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## THE DEVELOPMENT OF A NEW TYPE OF BUILDING WITH THEATRICAL AND CULTURALLY-EDUCATIONAL FUNCTIONS

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**Abstract.** Preliminary research and proposals for creation of a new type of public building with theatrically-spectacular and culturally-educational functions have been highlighted in the article. The building is directed at accumulation, keeping, restoration and display of the outstanding works of scenographic art.

**Key words:** architecture, scenographer, newtypeofbuilding, theatricalperformance, worksofscenographicart.

### 1. Introduction

If one wishes to define a personal contribution of a scenographer to the spiritually-cultural sphere during the period from the end of 20<sup>th</sup> to the beginning of 21<sup>st</sup> century, one should look carefully at artists' creative achievements for a certain period of time. It is undoubtedly possible to see the results of creativity in the theatrical performances of a scenographer. However, monumental decorations created by an artist exist for only a certain period of time, thus they are temporary. After the performance, most monumental creations of a scenographer are kept in special depositories and storage rooms behind the scenes of the theatre. As their number is considerable and the size of sets is massive, namely from 10 to 20 metres, it is practically impossible to keep the monumental works of an artist's heritage in personal artistic studios and other buildings outside a theatre [1].

The art of a theatrical scenographer is a special type of art. It is a kind of a harmonious combination of music, light, acting in the background of sets and artist's creative work. Firstly, scenography embraces all aspects of visual perception of theatrical sets. Secondly, deep philosophy of scenography is hidden in the general impression from performance in a setting, decorated by a certain theatrical artist [2, 3] (Fig. 1).

Therefore, the need for creating a new type of building appeared long ago in Lviv and generally in Ukraine, a building which, apart from theatrically-spectacular function appearing during the play, would also perform culturally-educational function which personifies keeping, restoration and creation of museum expositions from the monumental scenographic works.

### 2. Basic Theory Part

It is worth mentioning that currently in Ukraine there are no such complex buildings that perform both theatrically spectacular and culturally educational functions. Therefore, the idea of creating "Lysyk's House" is an innovative project that is particularly interesting for both the theatrical audience, the museum visitors and the admirers of gallery art. The creation of such a culturological object in Lviv would significantly increase the city's spiritual and artistic potential at a high level. As a result, the city would receive considerable preferences in the sphere of education of young creative occupations and satisfy the curiosity and strict demands of the audience.

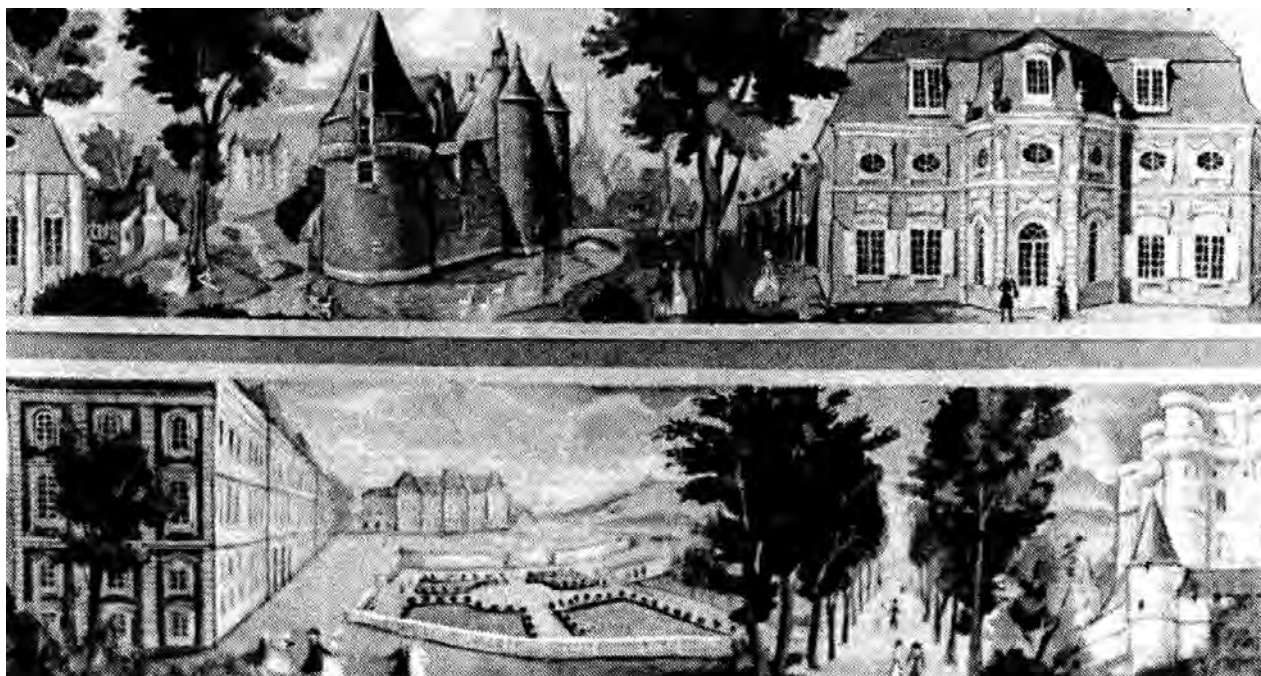
Thus, there is a topical question of creating special buildings and houses that would ensure project conditions for spiritual, culturally-educational and theatrical features of a house.

