

SHAPING PUBLIC URBAN SPACE FOR CULTURE EVENTS

Anna PAWLIKOWSKA-PIECHOTKA^a, Maciej PIECHOTKA^b

^a Dr. Arch.; Faculty of Architecture Warsaw University of Technology, Koszykowa 55, 00 689 Warsaw, Poland
E-mail address: anna.piechotka@gmail.com

^b MSc Arch.; Faculty of Tourism and Recreation, AWF University, 00 968 Warsaw, 34 Marymoncka Street

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Abstract

Justification and aim of the study: Cultural events in the urban space have been known since the very beginning. The main aim of our survey was to recognize the role and contribution of top culture event (on the example of Chopin Year 2010) in marketing of a city's image, its significance as tourist magnet and its meaning to local community. **Material and methods:** To examine cultural events from the visitors and local community perspective and to obtain primary data, we have undertaken the explanatory and evaluative research. We also used (as secondary data) an academic literature review results, statistic information and materials obtained from *the Chopin Museum in Warsaw, Frederick Chopin Association, National Institute of Frederick Chopin*. This paper describes the main outcomes from survey conducted in 2010-2011. **Conclusions:** The Chopin Year 2010 celebrations in Warsaw remained highly exceptional in comparison to many cultural events in the past and were aimed broader than to satisfy rather niche group of professional musicians. In 2010 both the International Frederick Chopin Festival and the 16th International Frederick Chopin Piano Competition were not only "high culture" events, shaped for narrow group of music lovers, but also projects focused on local community members, who were able to actively participate in these two big festivals due to appropriate public space arrangements.

Streszczenie

Cel badań: Wydarzenia kulturalne były zawsze obecne w przestrzeni miasta, tradycyjnie są silnym magnesem dla mieszkańców i dla turystów. Głównym celem naszych badań (prowadzonych w Roku Szopenowskim 2010 w Warszawie) było rozeznanie jaka jest rola wielkich wydarzeń kulturalnych dla zrównoważonego rozwoju miasta, dla jego promocji, dla rozwoju turystyki kulturowej; jaki mają wpływ na społeczność lokalną. **Materiał badań:** Aby zgromadzić dane statystyczne, poznać punkt widzenia gości (turystów) i stałych mieszkańców przeprowadziliśmy badania źródłowe (*Towarzystwo im. Fryderyka Chopina, Muzeum Fryderyka Chopina, Urząd Miasta*) i terenowe (ankiety uliczne w latach 2010-2011), umożliwiające zebranie danych ilościowych (statystycznych) i jakościowych (opinie osób ankietowanych). **Wnioski końcowe:** Obchody Roku Szopenowskiego w 2010 roku odbiegały od poprzednich, przede wszystkim innym przygotowaniem przestrzeni publicznej i założeniem, że wiele imprez będzie miało charakter otwarty i ciągły. W rezultacie nie tylko wąska grupa melomanów ale tysiące zwykłych turystów, a także społeczność lokalna mogli w nich uczestniczyć dzięki odpowiedniemu przygotowaniu przestrzeni publicznej.

Keywords: Public space; Cultural events; Local community; Sustainable development.

Public space, in the sense of democracy, is one of the few services that every single person benefits from: whether rich or poor, young or old [1]

1. INTRODUCTION

Cultural events have always been present in the urban public space and often arranged not only as an attraction provided for local community, but aimed as the

motivation for tourists' travels to the European cities. Why is this tradition so strong? Both urban inhabitants and the "culturally motivated" visitors want to learn more about history, culture, take part in the

