

## SUMMARY

### CONTEMPORARY EUROPEAN ARCHITECTURE FOR MUSIC WITHIN THE SPACE OF THE CITY

The end of the twentieth and the beginning of the twenty-first century were a period in which numerous philharmonics, operas and concert halls were built. In his doctoral dissertation, the author investigated the course of this phenomenon throughout history and analysed its impact on contemporary urban public spaces, with a specific focus on the point of contact between architecture for music and the city, and its citygenic role. This work describes current trends in the design of entertainment venues and presents an exploration of the causes behind changes in the design of spaces between the interior and exterior of buildings for music. The author intended to prove the work's thesis: **'The commonness and accessibility of culture, including music, through mass media, and the evolution of contemporary means of information transfer, causes change in the functio-spatial design of architecture for music at its point of contact with its surroundings'**.

The dissertation comprises five main parts. The first presents an explanation of the choice of subject and the scope of the study, the research methods applied and the current state of the art and the literature. The second part provides a general outline of the history of architecture for music and the contemporary issues associated with it, including the change in the mode of access to culture caused by, among other things, access to technology. The third part is devoted to a multi-criteria analysis of selected cases of buildings and spaces around them, which, in the authors opinion, can be seen as the most representative projects from the period under study. Among them are the Opéra Nouvel in Lyon, the Casa Da Musica in Porto or the Polish National Radio Symphonic Orchestra building in Katowice. The fourth section of the work is a synthesis of the analysis along with an assessment of the presence of the changes in the functio-spatial design at the point of contact between architecture for music and the city. The fifth section includes a summary of the study and its conclusions. Based on the findings, the author identified the changes that took place in contemporary architecture for music, such as: an increase in the significance of external public spaces, the emergence of contact planes between the interior and the exterior, and an openness to various users. The analysis of selected buildings enabled the tracing and identification of factors that led to the transformation of how the point of contact between architecture for music and the city is designed.