It was Yevgen Lysyk in national theatrical art who formed a special artistic world-view and made a significant contribution to the development of Western Ukrainian, and generally, world theatre [4, 5].

Yevgen Lysyk was born in 1930 and died in 1991, and is a famous Ukrainian scenographer whose artistic technique took into account fundamental means and architecture methodology. He is the author of 85 accomplished opera-ballet and drama performances in numerous theatres in Ukraine, Russia, Belarus, Macedonia, Turkey, Bulgaria and other countries [6].



a



b

**Fig. 1.** The example of best scenographic decisions:

- a – Ye. Lysyk, “Till Eulenspiegel”. Balletperformance, Ye. Hlebov, Opera and Ballet Theatre in Minsk, Belarus, 1978;
- b – S. Barkhin, “Cinderella”, T. Habbe. Puppet theatre, Yekaterinburg, Russia, 1976

Ye. M. Lysyk designed the means and measures concerning adaptation, integration, harmonization of the objects of his scenographic decisions in theatrical spaces and architecture of existing theatrically-spectacular buildings. In addition, he designed and conducted experiments in the direction of creation of his personal theatrical, architecturally-dimensional and active types of theatrical buildings. His work needs to be specially and scientifically researched.

The topicality of researching these particular aspects in Ye. Lysyk's creative work is confirmed not only by an incredible amount of his scenographic objects, namely of horizons, curtains, pallets, but also by a large amount of stage space for which they were created. They also worked just as well as buildings where theatrical performances took place [7].

Building of houses of modern complex type, apart from popularization of theatrical art as such, and apart from the very idea of perceiving the performance of a play, should also perform the culturally-educational function, the main idea of which lies in demonstrating scenographic works and artistic sets from the previous stagings. The exclusive exhibits kept in this type of building make it possible to use them as a visual agitation in the process of teaching art students and creating an incredibly emotional atmosphere where the theatrical acting makes a great impression on the spectator.

The role of a scenographer in theatrical art cannot be overestimated, as most prominent theatrical performances have been staged in an artistic tandem of a director and a scenographer. For instance, in the Moscow Taganka theatre, it was the cooperation between a famous director, Yuriy Lyubimov, and well-known scenographer, Davyd Borovskiy that brought world fame to such theatrical stagings as *Man of La Mancha*, *Ten days that shook the world* and *Hamlet*. At the same time, it is practically impossible to separate the role of a director from the contribution of a scenographer, since only such artistic cooperation can guarantee the success of a performance.

