



MIAMI BEACH NEW WORLD CENTER

MEL LAMBERT HAS BEEN INVOLVED WITH PRODUCTION INDUSTRIES ON BOTH SIDES OF THE ATLANTIC FOR MORE YEARS THAN HE CARES TO REMEMBER. ON ASSIGNMENT FOR MONDO*DR, HE INVESTIGATED HOW A UNIQUE CONCERT HALL AND OUTDOOR PLAYBACK SPACE HAS PUT A NEW PERSPECTIVE ON MUSIC AND THE VISUAL ARTS.



MIAMI BEACH, USA
THE AMERICAS

In many ways, the New World Symphony (NWS) is like no other organisation. The name suggests an orchestral connection, in reality, NWS is a Miami-based postgraduate academy that offers a unique perspective on music and the visual arts. And with the opening earlier this year of the remarkable and visually stunning New World Center, it has achieved recognition as an environment in which the finest musical minds can celebrate the adventure and exploration of music.

Established in 1987 under the artistic direction of Michael Tilson Thomas, the NWS, America's Orchestral Academy, is "a unique educational environment that prepares gifted graduates of distinguished music programs for leadership positions in orchestras and ensembles around the world," says CEO / President, Howard Herring. "Our fellowship programme provides top graduates from music programmes an opportunity to enhance their musical education with the finest professional training."

Described more accurately as a laboratory for musical education and expression, the NWS now boasts a state-of-the-art concert hall, plus rehearsal, craft and classroom spaces. A commitment to an ultra high speed Internet2 infrastructure allows interactive distance learning sessions, during which composers, musicians and other artists are being brought into the classrooms and performance areas via high quality video and audio links. In addition to such leading edge educational capabilities, New Word Center also boasts a large outdoor projection space equipped with a digital video system

and a state-of-the-art surround sound playback system that lets local residents enjoy free open air concerts relayed from the new concert hall, in addition to a well attended movie nights. The venue is also available for third party rental.

"Our original home was at the Lincoln Theater," Herring continues. "In a converted movie theatre that our graduate students very quickly outgrew. After a long search for a suitable space, we settled upon a two city-block space here on 17th Street as our first purpose built campus home and which the City of Miami leases to the Symphony for \$1 (US) per year. The 100,000 sq ft site includes a 756-seat concert hall and companion spaces, and sits adjacent to a large open area" - named Exo Stage at Miami Beach Sound-Scape - "where we hold our regular WallCast performances for local residents on a 100ft by 70ft projection screen. It has been a 10 year process, including three years for the physical construction, culminating with our inaugural concert on January 26, 2011." These two new facilities comprise the City Center redevelopment project that is intended to inject fresh vitality into the architecturally historic district of Miami's South Beach.

Lead Architect on the New World Symphony project - conceived to be at the intersection of music and architecture - was Frank Gehry from Gehry Partners, working closely with Founder / Artistic Director Tilson Thomas, and a range of consultants and system suppliers. Acoustic Dimensions handled sound and video systems as well as certain audio-recording capabilities. Theatre Projects Consult- ►



ants designed the performance hall's interior elements, including lighting, rigging, and seating. Sonitus oversaw sound system design in the hall and exterior park areas. Pro Sound & Video supplied the park's video and lighting systems and Barbizon Lighting outfitted the hall with a combination of remote controlled, fixed and moving instruments, working from the specifications of Theatre Projects and architectural lighting designer LAM Partners. Acoustic design for the concert hall was directed by Dr. Yasuhisa Toyota from Nagata Acoustics. The Dutch firm West 8 was responsible for overall design of the Miami Beach SoundScape. Key NWS staff involved in the project include Doug Merrilatt - VP Artistic Planning, Clyde Scott - Director of Video Production, and Adam Zeichner - Senior Director of Program Operations.

