The Houses for music - concept and place. Modern tendencies, author’s own experience

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Abstract. The subjects of this dissertation are buildings intended for music and their role in urban space. Houses for music – that is how we can briefly name buildings whose basic function is listening to music in the form of a concert - Philharmonic buildings. Also in the form of a show or performance fused with music. The third function of such buildings is to ensure the possibility for people to meet, adding certain nobility to the event in question, and therefore, added nobility to the venue itself. This last function is gaining significance. It is accompanied by the phenomenon of identifying the event as the function itself and simultaneously identifying the site. The growing value of such places stems from the oldest concept of urban planning, in search for that ‘modernity’ of the 20th century, an idea which has been forgotten and is now going through its revival. As Jan Gehl, an urban expert and humanist, reminds us, referring to the ‘city for people’. He reminds us that the number and the quality of the places are of utmost importance – places which create the occasion to participate in the urban membrane. The need for meeting builds the identity of a place, connecting cultural ideas with concepts which create culture and put architecture and music in the centre. The sound of the music itself becomes an element of the identity, the sound – however invisible, is very important for the place – on equal rights with the architecture of the designed buildings. The sound facilitated in the designs of these buildings creates the final quality of the architecture of the opera house or the Philharmonic. The dualism of the architectural and musical thought in the creation of the concept played a decisive role in creating the functionality of the venue, creating the true value of the place. It becomes a highly significant element of the quality of urban space. This short musing shows us that architecture and music are linked inter-disciplinarily as an important or perhaps even basic material for these buildings. The increasing significance of the relation between the buildings intended for music with the social strata of the city is very much visible in contemporary architectural concepts. The subject of this dissertation is the architectural concept and the context of buildings intended for music in urban space. This topical question has been presented on the basis of the following: The majority of the presented examples have been researched in situ by the author of the article. Historical thoughts presented based on the venues in Milan and New York, namely the La Scala and Carnegie Hall. Modern buildings: the Berlin Philharmonic, the Hamburg Philharmonic and the Philharmonic in Paris. The author’s own experiences related with the design of the seat of the National Symphony Orchestra of the Polish Radio in Katowice, Poland. The majority of the presented examples have been researched in situ by the author of the article.

1. Introduction
The role which the building of the theatre, opera or concert hall plays in urban landscape goes beyond strictly functional aspects. This arises from both a natural tendency for people to create symbolic forms, both in urban systems as well as in individual conceptions. This is characteristic of all epochs.
Vitruvius in his „Ten Volumes on Architecture” enumerates the theatre among public places. After him, numerous other theoreticians and treaty authors followed suit. The building itself may have a variety of connotations – it can serve as a momentum in praise of those holding power, it can be a centre of political activity or a national monument. Frank Lloyd Wright, Le Corbusier makes note of this [1].

On the turn of the 17th and the 18th centuries, we begin to see the forming of the relations between the theatrical building in the city, only to be followed during The Enlightenment by a regress to the concept of the building of the Opera house or the theatre as a national monument. European cities found an example to follow in the concept of the Royal Forum organized by Frederick the Great around the opera in Berlin. Most of the buildings had been the result of Enlightenment philosophy, the cult of the mind and rationalism. Hans Sedlmayr saw this as a type of sacralization of secular life. Temples of art, such as theatres or opera houses and museums, were to substitute or at least take the prime role away from churches in their traditional role within the structure of the city. [2]

Andrea Monestiroli writes that historical typologies nevertheless still find their use. He distinguishes two types of urban interiors- The Acropolis and the Agora. The first is a selected, secluded place, while the latter – a place for interaction between specific elements. [3] In both cases, architecture for music takes on an incredibly important role within the city. The post-modernist urban structure is in itself an open space, closely resembling the Agora, mentioned by Monestiroli. A commonwealth is not created by unification but by the diversification of individuals. According to the concept of Aldo Rossi, the city and the structure may also be perceived in this way. It is not only important what we see but there is much significance in the process which has led up to the creation of what we see – the creation of an environment for life. [4] This is especially notable in music venues with a long lived tradition, such as the La Scala in Milan or New York’s Carnegie Hall.

