a detached, movable console, which can be moved about as easily as a grand piano , and plugged in at any of four positions on the stage, this console has terraced, curved "amphitheatre"-style stop-jambs resembling those of French Romantic organs, and is built with a low profile, with the music desk entirely above the top of the console, for the sake of clear sight lines to the conductor. From the detached console, all ranks play by electric key and stop action. The character Snake eventually escapes from the prison while saying, "No Frank Gehry-designed prison can hold me! The Hall is featured in the video game *Midnight Club: In the opening moments of " Day 6 " of 24 , a suicide bomber destroyed a bus in the vicinity of the Concert Hall. The film *Fracture* has a scene at the concert hall. This building was also used in the *Iron Man* release movie briefly for a party for Stark Industries. The*

DOWNLOAD PDF IN-PHIL ARCHITECTURE AT THE WALT DISNEY CONCERT HALL

finale of the movie Get Smart was filmed at the Concert Hall. In the promotion picture for the television series Shark , the cast is standing in front of the Concert Hall. It is an emblem of the ultra-modern landscape that Sam is about to leave behind. On Everyday Italian , Giada De Laurentiis was preparing foods for her family and friends before she went there. The action begins outside the hall, and after a long series of events around town, the FBI winds up going inside the hall in order to rescue a young boy from his captors. Both the interior and the exterior of the building were filmed in extensively during the production of the film, The Soloist. Also, Kitty proposed to Robert at a fund raiser held at the hall. It was featured in the film, Alvin and the Chipmunks. The exterior is featured prominently in the film Celeste and Jesse Forever. Patina serves French and California cuisine.

DOWNLOAD PDF IN-PHIL ARCHITECTURE AT THE WALT DISNEY CONCERT HALL

Chapter 2 : Walt Disney Concert Hall - Data, Photos & Plans - WikiArquitectura

About Walt Disney Concert Hall. Walt Disney Concert Hall is home to the LA Phil - one of the world's preeminent orchestras - and an unrivalled venue for classical music, contemporary music, world music and jazz.

Pearly Tan Writer Sound wave-tracking technology and meticulous modeling have transformed modern concert halls to create a richer audience experience. The sweeping, sloping wooden walls of the Philharmonie de Paris , a concert hall that opened earlier this year, make it look like a shiny, abstract work of art. Yet its acoustics â€” some of the best of any hall in existence, with the curves helping to diffuse the music â€” are more a work of science. Breakthroughs in processing power and software development have enabled staggering leaps in 3D imaging and modeling. Instead of producing hundreds of physical models while planning a building, architects today build many more digital models, saving time and money. In the past, concert hall design was a process of trial and error. Some halls, like the Musikverein in Vienna, built in , are still revered for their acoustics. Designers of the Walt Disney Concert Hall in Los Angeles, built in , used about 50 digital models and 50 physical models of differing scales, said Craig Webb, the lead architect on the project. Manton adds that as the technology comes to the handheld form, and architect can use a tablet to scan spaces and go from there. Here are some design secrets in three modern concert halls that were only made possible by new modeling technology.

Walt Disney Concert Hall Illustration by: Mike Hall

The stage A state-of-the-art hydraulic system enables easy reconfiguration. Sections can be raised for choral groups to stand on; entire sections of seats can be removed to expand the stage. Mike Hall The doors They are 2. Vestibules between them lock in sound. The shape The flat surfaces of the vineyard-style terraced seating increase sound amplification by reverberation. The skylights Designed to give performers and audience members a sense of time and weather while blocking out city sounds, the skylights are made with four layers of glass. Four feet of air is contained between the top and bottom layers to create sound vacuums.

Mariinsky II Theatre Illustration by: Mike Hall

The orchestral pit Musicians in this opera theater play in a pit with movable platforms to achieve the desired sound balance. Louder instruments like the tuba and timpani can be positioned toward the back of the pit on a lowered platform, while string players can play on a raised platform. The balcony floors Two layers of large beams below the balcony floor enable the parquet surface to carry vibrations to the legs of audience members, allowing them to hear and feel the music. Mike Hall The shape The horseshoe shape of the theater focuses the music in a small point. Back walls with convex elements spread around the sound. This section receives lots of direct sound and ceiling reverberations. The materials The wood backrests of the seats reflect sounds. Ceilings and walls are made of plaster to provide bass support, and the railings are made of single pieces of heavy wood cut in acoustical shapes to spread sound energy.