A UNIQUE PERFORMANCE SPACE WITH INTEGRAL AUDIO PLAYBACK AND VIDEO PROJECTION SURFACES

The 30,000 sq ft performance hall is a flexible and immersive space designed to support virtually everything from solo recitals to concerts by the New World Symphony's full orchestra. A total of 14 distinctive stage and in-the-round seating configurations are available to suit specific productions and classroom arrays; seats retract to offer flat-floor and cabaret style seating opportunities, while mechanical stage lifts can be used to create various performance levels. Four satellite performance platforms both reduce mid-con-

cert stage resets and enable different relationships between performers and audience. The hall's mechanical system was designed to produce no discernible background noise, creating the acoustic rating of NC15.

A total of five curvilinear, acoustically reflective 'sails' span the upper half of the performance space, and double as projection surfaces that enhance the concert going experience with theatrical lighting, specially commissioned videos and projected information from a total of 10 Christie HD+30K video projectors. Particular attention was paid to the weight and surface of the acoustic baffles, since they are important elements for reflecting bass frequencies and creating overall acoustic 'warmth'. The ceiling baffle surfaces are coated with a very thin layer of soft material to temper the tonal quality of high frequencies, while micro-shaping has been applied to the main walls surrounding the inner audience and the stage area in order to provide an even and diffuse sound throughout the entire auditorium. Benton Delinger, a Theatre Projects Director and Project Manager for the New World Center, recalls that the original concept for the performance space called for "an elaborate rehearsal hall that an audience could be invited to. This rehearsal hall would be filled with technology to support their Internet2-based learning program, and to allow [the faculty] to experiment with new ways of using video and audio, which could include amplified music in conjunction with the acoustic music. The concept grew from there."

The six-storey, glass-fronted atrium provides a dynamic entry-point to the building, with tumbling geometric forms that delineate the internal spaces. When viewed from outside the building at night, these large, irregular forms take on the character of performers on a proscenium stage, turning the building itself into a performance. The skylit atrium features polished concrete floors and painted walls.



"We were brought on board in year three of a four year design process," adds Brian Elwell, Senior Consultant / VP with Acoustic Dimensions. "As a result, we had a seven month window to complete the AV design. New World Symphony and Gehry Partners possessed an incredible vision for the concert hall, which included being submerged in a 360° canvas that displays artistic video content. Blended with the lighting design from Theatre Projects, this vision created an atmosphere of a space that could offer limitless creative possibilities." Primary video components include several coolux Pandoras Box systems for playback, image warp and blend, connected to the Christie projectors - four for the main sails and two each for the others.

"The design project came to us from the architects," recalls audio consultant Fred Vogler, a co-partner with Tim Boot in Sonitus, both of whom worked with Gehry on audio system design for the landmark Walt Disney Concert Hall in Los Angeles. "One of the more important aspects for audio design is to maintain fidelity and a natural sound. The hall's acoustics are superb and very sensitive; it is vitally important that audio systems match the acoustic performance. We needed to provide systems that maintained the quality, open sound and general sensitivity of that carefully refined acoustic.

"We anticipated several scenarios for sound system design inside the performance hall, including public address, Internet2 playback, theatrical surround sound and standard amplification of jazz, classical and rock ensembles. The integration of acoustic design, accompanied by tech- ▶



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nological support, is both comprehensive and seamless. Being part of the initial design meetings made a great deal of the difference to the final installation. AV was not an after thought, but instead a key player throughout the entire New World Symphony facility. Right from the start of the project, we were able to coordinate with the architect on the room layouts, adjacencies and shaping, as well as equipment requirements. In fact, we kept most of the equipment purchasing until the last minute so that the technology used in the final commissioning could be the latest and greatest.”

The acoustic sails designed by Nagata Acoustics are outfitted with ATC loudspeaker components specified by Sonitus and ATC engineering staff. The central sail is configured with discrete left, centre and right loudspeaker channels, while the remaining four sails located either side of the auditorium serve as additional surround-sound or individually addressable playback channels for multi-screen presentations. A pair of transportable stage-mounted systems was also provided to augment the sail-based channels during amplified concerts in the hall. All loudspeaker systems are powered by ATC P4 amplifiers.