Why is it only "Lysyk's House" in Lviv and not a museum, a centre or exhibition complex? Owing to the name of the house, it is understandable that it is intended to keep, spread and inform visitors about everything that is connected with life of Yevgen Mykytovych and his creative path. It is a place where we can show respect to the artist that significantly contributed to the cultural development of national Ukrainian theatrical art.

One can not but agree that at the end of 20<sup>th</sup> and at the beginning of 21<sup>st</sup> centuries in Ukraine there were enough research works dedicated to the phenomenon of scenography in general, and to the scenographer Ye. M. Lysyk's phenomenon in particular. The most important of them were the works by V. Proskuryakov, P. Bosij, I. Dychenko, V. Berezkina and D. Yarema [8, 9].

Lviv, which was the home for Ukrainian, Jewish, Polish and Austro-Hungarian theatrical art, was the place where new types of buildings would appear for the first time. Yevgen Lysyk would become a symbol of artistic potential of achievements in the sphere of scenography at the end of 20<sup>th</sup> century and at the beginning of 21<sup>st</sup> century.

In addition, apart from keeping the heritage of an outstanding Galician scenographer, "Lysyk's House" would have to meet all the late-20<sup>th</sup> century and early-21<sup>st</sup> century requirements in various directions such as technology, multifunctioning. At the same time, it was to be the original building, which did not resemble other town buildings, both in construction and appearance.

The initial question of the future building's location caused a heated argument among the teachers and students of Lviv National Polytechnic University, who decided to sketch a building plan in spring 1992. Having analyzed all advantages and disadvantages, the authors of the project chose a square called "Vicheva," opposite M. Zankovetska Theatre. There are certain factors that particularly influenced the choice of this location. These factors are the following: If the building was located in Vicheva, its façade, which faces Teatralna Str., L. Ukrainky Str. and Kortnyaka Str., would complement the creation of an ensemble, in which Lviv theatre culture rose, developed and formed. It is worth mentioning the Late theatre in the Franciscan church, National M. Zankovetska Academy and Drama Theatre (former Theatre of count Skarbek), Lviv National Academic Opera and Ballet Theatre Named After S. Krushelnyska (former Great Theatre), Lviv Regional Puppet Theatre situated in a former House of Craftsmen.

The area corresponds to the calculations and sketches developed by architects Johann Salzman and Ludvig Pikhel, who had designed the theatre of the count Skarbek. It seems to be situated in the centre of gravity between the corresponding above-mentioned theatrical buildings. The physical size of this square allowed for a

building that would be larger than the National Museum in the building of a former artistically-industrial museum, designed by architects Leonard Markoni and Yuzef Kaetan Yanovskyi, which forms the façade from the south. The particular location of the modern and massive “Lysyk’s House” Lviv’s historical centre would negatively influence the general landscape of the city centre. However, at the same time, Lviv dazzles spectators: if one would go up to the High Castle or to the Lion’s mountain, they would be fascinated by the views of roofs, domes, bell towers and chimneys; everything impresses from mansards, domes, cornices, lanterns to wind vanes and spires. All of it has been created by genius architects and Lviv residents.

### 3. Result and Discussion

One should not forget that all this architectural beauty did not appear overnight, but was created gradually over many years. When discussing the specific location chosen for the “Lysyk’s House,” it should be noted that the silhouette of an ensemble of this central part was being formed in 13<sup>th</sup> and later in 19<sup>th</sup> and 20<sup>th</sup> centuries. Ideally, the ensemble would be completed with a new building at the beginning of 21<sup>st</sup> century, as it would correspond to its authenticity. It would likely intensify its integrity, rather than destroy it, and would complement it without excessive overload. The roof of the building can be seen from the Lviv hills or from a bird’s eye view. As a rule, a person perceives architecture at a level of their height and feels it due to the appropriate comfort and beauty of the interior. The main solutions have been suggested for “Lysyk’s House.” All proposals had certain construction and technological decisions designed, a variety of recourses used and a search and realization of projected parameters conducted. Lviv’s designing practice has never had any similar buildings that could fulfill all the necessary specific conditions. Depiction of a soul and image in the appearance of a building and its architecture was the most complicated problem in the design process, since this house was projected as a symbol of a man’s life and the memory of him. The authors used experience of theatre leaders and professionals from different spheres to solve the architectural and industrial planning issues. However, every author had his own idea and architectural solutions concerning each proposal, which had been formed via acquaintance with Lysyk’s creative works during performances and artistic works. According to the first version of the authors (prof. V. Proskuryakov and arch. I. Romanyuk), the building of Lysyk’s House looked like a comet that fell in the middle of Lviv (Fig. 2).