Philharmonie de Paris Illustration by: Mike Hall

The stage Designed to act like an instrument itself, the wooden stage with a large pocket of air beneath vibrates from contact with the instruments like the double bass, cello and piano. This reflects sound back into the space. The seats The tiers and parterre seating are retractable, increasing the audience capacity from 2, to 3, people. The experience Audience members and performers face one another in close proximity â€” the maximum distance between the conductor and a spectator is feet â€” which intensifies the intimacy of the experience. Mike Hall The design process The designers made many small-scale models to test sound. Mini microphones and speakers tested sounds on the model stages. The team then made adjustments to eliminate any echoes. The shapes Womb-like sections surround the stage. Curved wood surfaces reflect sound.

DOWNLOAD PDF IN-PHIL ARCHITECTURE AT THE WALT DISNEY CONCERT HALL

Chapter 3 : Walt Disney Concert Hall - Wikipedia

In Walt Disney Concert Hall, the orchestra plays in the space in which the audience sits. The vineyard style seating brings the audience close to the orchestra, and offers an intimate view of the musicians and conductor from any seat.

Walt Disney Concert Hall: At one point, Los Angeles County was close to pulling the plug on the civic project. The building itself was little more than a steel skeleton. The hall is undisputedly an iconic building: With its sleek, machine-inspired aesthetic working with the warm interior woods and floral patterns, the hall has pushed Los Angeles to the forefront of cultural destinations. In a short decade, Walt Disney Concert Hall moved from defunct project to a cultural icon. Most people admire it for its architectural highlights, others for the pure sound of the hall itself. But those who know the story of Walt Disney Concert Hall look past what the building is and instead look at what the building means. After near failure, the project picked up momentum again with a few donations from civic leaders such as billionaire Eli Broad and former mayor Richard Riordan. More was at stake than just the concert hall. The project was a linchpin in the redevelopment of Downtown LA as a cultural destination. But with Broad and others at the forefront, donations began pouring in. The Symbol of Los Angeles Appropriately "Disney," the change in momentum gave the story a magical ending, proving that LA could come together to create a civic icon. It was also a reminder that Grand Avenue was once called Charity Street. Some note the signatures in the steel beams holding the concert hall together, an imprint of the steel workers during construction. Others point to the Los Angeles Philharmonic and the unsurpassed acoustic highlights of the concert hall. Many look at what Downtown LA has become because of this historic building. The list goes on. In the middle of all of this sits Walt Disney Concert Hall, a symbol for Los Angeles and a testament to the cultural force of this city. Highlights Walt Disney Concert Hall offers free daily audio tours, as well as private group tours. Below are a few highlights of the acclaimed venue. Tree Columns As you step inside the Ralph M. Although aesthetically pleasing, the columns contain the inner workings of the building and deliver air conditioning and lighting to the main lobby. She once told Gehry that she wanted the hall to feel like a little old cottage in England covered with vines. It was at that point that Gehry finally understood how to incorporate her wishes into the hall. Steel Elements Many people are surprised to discover that Gehry originally wanted the hall to be covered in stone. He changed his mind after some time and prodding by civic leaders "and decided to go with stainless steel. All the curves that Gehry envisioned made the building an extremely difficult one to construct. In fact, the project was so historic and labor intensive that many of the steel workers signed their names on the structural beams. Also worth noticing is the exterior area of the Founders Room. The solution was to dull the surface and reduce glare with a new finish. Knowing that Lillian loved Royal Delft porcelain, Gehry and his team broke more than vases and 8, tiles to create a mosaic for the fountain. Even with a team of eight artists working nearly seven days a week, it took more than four months to complete the fountain. Weighing about 15 tons, the fountain is the size of a large SUV. Look closely at the broken tiles. All the trees come from Los Angeles and were installed using a ton crane. The designers of the gardens scoured the city for the best trees, and often bought trees from private residences. Rather than towering over Downtown LA, the building sits modestly within the city. In contrast to the cool steel of the building exterior, the auditorium conveys warmth and intimacy in its lofty sail-like curves and rich woods. But where the room really creates magic is in its acoustics. They traveled to concert halls around the world and chose halls in Berlin, Boston and Amsterdam for acoustical standards. Suitably, Gehry described the auditorium as a wooden boat that takes the orchestra and audience on a journey. In fact, in the early stages of tuning, acoustician Yasuhisa Toyota claimed that the billowing ceiling and warm woods actually improved the sound. As Gehry said, he wanted a space where the orchestra and the audience would have intimate dialogues with each other.

DOWNLOAD PDF IN-PHIL ARCHITECTURE AT THE WALT DISNEY CONCERT HALL

Chapter 4 : 15 Design Secrets of Modern Concert Halls - iQ by Intel

Inside Walt Disney Concert Hall, in the Ira Gershwin Gallery, is an immersive and interactive companion installation, offering a unique, one-on-one experience for each gallery visitor. The exhibition presents the entire LA Phil digital archives in a non-linear fashion.