According to ATC Managing Director and Head of Design, Billy Woodman: “It is the received wisdom that when sound reinforcement is used in large reverberant spaces, loudspeakers with controlled and narrow dispersion are best suited to the purpose since, generally, they are more efficient due to the restricted radiation envelope, they will not excite as many early reflections, and they deliver sufficient direct sound to the listener to guarantee good intelligibility. This approach is generally the best solution, except in the case of auditoria that have a quality acoustic, defined simply by a consistent RT60 over the 50Hz to 3kHz range.

“In the case of such auditoria, the best results can be obtained with loudspeakers of very low colouration, flat magnitude response, minimum phase response and wide dispersion, thus ensuring an accurate direct sound to the listener, as well as correctly presented early

reflections and resultant reverberant field. Implemented with care, the reinforcement - particularly for a main, stage-mounted system - is achieved in a manner such that the listener will be unaware that a performance is being reinforced.

“It is characteristic of all PA-type systems that they have narrow dispersion, high levels of colouration, poor phase and magnitude response and, consequently, are subject to precedence-type effects, where attention is drawn to the source of the reinforced sound. This, at best, is very distracting for the listener and, at worst, downright annoying. Such distraction is further exacerbated by the practice of flying both main systems and clusters above the stage and audience, thereby creating a psycho-acoustic disconnect between the performers on stage and the source of the reinforced sound.”

The main acoustic sail’s L-C-R configuration is made up of a variation on soffit-mounted ATC SCM300ASL-based systems, but with extra mid-range and HF capacity. The four surround loudspeakers comprise soffit-mounted ATC SCM150ASL-based systems. “The stage-mounted system is, essentially, made up of a double SCM300ASL - four 15-inch drivers - forward facing with a side firing, double SCM50ASL mounted on a lifting mechanism to cover the side seating,” Woodman says. “The hall is also equipped with 15-inch ATC subwoofers - four mounted under and four mobile on stage - as well as instrument highlighters, including a custom SCM150ASL for piano and various SCM50ASLs and SCM20ASLs for other instruments.” At the back of the stage area, above the rear seats, there is also a pair of SCM50ASLs down-firing from the ceiling, and a pair of SCM20ASLs under the auditorium’s lighting booth.

“The sail-mounted and main stage systems are designed to operate independently, coming together for the loudest concerts,” Woodman concludes. “However, best performance for both classical and jazz acoustic performances will be achieved using just the main stage system.”

Pictured during early planning stages: Adam Zeichner, New World Symphony's Senior Director for Program Operations (back row, on left); Yasuhisa Toyota, Acoustician with Nagata Acoustics America (centre, left); Frank Gehry, Design Partner with architects Gehry Partners, Joshua Robison, Director of MTT Inc. and Michael Tilson Thomas' Partner/Manager, with Richard Pilbrow, Founder of Theatre Projects Consultants (front row, left-to-right).



FULLY PROGRAMMABLE FIXED AND MOVING LIGHTING SYSTEMS

According to Steven Cullipher, Systems Division Manager with Barbizon Lighting Company's Florida office, a mixture of fully programmable ETC fixed and Vari-Lite moving instruments were specified for the performance hall. "We installed the first [Vari-Lite] VT1100 Series systems supplied to a US customer: a total of 44 VL1100TS automated ERS luminaires with 1kW lamp, framing shutter, mega-clamps, safety cable and 20A 2P&G connector, all painted white, plus eight VL1100TI luminaires with 1kW lamp, iris and 2P&G connector, again painted white." ETC instruments include 12 x 5° Source 4 Ellipsoidals, 12 x 10° Source 4 Ellipsoidals, 24 x 19° Source 4 Ellipsoidals, 20 x 26° Source 4 Ellipsoidals, 25 x 36° Source 4 Ellipsoidals and 5 x 50° Source 4 Ellipsoidals, plus 39 Source 4 PAR EAs with colour frames. Also supplied: 12 Altman four-cell Focusing Cycs with c-clamp, colour frames and trunions, 10 Altman 6ft ZipStrips with 30 lamps, hanging irons, trunions and colour frames and two Lycian SuperArc 400's with 400W HTI lamp. Accessories include City Theatrical Main Frame for Source 4 Ellipsoidals, Four Par Barn Doors, A-size Pattern Holder, Top Hats, Half Top Hats, and spare ETC lens tubes.