2. Tradition
The TeatroAlla Scala, (1778) in Milan by Giuseppe Piermarini, directly in the heart of Milan, standing next to the 14th century Santa Maria delle Scala church, fast became the most famous opera stage in the world, comparable only to the likes of the Metropolitan Opera in New York. The task of rebuilding the La Scala was assigned in the year 2000 to the brilliant architect Mario Botta. The Swiss designer says about himself that he ‘became an architect because he had a predisposition for image and not for sound [5]. However, music was somehow always present in his works. Based on his design, new chambers and essential technical infrastructure was created. The cramped interior was partially taken down, leaving the spectacular grand concert hall and the external facade with its characteristic frontage. The reconstructed venue creates a new functional structure, all in adherence to modern demands. The final effect is a brilliant example of modern architectural incursion into a historical site, with full respect paid to its value and tradition. The La Scala has been rebuilt and extended on a number of occasions. Organising and ordering the structure by Mario Botta between the years 2001 and 2004 made it possible to introduce the La Scala into the new era.

Carnegie Hall (1891), by W. Burnet Tuthill, 1855-1929. It is one of the most famous concert halls in the world, located in New York, in central Manhattan, in close proximity to Central Park. As opposed to European cities, the urban structure of New York’s Manhattan, with its perpendicular grid of streets characterised by their membrane does not create a square in front of the building. Its exposed role is not defined by any dominating form but by the historical aspects of the site. Moreover, the building is much lower than the skyscrapers in its vicinity. The grand opening was honoured by a concert with the participation of Pyotr Tchaikovsky and the concert hall is still vastly popular to this day. The building was one of the last great New York structures completely constructed according to traditional technology. The skeletal construction appeared in Carnegie sometime later, when, on the turn-of-the-century, new levels were being added to the structure. The composition of the building and
the method of shaping the elevations relate to the architecture of the Renaissance in Florence. The classical triple division is obviously accentuated, with a separated part of the pedestal and the core – all finalised with an ornamental frieze and a protruding crown cornice. The main entrance, located on the central axis of the building, is accentuated with a row of arcades. As far as the external form of the building was in agreement with the popular tendencies in the USA towards the end of the 19th century, [6] the decor of the interior is a real surprise. In stark opposition to the grandiose of European operas, Carnegie Hall presented a rather conservative and toned down approach. The building went through a number of transformations over the years. Its form and functional system evolved. Apart from the main auditorium, Carnegie Hall now houses two smaller chamber halls underground. The final levels of the building - built later than the main structure, house apartments, workshops and studios. In 2013 the IU + Bibliowicz Architects studio prepared a project which was meant to adapt the roof of the concert hall in order to transform it into a recreational and educational area. This is what ended up becoming a sort of green roof, accessible to the general public, both for recreation as well as events of an artistic and educational character.

These historical examples show that the interiors of buildings intended for music are not usually envisaged as places which would be open to the general public. The public space remained outside the building and access to the interior was limited only to a selected group of people. Despite this evident divide between the public spaces in the interior of the venue, buildings for music are in an important sense connected with the urban membrane. Throughout history, concert halls have played the role of centres of creativity, both in the event of being part of the existing urban membrane or when they created a new one. Buildings, however, have a tendency for change and evolution, along with the development of the city, through modernisation, adaptation or reconstruction. The building of the concert hall, despite its rank in the structure of the city, never had to have a clear-cut form, so important in history. Despite this, it stood out amongst the backdrop of other buildings.

3. Modernity
The modern city is characterised by its multi-faceted planning problems. The insertion of a new building with a key function into the existing urban membrane is a very complex task. Designers must take into account the unique cultural context, economic aspects and also the political situation of where the site is located. New buildings very often tear down old hierarchies and introduce new ones, in which it is they who play the starring role of the dominant.

The Berlin Philharmonic, (1963), by Hans Scharoun, 1893 – 1972 erected in the Tiergarten District, became the dominating element in the structure of the city, which was rising from the destruction of World War II. This project became exemplary for innovation in the design of a house for music, breaking all norms, both functional as well as stylistic. [7] In his design, the architect concentrated on that which is to be’ a place for music’, that which would be the most important – the Grand Hall of the main auditorium. The concert hall concentrated around itself a functional program, including adjacent spaces and buildings and finally an external ‘shell’. What is interesting, some of the first hand sketches of the building show the influence of a theatre designed by Hans Poelzig 40 years earlier. Scharoun has designed a completely new type of shape for the concert hall. Beforehand, nobody even dared to discard the traditional typology which considered a projection of the seating area on the basis of a semi-circular plan, a horse-shoe shape, or the so-called shoebox.

