

# WORKING IN CONCERT

LINCOLN CENTER + NEW YORK PHILHARMONIC  
REIMAGINE DAVID GEFFEN HALL

## FACT SHEET

### GOALS

- Create one of the world's finest concert halls
- Reimagine all public spaces to create a deeper audience and community experience
- Build a greater connection with the world outside

### LEADERSHIP

- **Henry Timms**, President & CEO, Lincoln Center
- **Deborah Borda**, President & CEO, New York Philharmonic

### THE PROJECT TEAM

- Architectural design firms
  - **Diamond Schmitt Architects**, led by **Gary McCluskie** (concert hall design)
  - **Tod Williams Billie Tsien Architects | Partners**, led by **Tod Williams & Billie Tsien** (public spaces)
- Acoustic design
  - **Akustiks**, led by **Paul Scarbrough**
- Theater planning and design
  - **Fisher Dachs Associates**, led by **Joshua Dachs**
- Construction consulting
  - **Turner**
- Food and beverage consulting
  - **Union Square Hospitality Group**

### THE NEW CONCERT HALL

#### A new hall configuration

- **Moving the stage forward by 25 feet**, with all seats closer to the stage, **providing acoustical and visual intimacy** (this concept was pioneered by Pierre Boulez in the 1970s New York Philharmonic Rug Concerts, and was reintroduced by the Mostly Mozart Festival)
- **Wrap-around seating** surrounding the orchestra
- **Improving sight lines** by restoring the original 1962 steeper seating rake (incline) on the orchestra level (the original rake was altered in 1976)

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### Improved acoustics

- **A new seating capacity**, reducing from 2,738 to 2,200
- Reconstructing side tiers and resurfacing of walls to **improve reverberation, bass and sound differentiation**
- The **stage ceiling** will be **elevated, and replaced by an adjustable canopy over the musicians to allow for fine tuning of the Hall's sound**

### A flexible, accessible design

- Outfitted with the **latest technology to livestream performances** and extend the Hall's reach
- **Stage redesigned to increase artistic flexibility**, and include new state-of-the-art lighting, rigging, and stage machinery
- **Motorized lifts** create risers for the orchestra, improving acoustics and sightlines
- **Multiple stage configurations** possible to accommodate orchestra, solo performances, film, popular entertainment, and staged opera
- Enhanced ability to accommodate amplified performances
- Improved ADA accessibility

## REIMAGINING THE PUBLIC SPACES

- **The lobby** will double in size, similar to its original configuration, welcoming the community to convene, connect, and socialize. It will be capable of opening up to the outside on three sides to allow activity to flow inside out.
- A central feature of the lobby will be a **media streaming wall**, which can show concerts and events in real time, as well as other digital formats.
- **A new Welcome Center** directly on the Broadway side of the Hall will provide a central hub for all guests to the Hall and Lincoln Center — staffed by experts to help with anything from tickets to information about what's happening throughout the Lincoln Center campus.
- The reconfigured and reenergized **Grand Promenade** (2<sup>nd</sup> floor) will create one of the largest spaces for entertaining at a performance facility in New York City, welcoming over 1,000 people for an event. During performances, there will be expanded intermission seating and bar/food service, including enhanced access to the terrace and new promontories overlooking the main level.
- A **destination eatery** located in the southwest corner of the lobby; Union Square Hospitality Group is serving as consultants for food and beverage planning in the new David Geffen Hall. Informal and casual dining will be offered throughout the day and after concerts.
- Increased amenities, including **significantly more restrooms**. Moving offices from ground floor to upper tier will create more public space and more office space.
- Two new **Patron Lounges**.

## CONNECTING WITH THE OUTSIDE WORLD

- **The Sidewalk Studio** opens up the most prominent corner of the building at 65<sup>th</sup> Street and Broadway to New York City, creating a visible and dynamic space for educational and community activities, art installations, and emergent ideas and performances.
- **The Lightwall** — an elegant, site-specific frieze that will wrap around the upper tier of David Geffen Hall, with lighting capability to change the colors and mood of the building.
- The **North Façade of the building** (65<sup>th</sup> Street side) will be used as a “**canvas for artists**” — from established artists to emerging — to create site-specific works that bring the building alive, adding to Lincoln Center’s long-standing commitment to the visual arts.
- Transforming the space while respecting the iconic Max Abramovitz exterior.

## BUDGET AND FUNDING TO DATE

- **Construction budget \$550M**
- Money raised to date **\$360M** (two-thirds of the total)

## PROJECT TIMELINE

- The new David Geffen Hall will **open in March of 2024** and will require **two short closings** for construction **to limit time the Philharmonic spends out of the Hall.**
- Early work will begin offsite, during a prefabrication period that will allow the construction schedule onsite to be briefer.
- The first closure, **May 2022–October 2022**, will result in the initial framework of the new concert hall configuration.
- **The Hall will re-open and introduce a “surge season,” from November 2022–April 2023.** The new configuration — with the stage now moved forward — will allow tuning for orchestra and audiences to enjoy many benefits of the new hall prior to final completion.
- During the second closure period, **May 2023–February 2024**, the New York Philharmonic will perform in other venues in New York City, including Carnegie Hall and New York City Center.
- **Lincoln Center’s Mostly Mozart Festival** will be out of the Hall for the **summers of 2022 and 2023** and will present their full summer season throughout the Lincoln Center campus

## CONTACTS

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