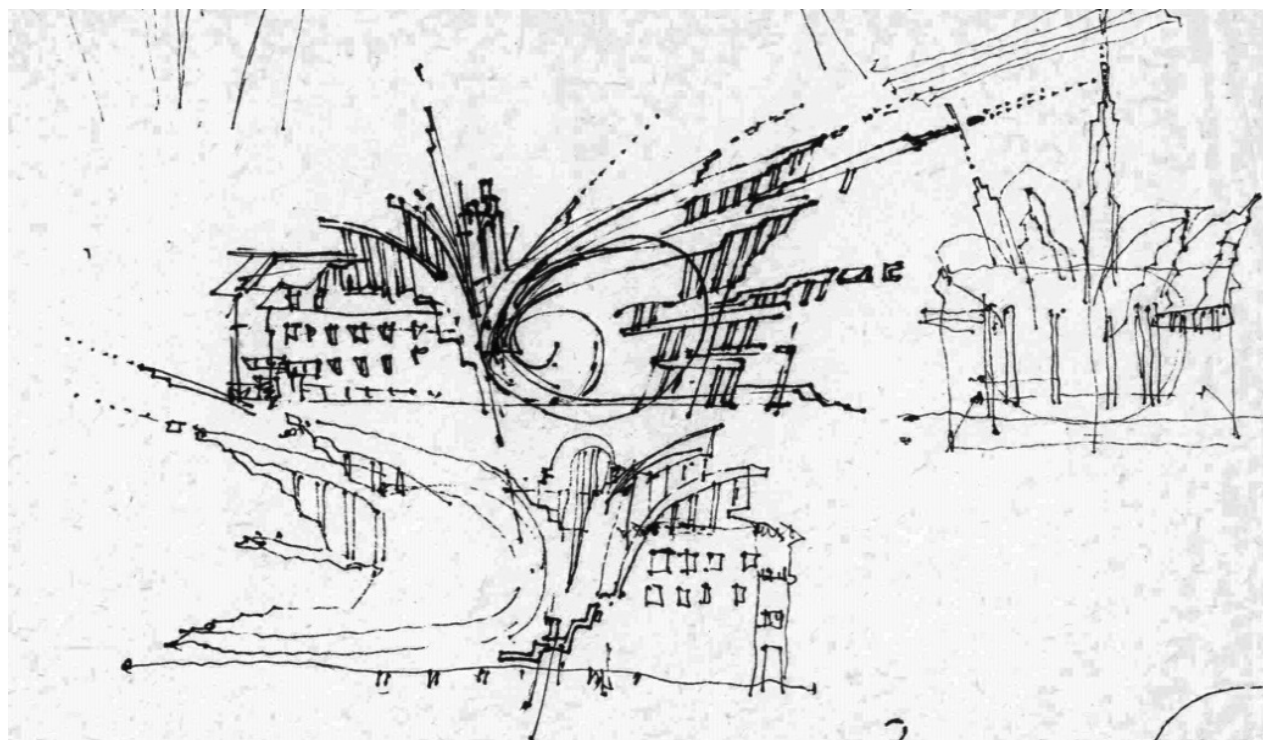


Fig. 2. Sketch of “Lysyk’s House” in Lviv. Authors: prof. V. Proskuryakov and arch. I. Romanyuk

A comet is a symbol of the dynamic, creative life of Yevgen Lysyk, who used space measuring. The comet left a trail and encountered an organ, which is a symbol of harmony that would change its direction. It had a shorter trajectory and transformed into an egg, which is a symbol of eternal universe, art, spirit and faith.