interesting festivals, concerts, theatre performances, historic battle reinstallations. But rarely one attraction is enough: naturally cultural tourism is based on the whole mosaic of places, traditions, art forms, celebrations and experiences [1, 2, 3, 4, 5]. Moreover, the special education value might be considered if cultural tourism is connected with “high arts” (museums, classical music) [6, 7]. Polish towns are associated with many famous musicians: Frederick Chopin, Witold Lutosławski, Ignacy Paderewski and more recently with Henryk Mikołaj Górecki, Wojciech Kilar, Krzysztof Komeda-Trzcziński, Krzysztof Penderecki. On the base of outstanding composers of classical and contemporary music connections, every year Polish cities host a wide range of concerts and festivals. Among them the Witold Lutosławski Music Festival, Jazz Jamboree Festival, Warsaw Autumn Music Festival, Summer Music Gardens, and Ludwig van Beethoven Easter Festival – are music events with international recognition. However, in 2010, the exceptional events important for local community and attracting numerous visitors were connected with “Chopin Year 2010”. To celebrate the 200th Anniversary of Chopin’s birthday there was a series of concerts which took place from the 22nd of February (Chopin’s Birthday) to the end of the year 2010. Many of these events were open – air arranged, with a free of charge accessibility guaranteed, being an attraction for both tourists and local community members. It was clear that both visitors and city inhabitants rediscovered a kind of unity during these culture events and that this effect was due to innovative architecture and urban design which responded to this need, helped to form a sense of public spirit, identification of space and order [1].

2. SHAPING URBAN PUBLIC SPACE FOR CHOPIN YEAR 2010

2.1 Research Methods and Materials

The year 2010, which was the 200th anniversary of Frederick Chopin birth, *Capital City Council of Warsaw* dedicated to our famous composer memory. Undoubtedly many events organised in Warsaw (and in other Polish cities) were a significant tourist magnet and had a special role in regional promotion and in cultural education [8, 9]. We decided that it was of the special research value to consider how deeply cultural tourism was connected with “high arts” (on the example of Chopin Year 2010 events in Warsaw) and how well the public space responded to this need. Consequently the main aim of our survey was to:

- recognize the role and contribution of urban culture in marketing a city’s image exemplified through the Chopin Year 2010 in Warsaw
- understand the role of public space in promoting “high art” (Chopin myth)
- analyse the direct and indirect outcomes arising from the 200th Anniversary of Chopin’s birthday (in both the context of cultural tourism development and from the local community perspective)
- consider how effectively public space was shaped for open – air culture events and how it helped to integrate society (visitors and local community)

Seeking answers for the following questions required application of different research methods and tools: qualitative approach together with quantitative approach [10, 11, 12, 13, 14, 15]. To examine urban tourism from the local community perspective and to obtain primary data we have undertaken the explanatory research. It was based on observation, social survey work and interviews in form of semi-scheduled questionnaire – providing a basis to explain some phenomenon (undertaken in April and May 2010). Our evaluative research helped us to recognise the policy of *Warsaw City Council* on culture events and sustainable tourism. We also used (as secondary data), academic literature review, statistic information and materials obtained from the *Frederick Chopin Museum in Warsaw* and the *National Institute of Frederick Chopin*. Research for this paper results also from an extensive academic literature and popular literature review, including a systematic review of the bulletins issued in 2010 in Warsaw to commemorate Chopin Year (as “Chopin Express” published during the 16th International Frederick Chopin Competition or “Chopin” published by the Frederick Chopin National Institute in Warsaw) [8, 9, 16, 17, 18]. Field studies were ongoing between 2010 and 2011 and this paper describes the main outcomes resulting from this survey.

2.2. Main Results: Case study of Chopin Year 2010

When celebrating the “Chopin Year 2010”, it was a time of many important cultural events, such as for example: the International Frederick Chopin Festival, the 16th International Frederick Chopin Piano Competition, series of Chopin Concerts under the Willow Tree in the Royal Łazienki Park in Warsaw, re-opening the Frederick Chopin Museum in Warsaw, “Chopin Walking Route” and “Chopin Multimedia Benches” [Figure 1]. These cultural projects were organised mainly by the *Capital City*

Council of Warsaw together with the *Frederick Chopin National Institute*.