Hans Scharoun’s Intuition, supported by the knowledge of his friend, the acoustician Lothar Cremer, 1905 – 1990, of the Berlin Institute of Technology, allowed for a completely innovative creation. The plan was based on a deformed hexagon, and the symmetry of the system was thus compromised. The biggest change, however, was connected with the presence of the audience in the concert hall. Scharoun noted that people like to listen to music while concentrated around the source, and today, just like in ages past, this usually takes the form of a circle or semi-circle, where people
used to listen to improvised music [8]. This natural process became the basic idea for the creation of the concert hall. Following in the footsteps of Poelzig, Scharoun strove to create a place which was to be absolutely democratic. He envisaged seating for the audience on the ground floor and on asymmetrically placed balconies, which were to surround the six sided stages, in this way creating a vineyard-style interior. The border between the musicians and the audience slowly vanishes. We get rid of the clear division between ‘us’ and ‘them’, well-known from restored concert halls, creating the initial spatial plan for the seating arrangement, he assumed that no seat in the concert hall would be more than 30m away from the stage. The well thought-out geometry of the concert hall made it possible for 2,440 music lovers to enjoy concerts in comfort [8].

At the moment of the realisation of the project, the solution was absolutely novel and created new perspectives in designing venues for music. In his architectural concept, Scharoun avoided repetitive historical conceptions and ideas, such as the pitfalls of modernistic formalism. The manner of the reconstruction of this district introduced classical and historical solutions based on the star shaped street grid system. The modern structure of the building, shaped as a freestanding structure, gained a significantly strong position in the context of Berlin’s urban membrane. Reminiscent of the words of Goethe, who was to say that ‘Architecture is frozen music’, we can say that the architecture of the Berlin Philharmonic has successfully encapsulated not on music but the’ spirit of the age’.

The Swiss architects Jacques Herzog and Pierre de Meuron believe that designing in close context of existing buildings is more exciting, due to the fact that the restrictions which arise from such designs require specific creativity [9]. Elbphilharmonie in Hamburg, (2016), by Herzog & de Meuron is without a doubt a spectacular example of how the limitations mentioned by the authors can have an impact on the shaping of a place. In 2008, near the mouth of the river Elbe, the Hafen City District was created, including within it the old harbour and a UNESCO World Heritage site - the largest in the world harbour storehouses and warehouses – Speicherstadt. The plan was to revitalise the area and to create the Philharmonic, housing the headquarters of Nord-Deutsche Rundfunk on one of the port’s headlands. The winning design by Herzog & de Meuron won a closed competition for the building in 2003. The lower part of the building is composed of 37 metres of brick wall, belonging to the old Kaispeicher warehouse. Originally it had been a storage facility for cocoa bean, tea and tobacco [10]. The historical building was incorporated into the modern structure. It plays the role of the entrance into the venue, housing a multi-storey car park and residential apartments. Above, we see the glass’ sails’ of the main concert hall. Between these two great cubatures, there is a terrace which is open to the public, with a beautiful view, known quite rightly as the piazza. This public square, rising a few dozen metres above ground level, never fails to lose its meaning as a favourite meeting place for the people of Hamburg. Here, we also find shops and restaurants. This space is especially valuable due to the wide view of the Hamburg harbour area and the port itself.

The whole building is 108 m tall. It houses three concert halls, with the capacity of 2,100, 550 and 150. Commercial, cultural, residential and public spaces are also to be found here. A five star hotel has also been designed here, with 247 rooms, conference rooms, restaurants and a home for the radio Orchestra. Situated in the heart of the building, the main concert hall is of the vineyard type, not unlike the one in the Berlin Karajan Circus’. Despite the huge seating area, not one music lover will be seated further than 30 metres away from the stage. Due to this, even seats situated very high seem to be quite close to the orchestra. This feeling of participation in the performance is greatly increased by the flawless sound. Herzog and de Meuron believe that the power of their buildings is there immediate and immense influence on the bystander [11]. Truly, the Elbphilharmonie has become somewhat of a heart of Hafen City and an icon of Hamburg. The combination of the modern glass superstructure with the old harbour warehouse required not only a specific sensitivity but also bravery on the part of the architects.
It is worth quoting the words of Andrzej Tomaszewski here, who claims that the right an obligation from a moral standpoint of an architect is the introduction into the environment new harmonious values, which nowadays, being the work of architecture, shall tomorrow become treasures protected as cultural icon [12]