We understand the quality of this translation is not excellent and we are working to replace these with high quality human translations. The idea was to create a reference point for music, art and architecture, which position the city of Los Angeles in the cultural level. The proposed Gehry was chosen after an international competition in which they were submitted over 70 proposals. The architect imposed its characteristic style, which can be seen in the rest of his works. While the construction of this building is later, the design was done before the Guggenheim Bilbao. Concept The design represents the style of their creator, architect Frank Gehry, could be considered a work of art in itself. The extravagance of its forms seems to defy any rules of harmony and symmetry. The forms are external inspired by a boat with sails drenched. The building is essentially a shell which consists of a series of interconnected volumes, some form of orthogonal coated stone and other forms of organic and surfaces covered with a corrugated metal skin of steel. As a bridge between the different volumes are used glazed surfaces. The centerpiece of the interior of the building was designed to represent the hull of a boat. The idea of the architect was to design a room with an evocative sculptural forms of music, achieving an intimate connection between the orchestra and audience. The building also fulfills an important role in urban areas. Spaces Inside the corrugated metal shell and the seeming disorder, is developing the program in four functional levels. The main access is via a large public space that is generated in the same spot. The main entrance connects with the existing facilities of the Music Center. A secondary access, located at the corner formed by the streets Second Street and Grand Avenue, provides a direct access to the gardens. The hall is accessible from the street. From there we reach the various spaces of the complex. At the field level is located an area of 3, m2 for exhibitions, along with a restaurant and service areas. On the north side of the level of access and forming a volume that stands out the set, is located the Founders Room, a space with lounge and cafeteria. Behind and around the box that makes up the auditorium are located support areas and dressing rooms. Towards the south side, on a volume prismatic lengthened, the offices are located. The park has a capacity of almost 2, cars and is distributed in 7 levels. From there you can directly access the interior of the building via escalators. The most important space within the complex is the auditorium for people. This room was designed with extreme care in the acoustic quality. Yasuhisa Toyota of Nagata Acoustics was responsible for this part together with Gehry. Designed to look like the hull of a ship, the curved wood ceiling evokes the sails of the boat. The auditorium is equipped with natural light, through lucarne and a wide window on the back side of the room. The audience is placed around the orchestra. A body occupies the central position between the blocs of seats in the rear of the stage. The curves of the ceiling and the provision of internal walls improve the acoustics spreading the sound and producing more thoughts, adding warmth and resonance. Another important area of the complex is the multi-purpose hall Roy and Edna Disney. Is aimed at the California Institute of Arts with capacity for spectators. It has direct access from the street, located in the basement of the complex. The building has also two amphitheaters. The second is capacity for spectators. This allowed us to determine the structure and shape of each piece of steel that covers them. Materials To coat the outer surfaces were used corrugated 12, pieces of steel together on the outside. No two equal parts, as each piece takes a unique form of agreement to their location. In areas outside of regular forms, the stone was used. Glass surfaces function as a liaison between the various volumes. The interior of the auditorium and rooms, is lined with fir wood. This is the same type of wood that is used in the back of violoncelos and violas. Here was used in floors, walls and ceilings.

DOWNLOAD PDF IN-PHIL ARCHITECTURE AT THE WALT DISNEY CONCERT HALL

Chapter 5 : In-Phil Architecture at the Walt Disney Concert Hall: Hagy Belzberg-ExLibrary | eBay