Traditionally, Warsaw's open air "Concerts under the Willow Tree" take place each year in late spring and summer in Royal Łazienki Park. This is probably the oldest cultural outdoor artistic event of this type in Warsaw, organised in the public park, on the free admission ground. Commenced soon after the World War II, the Sunday concerts have been held next to the Frederic Chopin Monument in Royal Łazienki Park already for some 48 years. Since half a century these popular concerts have reshaped the south part of the historic park into the greatest summer outdoor concert hall of Warsaw. Not only in the meaning of audience volume – but also of its prestige and ambitious programme. Consequently many national and foreign pianists of great renown, as Halina Czerny-Stefańska, Barbara Hesse-Bukowska, Krystian Zimerman, Rafał Blechacz, performed on Sundays throughout the Chopin Concert Season (May- September). Unquestionable is the exceptional high educative role of these events. For five decades the Chopin Concerts under the Willow Tree have had not only several generations of music lovers from Warsaw, but also listeners who were visitors to the town; not only domestic tourists form an audience but also guests from abroad. Also in 2010, during spring and summer season each Sunday concert drew attention of hundreds Chopin music admirers, often having had the audiences of over 3000 people. According to the statistic data – more than 120 000 listeners in just one season (May-September 2010) enjoyed the Chopin Concerts under the Willow Tree in the Royal Łazienki Park [Table 1]. Consequently popularity and great respect paid to these events helped to find sponsors and the biggest Polish and foreign companies, showing their appreciation to the great artistic talent of performing musicians and regarding the marketing value of these concerts – generously supported them with their sponsorship in 2010 [8, 9, 16, 17, 18].

In 2010 one of the biggest success of the *Frederick Chopin National Institute* was the re-opening the Museum of Frederic Chopin on the 6th of April 2010. Works on rebuilding the old premises of the museum had been carried out since 2005 and during the final construction works in 2009 museum was closed to visitors. On the ground of its manifesto, the Frederick Chopin National Institute is dedicated to collecting memorabilia of Frederic Chopin. For many years the exhibition displays were located in the baroque edifice, historic Ostrojski-Gninski Palace, designed in the end of the 17th century by Tylmam von Gamenen,

located at Tamka Street in Warsaw. Its recent redevelopment has completely changed the nature of the previous, rather traditional Museum and transformed deeply its conservative character. As a result of the solid reconstruction works, today the Chopin Museum has gained not only a new image but also quite new abilities to meet the demanding requirements of its contemporary visitors, especially the youngest generation. Unquestionably it was worth proposing the revolutionary metamorphose as the Chopin Museum in Warsaw is unique, has the biggest world collection of items related to Frederic Chopin. The rich collection encompasses not only musical instruments, paintings, but also items of high scientific value as rare historical musical manuscripts, Frederick Chopin correspondence, his personal items (cufflinks, diaries etc.), iconography. Museum has also a vast, well-stocked library with biographical works about great composer, critical commentaries on his compositions. The architectural reconstruction project was prepared by the *Grzegory & Partnerzy Architect Studio* in 2001 (arch. Jarosław Grzegory and Partners). The main objective of the revolutionary project was an increase of the museum exhibition space (by almost 90%, having now 4610 m²) and the challenging construction of a new concert hall [8]. The re-arranged permanent exhibition is focused on the individual reception, however, at the same time it offers a kind of universality (designed by *Migliore & Seretto Architetti Association*, Milano in 2008-2009). The various components of exposure, selection of items and display arrangement have been designed in such a way so that visitors in the museum could find something for themselves. It is aimed to satisfy the school tours, as well as students and professionals, hopefully also families with children. Furthermore, as the exhibition concept allows the possibility to choose the level of narration (possibility offered in eight languages), the museum could meet the expectations of various types of visitors, no matter what age or knowledge of the subject they have already possessed. Unfortunately, to protect the very special, cameral atmosphere and individual character of museum, the museum can host at the same time only about 50 visitors. This is why one can spot every day a long queue in front of the ticket office. As the *Chopin Museum* managers hoped, these new ideas, unusual displays, interesting events and also new multimedia electronic features successfully helped to change the stereotypical picture of the traditional (perceived as equal to boring) museum. The architects and managers were right, when selecting a project concept and the interactivity, self-selection and an extremely wide range of

information from different fields, made the new *Chopin Museum* very popular. It was proved by statistic data: in 2008 there were only 15 000 visitors per year and after re-opening of the Museum in 2010 even ten times more – as much as 153 000 [Table 2]. Moreover, the new Chopin Museum has already become a kind of cultural centre of Warsaw. In 2011 there were numerous artistic and educational events organized, such as: concerts of well known pianists and lectures given by the experts on Chopin's life and his heritage [Table 2]. This project was financed by the *Ministry of Culture and National Heritage*.