The Paris Philharmonic, (2015) by Jean Nouvel, incorporates the concept of geometric complexity and the lack of straight lines in relation to modern architecture. The building is situated in the outskirts of Paris, in close proximity to the motorway and a number of post-modernist, deconstructivist sites of Park de la Villete. The roof of the building remains accessible to the general public, with a view of the Paris skyline. The structure sparks somewhat of a surprise, not only by its architectural form but also by its unique interior. The 2,400 seat concert hall – la Grande Salle Pierre Boulez, is acoustically perfect, and thanks to its technical facilities, augmented by mobile elements, the audience chamber is able to seat up to 3,500 people. The building in itself is a surprising phenomenon, as size and functionality are characteristics which increase the impression of uniqueness. The Philharmonic in Paris is a venue with rather complicated geometry and equally complicated materiality. We perceive it as a spatial variation of intertwined shapes. The glossy surfaces of the elevations contrast with the matte mosaic of metal tiles, which in their shape resemble the silhouettes of birds. With this form, Jean Nouvel provides a continuation of ideas which shaped other neighbouring venues, as he himself explains: The Paris Philharmonic is a prestigious event, which maintains a harmonious relationship with the Parc de la Villette, La Cité de la Musique and the Paris Perferrique [13].

For the architect, the formal search for that which is different in the architecture of the building is a continuation of stories begun in the surrounding venues and the park. Jean Nouvel designed the building as 'The Hill'. It invites his guests to the summit, where they can admire the north-western panorama of Paris. The roof terrace can be accessed by external lifts, which are situated in front of the main foyer. 37 metres above the ground, on the ninth floor, guests find themselves on a large plateau, with a panoramic view of historical Grand Paris.

4. The author’s own experience
Introducing new meaning to places, other than which so far gave them the possibility of development, is a crucial aspect of any project. In the city of Katowice, in the centre of a post-industrial town, on the site of a former coal mine - a new urban district is rising from the ground – it is to remind people of the city's history, as well as define a new direction for its development.

The NOSPR in Katowice, (2014) by Tomasz Konior, the seat of the National Polish Radio Symphony Orchestra, located in the vicinity of the University and the famous Silesian Spodek events arena in an entirely new district – the Culture Zone of Katowice. The National Polish Radio Symphony Orchestra was established in 1935 in Warsaw by Grzegorz Fitelberg. The ensemble was promoting classical music through Polskie Radio (The Polish Radio), which transmitted live concerts. These transmissions were very popular and, owing to this, the orchestra continued developing until the outbreak of the Second World War. After 1945, the activity of the orchestra had been resumed in Katowice. In 2008, an international competition for the project of the orchestra headquarter was won by Konior Studio, a proprietary office of Tomasz Konior from Katowice (The studio is run by the author of this study). In order to understand the architecture of NOSPR, it is worth paying attention to local conditions visible in the urban structure. There are four visible periods, especially significant for the development of the city:

- The turn of the 19th and 20th century, together with the reception of city rights and industrial development in Upper Silesia brought about the first dynamic development of the city. Apart from meaningful buildings, churches and theatres, the workers’ housing estates called
“famılıoki” built in the neighbourhood of mines and smelters, should also be included in this period. The Nikiszowiec mining estate, designed in 1906-1907 by Emil and George Zillmann, located on the outskirts of Katowice, is a compact complex of buildings of a different programme and of similar scale. It was shaped on a classical network of streets creating quarters around spacious, green courtyards. The façades covered with red brick often take on the form of attractive, geometric patterns. Window recesses which are painted red became an identifying feature of Upper Silesian architecture.

- During the interwar period, the city was developing southwards. An excellent and functionalist architectural structure emerged on a classic quarter arrangement.

- The 1970s were the following dynamic period for Katowice, with the construction of huge housing estates and radical changes in the central zone. Such projects as “Superjednostka” (Super Unit/ Superstructure) or the great and famous “Spodek” entertainment arena saw the light of day in those times.

- The current development period of Katowice connected with economic changes and the decline of the extractive industry at the beginning of the 21st century influenced the change of the city’s image. The Culture Zone became a unique phenomenon - a symbol of those changes. On the released post-mining areas in the northern part of the city centre and as an effect of strong city development orientation towards culture and attraction of new residents to the centre, a few independent and spectacular investments appeared east of the Spodek hall: the International Congress Centre (JEMS Architekci, 2008-2015), The Silesian Museum (RieglerRiewe, 2007-2012) and finally NOSPR (Konior Studio, 2008-2014). Due to their location and interesting programme, all of them, together with the adjoining area teem with life and create new perspectives for the city – the capital of the region.