These symbols and images are the main elements of architectural planning and construction solutions of the building. The tail of the comet is the roof that covers the house, simultaneously serving as a special scenic space for the display of the stage sets that are kept in the rooms of the building. It could also be used as a stage, screen or communication system. The enormous egg is the space with a main hall, galleries, boxes, and balconies, all of which could be transformed into any kind of theatrical performance.

In the second version of Lysyk's House, designed by prof. V. Proskuryakov, the building is similar to a great theatre yard looking like an arch covered with a lantern-transformer. Balconies, audience seats and the roof are connected by a transparent passage, where the stage and some equipment are situated, allowing for exhibitions of many Lysyk's works. The author designed a system of different halls along the perimeter of the main space to meet the demands of the exhibition connected with theatrical process.

In the third version, author prof. V. Proskuryakov and architect M. Dmytryshyn decided to design "Lysyk's House" in simple cubic forms and suprematist details. The main exhibition space sphere is situated in a great cube, divided diagonally by an inclined surface. This idea of space sphere was the master's desire to fulfill one of his dreams – to see what theatrical sets look like inside and outside of theatrical sphere object.

The students of Lviv Polytechnic National University at the Department of Design of Architectural Environment completed the original projects of Lysyk's House. They were university graduates of the Institute of Architecture: Myroslav Horyn, Oleh Bonchuk, and Vladyslav Mastykash, under the supervision of V. Proskuryakov.

Having thoroughly analyzed all recent projects on the topic of Lysyk's House suggested by their precursors, they materialized their personal ideas in sketches and pictures which defined what the House would look like, what it would symbolize and where it would be located.

Myroslav Horyn considers that Lysyk's House has to be situated in the area of town bordered by Chornovola Str., Zernova Str., Kulisha Str. and Vagova Str. Yevgen Lysyk worked and created most of his pieces exactly there. The author sees this project as a syncretic complex of new and old buildings, combined to become the inside yard of hotel "Lviv." The new houses were aimed at accumulating, keeping, restoring and displaying famous works by Lysyk, where they would form the main part of the façade in Kulisha and Vagova Streets. The author decided to design the main entrance in Vagova Street so that the complex of the House and Opera House created an integral visual connection. Stylistics of architectural solution of new buildings had to support such decision since the author used architectural ornaments and decoration motives of the Opera House. The project foresaw the general reconstruction of hotel "Lviv" and partial reconstruction of the house with façades facing Vagova Street.

Similar ideas of a young architect coincided with the ideas of T. Picevych, who designed the development of an Opera House and artistic studios in the 20<sup>th</sup> century. The studios were built simultaneously with the Opera House for the needs of architect Z. Gorgolevskiy. At the time, this new building had some features of functionalism and consisted of two parts. The first part was aimed at creating scenic costumes for actors, while the second consisted of studios with shelves for storing theatrical props on the second and third floors and studios for different types of art on the fourth floor. According to the project, this fourth floor was connected with an old building by a gallery.

Oleh Bonchuk proceeded with the topic of "Lysyk's House" with its location in the square Nyzkyi Zamok between M. Zankovetska theatre and the building of the National Museum. According to O. Bonchuk's idea, a semi-transparent glass crystal capsule would form a three-dimensional projection of the House both during the day and at night. In the afternoon, its mirrored façades would transform into the continuation of a landscape of the whole city from the egg, as if integrated and built in this half-transparent crystal capsule.

The capsule is a constant exhibition space for Yevgen Lysyk's works and it is painted both inside and outside looking as an Easter egg. The inner space under the capsule is a great hall with seats for the audience. The best of Ye. Lysyk's works are carried through the hall in their original size and it is accompanied by corresponding music. The author has also planned compositional places on the first floor for exhibitions of other Lviv artists, open art days and artistically cultural installations. The author suggested using underground levels

of the house for archeological compositions, where there had been the construction of a castle, intended to be the main exhibit. The author suggested building 2500 metres by 3500 metres and the total area of the house had to be 66500 square metres.