"We specified the newer [Vari-Lite] VT1100 Series overhead moving lights because they are quieter," adds Theatre Projects' Delinger. "New World also added VL550 Washes, because they offer more flexibility and opportunities for additional color and face lighting." "There is no lighting grid," Cullipher adds. "Instead, the instruments are installed behind covers that allow them to be raised through the ceiling for maintenance and repair. In addition, some of the Source 4 Ellipsoids are mounted on traditional clamps to provide individual adjustments."

All instruments are controlled from MA Lighting grandMA2 full-size and grandMA2 ultra-light lighting consoles supplied by ACT Lighting. "I chose the grandMA2 because of the amount of control we need," says veteran lighting designer Stefan DeWilde. "We have 300 conventional fixtures and hundreds of LEDs in the atrium that run off the console. Then there are 150 conventional fixtures and 75 moving light in the hall. Nothing else but grandMA2 made sense. We're running multiple networks - ETCNet2, Art-Net and MA-Net2 - plus Pandora's Box HD media servers." When required, the grandMA2 also controls video, hazers, scent generators and four RGB laser projectors. "The grandMA2's user interface and bigger screens help the efficiency of programming; you can lay out everything and select fixture layout much more efficiently."

EXOSTAGE AT MIAMI BEACH SOUNDSCAPE

The 7,000 sq ft video projection wall adjoining the performance hall

is complemented by an audio system within the adjacent 2.5-acre SoundScape outdoor viewing area. Four Christie HD+30K projectors, each offering 30,000 ANSI lumens, project onto the wall. The main viewing area opposite the projection wall accommodates up to 1,000 people, and is surrounded by speakers designed to resemble two large-scale and gently curving ballet barres.

"Our directive was to create an immersive audio experience," recalls audio consultant Vogler. "We wanted to bring the high quality acoustics from inside the concert hall to the great outdoors in South Beach. Of course we needed state-of-the-art technology to create this. After successfully working with a [Meyer Sound] Constellation [electronic acoustic] system for the Star Wars: In Concert tour [to provide a portable acoustic shell for the on-stage symphony orchestra playing live to projected scenes from George Lucas' films], we knew that Meyer could help us achieve the indoor / outdoor experience. It has worked brilliantly!"

"The design goal of bringing an indoor concert experience to people picnicking outside in the park was accomplished using loudspeakers, oriented in varying angles, with a Constellation system simulating reflections off the hall's interior walls." An array of 24 specially rigged microphones within the performance space serves as inputs to the Meyer Sound D-Mitri digital audio platform that digitally recreates an electronic 'model' of the acoustic interior that is relayed to the outside audience as an adjunct to the conventional surround-sound playback for the WallCast.

"We used existing - but still emerging - Meyer Constellation technology," adds Sonitus co-partner Tim Boot, "and applied it in a way that had not been done before. Normally, Constellation is intended to augment and enhance existing acoustics; it is an acoustic tool to make a facility more variable and more flexible. What we did uniquely in SoundScape was to use these tools to create a concert hall-like acoustic environment in the outdoors. This had never been done before."

"Parks are usually devoid of any form of natural acoustics that might be appropriate for orchestral music. We used Constellation's advanced algorithms and hardware to create a synthetic, yet very believable and natural sounding, acoustic environment. Constellation provides a powerful tool palette to create acoustic environments. The key to the success is the tuning and voicing; we worked very closely on-site with Meyer to create the artificial acoustic environment that people experience in the park."