In 2010, to celebrate the 200th Anniversary of Frederic Chopin's birth, the *Capital City Council of Warsaw* developed two interesting projects: "Chopin Walking Route" and "Chopin Multimedia Benches" [17, 18]. These two projects were connected, as benches were located along Chopin Walking Route, next to the places associated with Frederick Chopin. The aim of the projects was to promote the historic spots in Warsaw related to the memory of Frederick Chopin and by following the "Chopin Walking Route" both Warsaw residents and tourists could discover the picturesque areas connected with our great composer and history of the town and its inhabitants. The "Chopin Multimedia Benches" allow to enjoy Chopin music at the selected sites – all what one needs to do is to push a button and make the bench play a fragment of Chopin's composition and provide information (in Polish or in English). One can also use the supplement audio guide issued by the *Capital City Council of Warsaw*. "Chopin Multimedia Benches" experience was also available on the Internet (on specially designed website: www.um.warszawa.pl/chopin2010).

This website offered information in several languages: English, Japanese, Russian, French, Chinese, German and Spanish. Moreover, a small icon of "photo code" when downloaded to a mobile phone or iPod gave the user possibility to get free access to series of options: mp3 guide, pieces of Chopin music. The idea of commemorating "Chopin's Year 2010" in form of "education walking path" is a successful design elaborated by arch Grzegorz Niwiński and Jerzy Porębski from *Design Association Group* (in Polish: *Towarzystwo Projektowe SC*). Measured by its popularity, apparently this project has been successful, for example resulting in the reconfiguration of the popular tourists "beaten tracks" in Warsaw and offering locals and visitors the new sites to explore (as for example a narrow but charming Kozią Street). Made of polished black marble the elegant "music benches" were located at 15 sites (Plac Krasińskich

Square, Plac Zamkowy Square, Miodowa Street, Kozią Street, Krakowskie Przedmieście Street, Plac Saski Square, "Royal Route", Tamka Street, Łazienki Royal Park). Undeniably the great novelty value of this specific design was to eliminate the distance between design and its use. [Figure 1-4]:

1. Krasiński Square in Warsaw – This Square used to house the National Theatre building, where in March 1830 Frederick Chopin presented his famous Concerto in F minor. This was also where in October 1830 he played his last farewell concert before leaving the country (music track: Mazurka in A minor, Op. 17 No. 4; 39")
2. Miodowa Street in Warsaw – In the Chopin days in Warsaw the entire social life of the capital used to be concentrated here. The popular local cafes, such as "Pod Kopciuszkiem", "Dziurka" and "Honoratka" – for centuries were the venues of meetings for artists and young people – were visited by Chopin almost on a daily basis (music track: Mazurka in A minor, Op.68; 34").
3. Kozią Street in Warsaw – This narrow, charming street, used to be an important transport route in Chopin's times. The "U Brzezińskiej" cafe was his favourite place to visit (music track: "Hulanka" song; 29").
4. The Music University in Warsaw – The place which now features a square used to house the Music Conservatory where Frederick Chopin studied musical composition, when living in Warsaw (music track: Music Conservatory – Waltz in E-flat major, Op. 18; 39").
5. Wessel Palace in Warsaw – This was where on November 2nd 1830 Frederick Chopin got on a stagecoach and started his great European trip: first to Vienna and further to Paris (music track: Grand Polonaise in E-flat major, Op. 22; 35").
6. Radziwiłł Palace in Warsaw – This was where on February 24th 1818 Frederick Chopin, aged only eight, gave his first public performance (music track: Rondo in C minor, Op.1; 32").
7. Saski Palace in Warsaw – The Chopin family moved there in 1810, after Frederick Chopin's father had accepted a job at the famous Warsaw Lyceum, which was located there (music track: Mazurka in B major, Op. 7 No. 1; 36").
8. Saski Garden in Warsaw – This oldest public park in Warsaw was where the young Frederick Chopin spent happy recreation hours while he and his family resided at the Saski Palace (music track: Nocturne in H major, Op. 9 No. 3; 47").

