

# **THE EVOLUTION OF PUBLIC SPACES IN BUILDINGS DESIGNED FOR MUSIC. THE CONCEPT. THE CONTEXT. THE ARCHITECTURE.**

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## **SUMMARY**

Buildings dedicated to music have played a significant part in the urban membrane since ancient times. Nowadays, as we hand over our traditions and our historical identity to forthcoming generations, these places both emphasise the significance of culture and how society perceives their role in the co-creation of the character of the urban organism.

Solutions which fuse functionality with space, the sites' locations and, first and foremost, the events for which these venues are merely a backdrop - all of these factors enrich these 'buildings of music' with specific meaning.

Based on a quote by the modern philosopher G. Hans Gadamer, these and other venues associated with culture serve the purpose of improving urban quality. Their presence, architectural beauty and the prestige of the site itself speak volumes about the local way of life.

The objective of this doctoral dissertation is the creation of structures which, in their functional assumption, are to serve music. These include both opera houses and philharmonic halls. The reception of music by their audiences is a key measure of their quality.

Both buildings are highly diversified and when it comes to their formal and functional solutions. Consider the building of the philharmonic, where the concert is the real essence and the solutions are based on acoustics and the architecture of the concert hall. On the other hand, in an opera building, apart from being a venue where one listens, we are recipient to an additional visual aspect.

This difference makes the space which serves provides technical support and the rooms serving as/being suitable working conditions for actors expand the cubature and the complexity of the building. Yet, in both types of buildings, the spaces designed for the audience, namely the entrance hall, cloakrooms, foyer, the restaurant and other areas designed for the public, remain similar.

One could even venture a statement that the space intended for the audience which envelops, and even, at times, makes its way out of the area of the main hall, possesses the characteristics of a public space. It could be said that, in the light of the projects conducted in the area in recent years, it has acquired a value of its own. This refers both to philharmonic halls and opera houses. In both cases, the location and context of a place are important.

Looking back, we can observe that the creation of a building for music usually becomes a stimulus for the development of the city's centre.

History shows us that in almost each case, the role of a given individual, a leader as such, is crucial. Due to their charm and power of personality, buildings requiring high financial costs ended up rising skyward. As literature would have it, in the old times, these were people usually associated with the authorities. Nowadays, they have been replaced by outstanding musicians - or intellectuals connected with music.

Existing buildings embedded in an urban context have been chosen for the study. The comparison of the architectural structure in relation to the location in the urban space was essential for underscoring the essence of the topic.

The analysis of various ways of approaching the solution of the space outside the main concert hall proved significant. This space influences people's perception of the concert hall and merges it with the city. All these elements are important for the quality of the entire concept.

The topic of the dissertation is the result of numerous discussions, reflections and the professional experience of the author. The analysed buildings were examined by the author in situ.

Theses of the dissertation:

1. Architectural concept of the contemporary 'building for music' is heading in the direction of creating space which integrates the area around the concert hall with urban space.

2. This space may be referred to as public space. It is important for both the city and the architectural structure of a philharmonic hall or an opera house.

The topic has been presented in four chapters. Throughout time, as early as the 16th century, until the present day, it has often proven evident how the rules of designing concert halls within the urban tissue came to be. Moreover, it has also been presented how the preference of music reception, with a simultaneous development of technical capabilities and architectural solutions, has evolved over the ages.

In each of the four study periods, different buildings are discussed. However, these are always ones which are characteristic and important to music in a given period.

1. The centre-forming function of the concert hall on the example of the La Scala in Milan (18th century), the Royal Concertgebouw in Amsterdam (19th century) and Carnegie Hall in New York (1891),

2. The influence of a variety of urban landscapes on the creation of a modern 'house for music' on the example of the Philharmonic Hall in Berlin (1963), Santory Hall in Tokyo (1986) and the Concert-Conference Centre in Lucerne (1998),

3. The introduction of the function of culture becomes an impulse for the regional development of the district on the example of the Barbican Centre in London (1982), the Elbphilharmonie in Hamburg (2017) and NOSPR in Katowice (2014).

4. Summarising, two modern examples were used, namely: The Opera House in Oslo by Snohetta (2007) and the Philharmonic Hall in Paris by J. Nouvel (2015), despite the diametrically different approach to the creation of architectural form and diversity of the urban landscape, in both cases, the widely understood public space is an integral element of the spatial structure of a building destined for music.

Studies have duly confirmed the purposefulness of the thesis.

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