Within the SoundScape park a number of loudspeakers are arrayed below the WallCast screen. Brian Bolly, Meyer Sound's cinema and live sound Project Manager, was part of the company's technical team that collaborated with Sonitus and Pro Sound & Video on project design and implementation. "The beneath the screen

The vertical and horizontal ballet bars for the SoundScape surround-sound speakers

“Normal design processes you use for a typical theatre or concert hall just don’t apply when working with a building that is as much a piece of art as it is a performance space.”

L-C-R planter system,” he says, “comprises a total of three MSL-4 loudspeakers and six 700-HP subwoofers arranged in an end-fire cardioid configuration for the center planter, plus two MSL-4 loudspeakers in the left and right planters.” Outrigger left and right silo systems each house nine M’elodie loudspeakers and two 600-HP subwoofers. John Pellowe, Meyer’s Project Director of Constellation Systems, also worked on the project with Bolly.

“The custom designed, surround sound barre system comprises Meyer M’elodie, UPJ-1P and M1D-Sub cabinets mounted inside three-foot diameter horizontal and vertical pipes,” Bolly continues. “Protection grills are designed to withstand local 160mph winds and torrential rain,” that visit this Florida city during hurricane season. Left and right horizontal columns house 26 Meyer M’elodie loudspeakers each, while the various vertical / uprights contain combinations of Meyer UPJ-1Ps and M1D-Subs. The rear video-projection tower houses a pair of Meyer UPQ-1P speakers plus three 700-HP subwoofers; a quartet of media hydrants each house a single UPJunior loudspeaker. “Remote monitoring of all 167 loudspeakers is via Meyer Sound RMS software,” Bolly concludes. All signal processing is handled by a D-Mitri digital audio platform.

OTHER TECHNICAL CAPABILITIES

New World Center features an advanced recording, projection and webcasting infrastructure with several miles of high-speed fibre optic cable that carry high-speed transmissions using Internet2, a next generation broadband network connecting many universities

within the US, as well as organisations around the world. “It is 100-times faster than regular internet services,” says Robert Toledo, the centre’s Director of Audio Services. “It is ideally suited for musical interaction and education.”


Mixing of live concerts within the concert hall is handled by a pair of identical 96-channel DiGiCo D1 digital consoles for mixing front of house and stage monitors, connected via MAD1 multichannel ports to analogue stage boxes and OptiCore fibre optic I/O. The hall is also outfitted with fixed-position and moveable robotic HD cameras that offer 360° coverage of the hall and recording spaces. The high-speed infrastructure enables instantaneous editing from a remote AV recording suite equipped with an Avid D-Command console and Pro Tools recorders, or instant WallCasts.

“Most of the audio systems utilise MAD1 plus individual channels of AES- and ADAT-format I/Os,” Acoustic Dimensions’ Elwell says. “We specified the DiGiCo consoles because of their low ambient noise levels, and a solid MAD1 interface; Pro Tools equipment also works nicely with ADAT.”

In addition to the performance hall, the centre includes the 2,400 sq ft SunTrust Pavilion, a large multi-purpose room that serves as both the primary teaching space for the orchestra and as a space for performances, film screenings, lectures and recordings. Additional practice and rehearsal rooms, classrooms and technical suites include two ensemble rooms capable of holding a master class for 20-25 fellows.

“Normal design processes you use for a typical theatre or concert ►



hall just don't apply when working with a building that is as much a piece of art as it is a performance space," Ewell considers. "We had to change our mindset to understand every wall shape, and every area's boundaries and limitations before we could make a decision. A design concept that you could normally develop in a few hours sometimes took days to understand and develop." According to NWS President / CEO Herring, "New World Center offers a set of unprecedented opportunities. Opportunities for the best young orchestral musicians in the world - our Fellows - to learn to surpass themselves. Opportunities for the public, inside and outside this building, to become engaged in the Fellows' journeys and feel their thrill of discovery. Opportunities to reinvent, and re-imagine, the way classical music is taught, performed, programmed and experienced. Everything at New World Center is designed to open fresh possibilities, and to keep opening them." 