As a basis of the chosen competition design for the headquarters of NOSPR, besides the fulfilment of the fundamental objective: a place for music and a home for the excellent orchestra, it was about the creation of a multithreaded and attractive public space, strongly rooted in Silesian soil.

The area of four hectares of the old wood yard of the former Katowice coals mine, closed in 2001, was designated for the investment. The first contest sketch depicts the scheme of the project: three interdependent zones which are organized in a complex structure with a functional programme: from the outside, a frame of the building including an area for the musicians; inside, there is an atrium for music lovers, and in the very heart of the concept stands the main concert hall – a meeting place during special events - as each of the concerts undoubtedly is. The external layer, as a result of the applied material, refers to Silesian building tradition. Similarly, to the residential district of Nikiszowiec, raw brick was used, which, in the recesses of massive pillars, takes on a glossy-red colour. The application of different types of handmade bricks allowed obtaining a “living” texture of the façade. The external frame is created by a row of 80 massive pillars – the “chimneys”. Between them, there are windows, arcades and entrances to the building. Noisy installations were concealed inside these “chimneys”, which provide necessary silence for music inside the building. The external building – a ring in the shape of a frame, is a place of the orchestra’s daily work. It holds over 400 rooms, including a chamber music hall, a hall for individual and sectional rehearsals, wardrobes, recording studios, a canteen and a small hotel. There, the orchestra masters its musical skills and prepares for concerts. The monolith of the concert hall is visible from almost every place in the building from the internal vertical windows of the corridors. The wall materials in the atrium – anthracite concrete and white marble – combining in a rhythmic mosaic within the restaurant floor. This idea creates an incentive for the visitors to discover mutual relations [14, 15].
Figure 1. NOSPR in Katowice. Interior of the atrium (Photo from collections of Konior Studio)

The interior of the rectangular ring is a music lovers' area which surrounds the main concert hall. The place evokes associations with a city street and constitutes a background for life which fills it entirely. There are two platforms, stairs and passages which lead to all of the auditorium levels of the concert hall. Materials which not only aim to influence the visual reception of the interior, but also the sensory cognition of the architecture were used within the atrium (Figure 1). Brick, concrete, stone and wood – their type and order were not accidental. The whole intensifies sensations related to the discovery of consecutive layers of the area. The entrances to the building use the ground level differences, lead from the lower and upper square and connect with the internal passage. From there, it is possible to reach the restaurant, bars, a music store with a bookstore and places for relaxation with interesting views on the surrounding area. These beckon to the visitors not only during concerts. The former idea works very well on a daily basis: it is a public space where guests meet, observe - and are observed.

The following words of Stanisław Fiszer are nothing but quaint: “Constant and necessary components of the interior: stairs, windows or doors, give the architect great pleasure of work - similar to the work of a musician – to apply variations on a given topic, like an anthem in honour of diversity. Diversity is not composed. However, you can speak about the interior composition only if it aims to produce emotions, a symbolic function.”[16]

The heart of the entire concept is the Main Concert Hall (Figure 2), with an auditorium for 1,800 people, visible in the atrium as anthracite, a massive structure cast in concrete, with a notable texture of pine formwork. From the inside, however, the hall has got soft, smooth shapes inspired by the sophisticated form of the Stradivarius violin. The form, material, colour and even smell of the concert hall are to evoke associations with the inside of a giant string instrument. [14] The wood used in the
atrium on the bannisters and arcades paves the way to the most important area. Its application in the concert hall in a form of birch plywood made in the modern “birch up” technology gives a unique impression, provides a feeling of comfort and favours the distinctive sound of the interior.