9. The Visitants' Church in Warsaw – in Frederick Chopin time the Sunday masses for students of the Warsaw Lyceum traditionally took place there, during which Frederick Chopin, aged only 15, used to play the organ, performing the function of the Lyceum organist (music track: Largo in E-flat major (Op. posth.); 46”).
10. Kazimierzowski Palace in Warsaw – in 1817 the Warsaw Lyceum and the newly-established Warsaw University, were located there. The Frederick Chopin family came to reside in the right-wing annexe (Waltz in E minor (Op. posth.); 45”).
11. Czapski Palace in Warsaw – The Chopin family moved there in 1827 and Frederick Chopin got a room equipped with a piano. The former residence of the Chopin family, located on the second floor, now features the Chopin Parlour – the Frederick Chopin Museum in Warsaw annex, displaying some memorabilia of the great composer (music track: Waltz in D-flat major, Op. 64 No 1; 42”).
12. Holy Cross Church in Warsaw – the place where Chopin's heart rests (music track: Memorial March from Sonata in B minor, Op.35; 45”).
13. Zamoyski Palace in Warsaw – Chopin's sister, who gathered the heritage of her brother, used to live here. In 1863 an attempt on the life of a Tsar's governor was made through the palace windows, in retaliation for which all the tenants were

removed from their flats and their entire property was destroyed. Among the objects thrown through the windows and burned was the original Frederick Chopin's piano (music track: Etude in C minor, Op. 10 No. 12; 42”).

14. Gniński-Ostrogski Palace in Warsaw – the location of the Frederick Chopin Museum, next to which the National Frederick Chopin Institute is located (music track: Ballad in F minor, Op. 52; 42”).
15. The Frederick Chopin Monument in Warsaw – this most famous monument of the composer in the world, masterpiece of Polish sculptor – Wacław Szymanowski (1926), located in the southern part of Royal Łazienki Park, opposite the gate in Aleje Ujazdowskie, near Belvedere, venue of summer open-air Chopin Concerts under the Willow Tree (music track: Polonaise in A major, Op. 40 No. 1; 39”).

2.3. The Chopin Year 2010: tourists and local community perspective

Our survey, conducted in 2010, revealed the opinions and attitudes of Warsaw residents regarding “Chopin Anniversary Year 2010” in Warsaw and its impact on domestic and international tourism, showing that:

- 70% of the participants thought that the year would increase familiarity with Warsaw as a “cultural city” (perception of locals as well as domestic and international tourists)

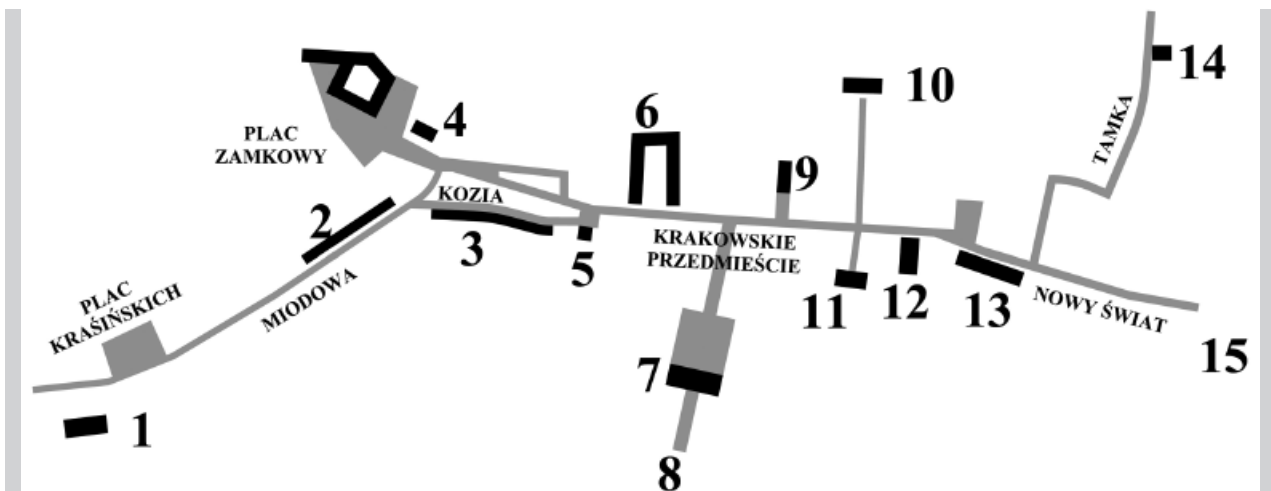


Figure 1.