TECHNICAL INFORMATION

HALL

SOUND: ATC SCM300ASL speakers; ATC SCM150ASL speakers; ATC SCM50ASL speakers; ATC SCM20ASL speakers; Meyer Sound D-Mitri mixing, matrixing and signal processing

LIGHTING: 12 x ETC 5° Source 4; 12 x ETC 10° Source 4; 18 x ETC 19° Source 4 x Ellipsoidal; 6 x ETC 19° Source 4 Ellipsoidal; 20 x ETC 26° Source 4 Ellipsoidal; 25 x ETC 36° Source 4 Ellipsoidal; 5 x ETC 50° Source 4; 39 x ETC Source 4 PAR EA; 12 x Altman 4-cell Focusing Cyc; 10 x Altman ZipStrip; 2 x Lycian SuperArc 400; 32 x Vari-Lite VL1000TS; 4 x Vari-Lite VL1000TI; 12 x Vari-Lite VL1000TS; 4 x Vari-Lite VL1000TI; 1 x Vari-Lite programming kit; multiple City Theatrical Main Frames, Donuts and Top Hats

VIDEO: 10 x Christie HD+30K projector; coolux Pandora's Box media server

SOUNDSCAPE

SOUND: On Projection Tower: 2 x Meyer Sound UPQ-1P; 3 x Meyer Sound 700-HP; Planter (under projection wall): 7 x Meyer Sound MSL-4 in L-C-R configuration; 6 x Meyer Sound 700-HP in cardioid configuration; front columns (left and right, each): 9 x Meyer Sound M'elodie; 2 x Meyer Sound 600-HP; North Ballet Barre: 23 x Meyer Sound M'elodie; 18 x Meyer Sound UPJ-1P; 18 x Meyer Sound M1D; South Ballet Barre: 26 x Meyer Sound M'elodie; 21 x Meyer Sound UPJ-1P; 21 x Meyer Sound M1D-Sub; Media Hy; drants: 4 x Meyer Sound UPJunior; Meyer Sound D-Mitri mixing, matrixing and processing; Meyer Sound Constellation system

VIDEO: 4 x Christie HD+30K projector; coolux Pandora's Box media server

www.nws.edu

FRANÇAIS

Par bien des aspects, le New World Symphony est un organisme incomparable. Son nom fait penser à un orchestre mais en fait NWS est une académie de troisième cycle offrant une approche unique de la musique et des arts visuels. L'architecte en chef du projet New World Symphony – conçu comme un carrefour entre la musique et l'architecture – est Frank Gehry, de Gehry Partners, il a travaillé main dans la main avec le fondateur et directeur artistique Tilson Thomas, plus une pléiade de consultants et de fournisseurs. Acoustic Dimensions s'est occupé des systèmes de son et de vidéo ainsi que de diverses possibilités d'enregistrement audio ; Theatre Projects Consultants a conçu les éléments intérieurs du décor de la salle de spectacle, y compris l'éclairage, les cintres et les sièges ; Sonitus a veillé à la sonorisation du hall et des zones extérieures du parc ; Pro Sound & Video a fourni les systèmes d'éclairage et vidéo du parc ; et Barbizon Lighting a équipé le hall d'un mélange d'instruments fixes et mobiles télécommandés, selon les directives de Theatre Projects et de l'éclairagiste architectural LAM Partners. L'acoustique de la salle de concert a été conduite par le Dr. Yasuhisa Toyota de Nagata Acoustics. Les Néerlandais West 8 ont eu la responsabilité de la conception générale du Miami Beach SoundScape.