Figure 2. Main Concert Hall, NOSPR in Katowice (Photo from collections of Konior Studio)

The contest entry assumed the Main Concert Hall would take the form of a traditional “Shoebox” arrangement, with sounding chambers. In the following stages of work, the concert hall evolved. The walls, ceiling, canopy and foremost - the auditorium, were newly shaped. Places around and behind the stage were complemented. The competitive character, however, both dignified and warmed the spirit of the hall - and this has been largely preserved. Computer and physical models were used while working on the geometry and acoustics of the concert hall. A precise 1:10 model served as a reference in examining the adopted solutions and implementation of adjustments. The highest standards of spatial acoustics for live music resulted in the creation of a concert hall meeting. The target shaping of the hall influenced its final acoustic and visual effect. The spatial arrangement of the hall was achieved which is a combination of two hall types: shoebox and vineyard. The original shape of the hall corresponds to the Philharmonic Hall in Berlin and Suntory Hall in Tokyo where the stage area is surrounded by the audience [14, 17]. The role of the patron of the project and advisor, Krystian Zimerman, the outstanding pianist and virtuoso, was essential for the implementation of the idea. His passion is the creation and construction of his own instruments. He has been conducting research on the acoustics of concert halls he plays in for years.[17] Thanks to his dedication and recommendations, it became possible to cooperate with an exceptional acoustician Yasuhisa Toyota from the Nagata Acoustics company, who cocreated the acoustics of many remarkable concert halls in the world, some of them are also described in this article, such as: Suntory Hall in Tokyo, Walt Disney Hall in Los Angeles, Elbphilharmonie in Hamburg Pierre or Boulez Saal in Berlin [14], [18]. Unique acoustic characteristics, visual and hearing comfort and feeling of unity during a concert – those features influence the venue’s growing reputation.

A significant aspect of the design was to treat the space around the building equal to the creation of the very site. Many studies preceded the selection of final solutions – how to put a new object into urban culture, how to create an attractive and connected to the interior public space around the building. The entrance square with a fountain was created at the crossing of the two neighbouring streets, from the side of the eastern façade in a place closest to the centre. This decision defined the very building and its transit character. While walking around the culture zone, you can walk along and
also through the building, which is facilitated by the entrances and arcades. The public space belonging to this house for music takes account of the needs resulting from the function of other such sites - and the needs of a place which has been subject to revitalisation. It does not have to be directly connected to a musical event. It serves as a place for meetings, rest, leisure. It is an important place of social life not only due to music events. The inclusion of NOSPR in the prestigious ECHO organisation (The European Concert Hall Organisation), which gathers the best concert halls in Europe [19], was an honourable recognition.

The surrounding area, known as the Katowice Central Park, assumed the name and form of “The Gardens of Senses” which compel to their sensory use and enhance the feeling and the spirit of this place at any time of day [14]. There are 450 trees, a whole variety of plants, changing their colours and fragrances over the year, benches, an amphitheatre - and even musical playgrounds. In summer, NOSPR additionally opens itself onto the surrounding areas through outdoor concerts and a restaurant garden. A hornbeam labyrinth, inspired by the Map of Greater Katowice from 1926, is a great attraction. This is another reference to the history of this place and also an allusion to modern urban planning. The entire concept totally transforms the character of this formerly industrial city, which is becoming the city of students and culture.

5. Conclusions
Buildings intended for music have, for many ages, been a very important element of the urban membrane. Nowadays, they pass on the historical identity and tradition of such places to the future generations, emphasising the significance of culture in the social aspect of perceiving the city. They could create its character. Functional and spatial solutions as well as location, but foremost events held here, for whom these venues are but a backdrop, all create a situation in which these ‘musical buildings’ take on a specific significance. By their existence alone, architectural beauty and the importance of the site, they speak volumes of how local residents live their lives. The musings and ponderations presented here may be summarised as follows:

- **A space for the audience**, both around and outside the main concert hall, bears the marks of a public space. In recent years, this has taken on a much more poignant significance. This concerns both Philharmonic buildings as well as opera houses. In each case, the location and the context of the site are paramount - looking back, we see that realising a house for music becomes an impulse for the development of the central area.

- **The flawless perception of music** points to a servile role of architecture for the music itself. The most important source of form is the function. It is essential in order to create a site, in which architectural beauty may be the topic of pondering. It allows for musicians and music lovers to receive the concert in an exceptional manner and the concert hall has the chance of becoming a so-called ‘cult hall’. In this case, memorable form and unique acoustics are most important.

- **The concept of the building** is defined by the public space, generally open to people and integrated with the interior of the building. Visitors may freely enter the interior. In this context, the words of Denise Scott Brown ring true: ‘Architecture can’t force people to connect, it can only plan the crossing points, remove barriers, and make the meeting places useful and attractive’ [20].

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