“Chopin Multimedia Benches” in Warsaw; locations of sites No. 1-15 (project developed by: Capital City Council in Warsaw Project, 2010): 1 – Krasiński Square, 2 – Miodowa Street, 3 – Kozia Street, 4 – Zamkowy Square, 5 – Wessel Palace, 6 – Radziwiłł (Namiestnikowski) Palace, 7 – Saski Square, 8 – Saski Garden, 9 – Visitant's Church, 10 – Kazimierzowski Palace (Warsaw University), 11 – Czapski Palace (Academy of Arts in Warsaw), 12 – Holy Church, 13 – Zamoyski Palace, 14 – Ostrogski Palace (Chopin Museum), 15 – Chopin Monument, Royal Łazienki Park. Source: Field studies in Warsaw 2010-2011 (drawn by arch. Anna Pawlikowska-Piechotka, arch. Maciej Piechotka on the base of field studies in Warsaw, 2011)



Figure 2. Japan tourist attracted by Chopin Multimedia Bench (location site No 5: Wessel Palace, Warsaw). Benches which stand next to places associated with Chopin, give free access to series of media options (audio guide, a piece of Chopin compositions). Source: arch. Anna Pawlikowska-Piechotka, arch. Maciej Piechotka 2011



Figure 3. Multimedia Bench (location site No 5: Wessel Palace, Warsaw). The novelty of this design is the idea to eliminate the distance between design and its use. Source: arch. Anna Pawlikowska-Piechotka, arch. Maciej Piechotka 2011



Figure 4. Local community members appreciating ‘magic’ possibilities of Chopin Multimedia Bench (location site No 9: Visitants’ Church, Warsaw). Source: Anna Pawlikowska-Piechotka, arch. Maciej Piechotka, 2011

- 74% of participants considered that the “Chopin Anniversary Year” in Warsaw enhanced the quality of life and the aesthetic of urban environment (especially landscape of Krakowskie Przedmieście, Old Town and “Royal Route”)
- 71% of participants were sure that the “Chopin’s Anniversary Year 2010” increased the influx of tourist to Warsaw (also to Mazovia Region: Sochaczew, Brochów, Żelazowa Wola – places strongly connected with Frederic Chopin myth)

Moreover, what was underlined in the questionnaire answers, in the past the cultural activities of Warsaw were hardly regarded as part of domestic tourism offer. Both the International Frederic Chopin Festival in 2010 and the 16th International Frederick Chopin Piano Competition were different, served not only as exclusive, international events, but this time shaped attractions also for commons: local community and tourists visiting Warsaw for other reason than these cultural events. They were simply organised to attract music lovers and also people without special musical education, as Chopin Year 2010 celebrations were aimed broader than to satisfy rather narrow niche group of professional musicians. Quite opposite, it was rather intended to be widely popular, to catch attention of numerous school groups from dif-

ferent villages and towns of Poland and also trying to meet the needs of the resident’s population. As a consequence although until recently Chopin festivals were mostly international events, designed for highly prestigious international guests, this year also common tourists and local community were able to participate in many events organised as accessible for everybody and free of charge – “street music” projects.

Among various positive effects mentioned by participants of our poll (tourists and local community members) at least few are worth underlining:

1. First it is the unquestionable and taken for granted – the city’s asset, Chopin’s festivals, have been perceived to bring prestige to a city and region, raise their profile in the outside world. As Warsaw and other Polish cities are interested in attracting investors, their municipalities could gain attention having a high profile in the arts.
2. Furthermore, related to this, is the quality of public space prepared for various kinds of cultural events (exhibitions, concerts, theatre performances), which is believed to be significant factor when investment location decisions are made. Art events, especially regarded as “high art” developed in the public space, which is safe and of high aes-

thetic quality, is a good starting point for the successful city promotion.

3. The development of urban cultural tourism (arts tourism) in Warsaw and other Polish cities has become something of mass phenomenon; whereas “high art” cultural tourism was in the past considered to be a niche form, the 2010 year (Chopin Festival 2010) proved it to be growing rapidly form of tourism (when both domestic and international visitors are considered).
4. For Warsaw community, perhaps, the most important was not only that the year 2010 was filled with many events connected with Frederick Chopin, but that for the first time they were easily accessible for the locals. Warsaw Municipality deliberately designed the Chopin Festival as “opened” for Warsaw citizens, while still keeping the occasion interesting for its “regular” visitors” (professional musicians).