DEUTSCH

Die New World Symphony ist in vielerlei Hinsicht wie keine andere Organisation. Der Name suggeriert einen Zusammenhang mit Orchester: Tatsächlich handelt es sich beim NWS um eine Postgraduierten-Akademie in Miami, die eine einzigartige Perspektive auf Musik und die visuellen Künste bietet. Der leitende Architekt des New World Symphony Projekts – das als ein Schnittpunkt zwischen Musik und Architektur konzipiert worden ist – war Frank Gehry von Gehry Partners, der eng mit dem Gründer / künstlerischen Leiter Tilson Thomas, und einer Reihe von Beratern und Systemlieferanten zusammengearbeitet hat. Die akustischen Dimensionen betrafen Sound- und Videosysteme sowie bestimmte Tonaufzeichnungen, Theatre Projects Berater konzipierten die Performance Innenelemente der Halle, einschließlich Beleuchtung, Takelwerk und Sitze, Sonitus überwachte das Soundsystemdesign in der Halle und die Parkbereiche im Freien, Pro Sound & Video stellte die Video- und Beleuchtungssysteme für den Park bereit und Barbizon Lighting staffierte die Halle mit einer Kombination aus ferngesteuerten und beweglichen Instrumenten aus, die entsprechend den Anweisungen von Theatre Projects und der architektonischen Beleuchtungsdesigner LAM Partners funktionieren. Das akustische Design für die Konzerthalle wurde durch Dr. Yasuhisa Toyota von Nagata Acoustics geleitet. Die holländische Firma West 8 war verantwortlich für das allgemeine Design des Miami Beach SoundScape.

ITALIANO

In molti modi, la New World Symphony è come nessun'altra organizzazione. Il nome suggerisce una connessione orchestrale: in realtà, NWS è un'accademia specialistica in musica ed arti visive di Miami che offre una prospettiva unica e singolare. L'architetto leader prescelto per la realizzazione del progetto New Symphony – intersezione tra musica ed architettura – è stato Frank Gehry di Gehry Partners, che ha lavorato a stretto contatto con il fondatore/direttore artistico Tilson Thomas, e una gamma di consulenti e fornitori di sistemi. Ad occuparsi dei sistemi video e audio oltre che di alcuni sistemi di auto-registrazione è stata la Acoustic Dimensions; la Theatre Projects Consultants ha invece progettato gli elementi d'interno della sala spettacoli, inclusa l'illuminazione e l'attrezzatura da palco; la Sonitus ha provveduto alla progettazione del sistema audio nell'ingresso e nella zona parco, mentre la Pro Sound & Video ha fornito i sistemi video e di illuminazione; La Barbizon Lighting ha inoltre provveduto all'installazione di strumenti fissi e mobili telecomandati, in collaborazione con le specifiche di Theatre Projects e del designer architetturelle di illuminazione, la LAM Partners. Il design acustico della sala concerti è stato diretto da Dr. Yasuhisa Toyota della Nagata Acoustics. L'azienda olandese West 8 è stata invece responsabile del progetto d'insieme della SoundScape di Miami Beach.

ESPAÑOL

Desde muchos puntos de vista, el New World Symphony no se parece en nada a ninguna otra organización. El nombre sugiere una conexión orquestal: en la realidad, el NWS es una academia de posgraduados con base en Miami que ofrece una perspectiva única sobre la música y las artes visuales. El proyecto de New World Symphony fue pensado como una intersección entre la música y la arquitectura. El arquitecto que lideró el proyecto fue Frank Gehry de Gehry Partners, quien trabajó de cerca con Tilson Thomas, fundador y director artístico, y junto a un grupo de especialistas y proveedores de sistemas. Acoustic Dimensions tuvo a su cargo los sistemas de sonido y video, así como también ciertas habilidades de grabación de audio; Theatre Projects Consultants diseñó los elementos de interior del auditorio, incluyendo la iluminación, el equipamiento y los asientos; Sonitus supervisó el diseño del sistema de sonido en la sala y en las áreas del parque exterior; Pro Sound & Video proveyó los sistemas de video e iluminación para el parque; y Barbizon Lighting equipó la sala con una combinación de instrumentos fijos y móviles a control remoto, a partir de las especificaciones de Theatre Projects y del diseñador de iluminación arquitectónica de LAM Partners. El diseño acústico del auditorio fue dirigido por el Dr. Yasuhisa Toyota de Nagata Acoustics. La firma Holandesa West 8 estuvo a cargo del diseño general de Miami Beach SoundScape.