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

If Dad had lived 10 years longer, I know their paths would have crossed. The following year, Gehry was selected as architect, his designs approved in The situation stayed this way for several years. Rows among several of those involved in the project, and a big question mark over funding, put the long-awaited concert hall on hold. But, like any classic Disney feature, the story has a happy ending. In the meantime, the Guggenheim had got Gehry to design and build its world-famous museum in Bilbao. The Guggenheim is very much the son or daughter of the Disney Concert Hall, and to some involved in the Los Angeles project, it must have seemed a little frustrating that the Basques beat the Californians to a truly iconic building, especially as Gehry although Toronto-born has lived, studied, built and worked in LA since pretty much anyone can remember. The Catholic church, meanwhile, had managed to commission and build an entire new cathedral a couple of blocks away from the stalled concert hall, designed by Spanish architect Rafael Moneo. We got to know how best to build it. This is a richly complex building, a thing of compound curves, stainless steel fronds, leaves and petals, wrapped over and around an intriguingly customised steel frame, the whole caboodle occupying an entire city block. It is the product of some 30, computer drawings and highly skilled construction. Gehry likes to compare it to a huge flower blooming in a gigantic garden: Stairs, escalators and passageways wind up and through it like the spaces between petals. Columns supporting vertiginous ceilings and roofs are designed like stylised trees. Lobbies give on to an acre or so of real gardens, designed by Melinda Taylor and Lawrence Moline. These feature a playful fountain - "A Rose for Lilly" - designed by Gehry and covered in a mosaic of some 8, broken pieces of blue and white Royal Delft China imported specially from Holland. The degree of abstraction is too great for that. This building is a mature, confident and powerful work of art. It has about it the feeling and, to an extent, the writhing forms and spatial tricks of 17th-century Italian baroque churches, palaces and monasteries. But, where Borromini is profound and powerful, Gehry is big-hearted and playful. Too playful, perhaps, for many rival architects who find him obsessed with form, with the ways buildings look rather than the way they function. This is not true, but, in any case, one of the functions of Gehry buildings is to win hearts. In downtown Los Angeles, this is particularly important. During the press opening, the only black faces to be seen were those of security guards and cleaners. Doubtless, this situation will change as the building welcomes in its public. A huge effort has been made to make the concert hall a welcoming place - not just with its five levels of timber-clad lobbies, the classy cafe, bars and shop, the shady gardens with their outdoor amphitheatres, the Redcat performing arts venue incorporated into the main building, a basement art gallery and those 2, parking spaces, but in the design of the auditorium itself. The product of a long and close collaboration with the Japanese acoustician, Yasuhisa Toyota, this is modelled on the popular and successful auditorium at the Berlin Philharmonie, a design by Hans Scharoun completed in The audience is seated right around the stage under a billowing timber ceiling. Walls are clad in Douglas fir. A 36ft window lets in light at one end of the hall, skylights at the other. The overall effect is bright and breezily workmanlike, although wooden floors and a pin-sharp acoustic mean that any sound carries almost all too well. This is wonderful for subtle music, but it is hard not to think that audiences will need to be on their best behaviour. A coughing, sneezing, throat-clearing, last-minute English audience would be out of place. Everyone who has put money into this adventure wants the building to play a major role not just in music, but in the revival of downtown LA. This old part of town, first settled by Spaniards, Indians, blacks and mestizos from Mexico in , remains something of a mystery, especially to outsiders. And yet, for all this massive cultural and spiritual achievement, its sidewalks remain empty for much of the day and most of its architecture is bland, blank and soulless. It is not just that most people who

DOWNLOAD PDF IN-PHIL ARCHITECTURE AT THE WALT DISNEY CONCERT HALL

come this way do so by car, but that few people live here. Until the Disney Concert Hall opened last week, much of downtown had the look of a bomb site. The signs are promising. Because Angelenos have been provided with ambitious freeways stretching this way and that, they have taken to the suburbs like greenfly to roses. LA is often portrayed as one giant grid of ever-extending suburbia. Downtown is going to have to work very hard for its living if it is to make any real impact on the daily lives of the majority of Angelenos. As a tourist attraction, however, any investment put into it is unlikely to be wasted. One very positive sign, says Deborah Bords, president of the LA Philharmonic, is that so many Angelenos have come to see the building during its completion. Interior and exterior flow happily one into the other, the building scooping people into it like few others in LA can or ever will. Not that the building is perfect. While the spaces that surround it are imaginative and well-executed, on reflection, the auditorium itself is just a little disappointing. It feels, just a little, like a cleverly thought out conference hall. The music, of course, will make all the difference. And it might be argued that a razzmatazz auditorium could well be a little too much after the wonder of the enfolding spaces surrounding it.

Chapter 6 : Walt Disney Concert Hall 10th Anniversary

The Walt Disney Concert Hall, designed by the architect Frank Gehry, opened in after many years of gestation. The history of the building began in when Lillian Walt Disney, widow of businessman donates \$ 50 million to start building a philharmonic hall.

Chapter 7 : Walt Disney Concert Hall: A Los Angeles Cultural Icon | Discover Los Angeles

The LA Phil Store is the exclusive source of goods as uplifting as the music of the LA Phil, as playful as a summer night spent at the Hollywood Bowl, and as ingeniously designed as the iconic Walt Disney Concert Hall.

Chapter 8 : Walt Disney Concert Hall Tickets | blog.quintoapp.com

The Walt Disney Concert Hall at South Grand Avenue in downtown Los Angeles, California, is the fourth hall of the Los Angeles Music Center and was designed by Frank Gehry. It opened on October 24,

Chapter 9 : Belzberg Architects Â» LA Philharmonic Store at Walt Disney Concert Hall

Panorama: Inside Walt Disney Concert Hall with Frank Gehry. Even in this embryonic form it was easy to see the influence on Gehry of Hans Scharoun's Berlin Philharmonic.