To sum up, cultural activities (as art festivals, street concerts and theatre performances) are widely perceived to have tourism potential. Moreover if the event is of high quality (as prestigious as Chopin’s Festivals) than potential participants are even prepared to travel some significant distance to attend, what means a meaningful development of arts tourism chances. It should be considered as a very important, highly beneficial tendency for the society, as “culturally inspired” tourists constitute a significant segment not only in economy terms, but in much broader context of future advantages (city and region promotion, education and culture).

3. CONCLUSION AND DISCUSSION

Warsaw and other Polish cities have always been important as favourite destination sites for ‘cultural tourism’ due to their architectural relics, but it seems that today popular are also travels to cities in order to experience live performances (drama, concerts, opera, ballet), not available locally. To understand the role of art festivals, as “The Chopin Year 2010” in Warsaw, it is necessary to consider this phenomena in the broader context of the changing approaches and trends of the early twenty first century urban society. Moreover changing the traditional organisation of these events, making them more inclusive by widening access (as “multimedia benches” located along the streets or free of charge concerts held in open public spaces as Symphony Varsovia projects: Praga District Chopin Concerts) – helped to widespread popularity of the high arts among community.

Consequently, this wider impact of the high art, as it seems, might become also important in terms of economy (as tourist industry: revenue, jobs), having significant role in urban regeneration (as Praga District Chopin Concerts) and place marketing (as assisting in the attraction of investments), improving everyday life of local community.

Naturally, “cultural product” shaped for 2012 (EURO 2012) in Polish cities and for 2014 (EU Cultural Capital) in Warsaw could be built not only on “high culture” platform (classic music festivals, museums, art galleries, monuments of architecture), but also on “popular culture” base as regional gastronomy, local craft and multiculturalism (for example Jewish culture and tradition). However, once all these components can be labelled as rather mass tourism products, in our opinion the very special factor for city image might be successfully created by the “high culture” element, which could be strongly connected with specific site, local heritage and tradition. There is a well known and described in the academic literature tendency that as popular culture tends to be more globalised, more diffuse once the presence of “high culture” helps to create the very special character of the tourist space [14, 15, 19]. However, what should be underlined is that all “culture categories” are important for sustainable tourism development as integral components of Warsaw lifestyle, part of everyday life.

Another question might arise about uneasy relationship between “high art”, mass taste desires and commercial interests. As we are afraid there could always be a fear that popular culture could somehow absorb high art and change, for example, high quality music Chopin festivals to mass production. Moreover, this tendency could be developed and tolerated with a good, honest will (seen as excellent chances for local community development, urban regeneration possibilities). And even the more terrifying version: mass culture might destroy a Chopin myth when used as a cynic tool for commerce. The extent to which this compromises artistic Chopin masterpieces integrity without any harm is, as we are afraid, rather debatable. Being realistic, we have to admit that it is difficult to conclude how far “high art” could be defined by its market value rather than by its aesthetic appeal. Considering the number of tourists visiting Warsaw in 2010 (which was not much different than in 2009) – possibly this time it was not the issue; quite opposite: still disputable might be the economic output of Chopin Year 2010 [20, 21]. Although Warsaw enhanced its hospitality and succeeded in building an

important image of “high arts” cultural site, at the same time perhaps missed some commercial chances. In our opinion this latter aspect is something that organisers of future high arts culture events in Warsaw (especially *Capital City Council of Warsaw*, *The Frederick Chopin National Institute*) will need to consider. Especially, what is worth noting is the fact that “culturally motivated” tourists tend to be better off financially, better educated. Although they constitute less than 6% of the tourism market [7] – “culturally inspired tourists” are regarded as a very important segment – not only of tourism industry, but as future ambassadors of valuable Warsaw image. The question of achieving the desired equilibrium between commercial effects and “high art” projects quality still needs satisfying answers and optimal solutions.

Nevertheless, although an economic impact, that the Chopin Festivals in Warsaw can have – might be questioned, the fact that a significant percentage of the local community and visitors attended these “high art” performances is significant. In the 2010 year it was as much as 320 000 spectators (about 35% of the Warsaw population) [Table 1]. Possibly, these proportions might be even higher once the level of income and education provides Warsaw residences and visitors with “cultural capital” to appreciate more easily classical music. Moreover, as it seems, Chopin festivals could be perceived as a “cultural resource” and solid base for further tourism development in Warsaw. In total, the “Chopin Year 2010” in Warsaw, showed how important are cultural initiatives undertaken at the municipality and national level, their role to the revitalisation of urban culture, improvement of everyday urban life and strengthening the self-esteem of the city residences. For Warsaw community, perhaps, the most important was that the year 2010 was filled with many events connected with Frederick Chopin – for the first time easily accessible for the locals (as “Chopin Multimedia Benches”) [Figure 1-4]. It was a great achievement of the *Capital City Council in Warsaw* that a strategic choice was made in deliberately designing the Chopin Year 2010 for Warsaw citizens, while still keeping the occasion open for tourists. It allowed both the local community members, visitors from other parts of Poland and foreign guests to learn more about Polish culture, Warsaw tradition and history – especially about Chopin connections with the town city. Although the Chopin Year 2010 in Warsaw did not appear to attract a greater number of tourists into the city, locals enjoyed the events being staged in many “open

air” sites (as “Chopin Walking Route”, concerts organised at public green spaces) [Figure 1-4]. The “Chopin Year 2010” in Warsaw proved that success of culture events should be based on spirit of the city, support of local community and public space hospitality (accessible, meaningful, pleasant, aesthetic, safe). It is also apparent, considering our survey results and “culture consumers” opinions, that some high art events of great prestige, such as “Chopin Year 2010”, are beneficial equally to residents, domestic and international visitors.

It is generally acknowledged that urban spaces can prompt special atmosphere, even steer people behaviour [22, 23, 24, 25, 26, 27]. Consequently responsible architects should become conscious that their efforts must result in the achievement of social, spatial and cultural coherence. We can observe in many European cities that contemporary public space, especially that serving mass society, is in need of appropriately designed forms – helping to develop a sense of public spirit, identification of place and public order. Interesting, however, are some disputable examples of recent famous projects: Rua Augusta in Lisbon (2008), Potsdamer Platz in Berlin (2004), Millenium Square in Leeds (2004), Parca da Pedro IV in Lisbon (2001), Victoria Square in Birmingham (2000), Parc Andre Citroen in Paris (1992), Liverpool Station Square in London (1990). Therefore to make a contemporary urban environment of the high quality, when shaping urban space, we should consider the significance of cultural needs and expectations of future users, accessibility and public safety. An aesthetically pleasing urban environment is more likely to evoke the right behavioural responses than antisocial, unacceptable reactions. Moreover, the “culture urban space” has a great deal to do with phenomenon of spontaneous social interactions and could determine success of creating the truly urban social environment. For example in case of “Chopin Multimedia Benches” located along the city streets or concerts organised in the public parks – we have illustration of urban environment functioning (within a defined territory) as a place for residences and visitors, appreciating these culture enclaves and events; we have exemplification of not only a space creating opportunities for unconstrained reactions, leisure and pleasure, but also providing exciting education possibilities and values of significant urban landmarks.

Table 1.
Attendance at music festivals and concerts in Warsaw (2010)

	Performance / cultural event type	Numbers	Percentage
1	The International Frederick Chopin Festival in Warsaw	50 000	15.625%
2	The International Frederick Chopin Piano Competition in Warsaw	30 000	9.375%
3	Sunday Chopin Concerts under the Willow Tree (Royal Łazienki Park in Warsaw)	120 000	37.5%
4	Warsaw Summer Music Festival	50 000	15.625%
5	Old City Festival in Warsaw	50 000	15.625%
6	Frederick Chopin Museum in Warsaw Concerts (April -December 2010)	20 000	6.25%
7	Total	320 000	100%

Source: Capital City Council of Warsaw (2011),
Frederick Chopin National Institute (2011),
Frederick Chopin Museum in Warsaw (2011)

Table 2.
Number of visitors in the Chopin's Museum in Warsaw (2007-2010)

Year	Total number of visitors/ per year	Organised groups/ per year	School groups/ per year	Free of charge visitors/ per year
2007	10 000	3 000	1 200	2 000
2008	15 000	5 000	1 100	3 000
2009	Museum closed	Museum closed	Museum closed	Museum closed
2010	153 239	65 907	1 600	27 724

Source: Frederick Chopin Museum in Warsaw (2011)

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