The ideas stated above were developed in modern projects by K. Kovalchuk and O. Dub, students from the Department of Design of Architectural Environment of the Institute of Architecture of Lviv Polytechnic National University (Fig. 3).



a



b

**Fig. 3.** Project solutions to the “Lysyk’s House” in Lviv: a) the project of Artistic centre named after Ye. Lysyk in Lviv (Authors: prof. V. Proskuryakov, st.K. Kovalchuk); b) the project of the house for accumulating, keeping, restoration and display of significant works of scenographic art in Lviv (Authors: prof. V. Proskuryakov, st. O. Dub)

The heritage of outstanding scenographer Yevgen Lysyk is extremely interesting from both theoretical and practical points of view, since it was exactly his architecture and the fundamental rules of its formation that became constant means of creating high-quality environment of scenic theatrical acting.

Apart from that, Ye. Lysyk learned and practiced harmonization of his perspectives of scenographic solutions with the architecture of a stage, as well as a theatre. This was first demonstrated with the Lviv Opera and the Ballet theatre, and later with other theatres. Scenographic solutions for performances, such as *Demon*, *Spartacus*, *Romeo and Juliet*, *The Nutcracker*, *War and Peace* and others are a confirmation of this.

Lysyk Yevgen Mykytovych used architectural optical illusions as artistic means of intensification of the quality of scenographic solutions. Their purpose was either for the intensification of perceiving the scenographic forms or for their visual destructions. Such optical illusions include the laws of light irradiation, Zollner illusions, Muller-Lyer illusions and others. This was used either for the reduction or development of the space of scenic action in performances *Spartacus*, *World Creation*, and *Fern Blossom*.

The artist solved the plotter of the stage not only as a rectangular place of performance on a closed stage-box, but also as space of arenas, hippodromes, craters in the shape of circles, ovals, cylinders, spirals, etc. It can be noticed in the plays *Spartacus*, *World Creation*, *Medea*, *Holiday Suite In Honour of Astronauts*, and *Bolero*.

For construction and architecturally-scenographic forming, Lysyk used and developed contemporary and futuristic architectural styles. For instance, post-modern features are noticed in the play *War and Peace*, as the palace pillars are formed by projector lights. In *Othello*, the houses of Venice look like aquariums of ashen and greenish colors.

Ye. M. Lysyk used all of the above-mentioned means to adjust, integrate and arrange the devices of scenic action in stationary theatres and performance buildings [10].

Preserving the heritage of Yevgen Lysyk requires large areas for organization of meaningful display due to a considerable number of exhibits and monumentalism. For this purpose, the construction of a modern-type building was demanded. Selection of museum exhibits must be conducted by a committee consisting of theatrical experts, scenographers and professionals in the theatrical sphere, who, based on special criteria of artistic value estimation (by sketches, models, visual works) of exhibits, decide on the list of objects for exhibiting.

Moreover, "Lysyk's House" has to keep, restore and exhibit scenographic sets created not only by Yevgen Mykytovych, but also by other outstanding Ukrainian scenographers who have made substantial contribution to the theatrical culture of the country.

Lviv currently numbers 10 theatrical establishments. Therefore, the appearance of another object of a new type such as "Lysyk's House" would not create rivalry in theatrically-spectacular and culturally-educational satisfaction to the needs of residents of Lviv city with the population of over 800 000 people.

Thus, when choosing the objects for future expositions in "Lysyk's House," it is necessary to base oneself on high proficiency of artistic committee and over half a century experience of the author and his pupils in science and practical professional activity.

#### 4. Conclusions

The historians of art have always rightfully attributed Ukrainian scenographic art to the elite, due to its external, formal characteristics. The theatrical scenography leaders, such as D. Lider, F. Nirod, Ye. Lysyk, M. Kuzhelev and their younger followers O. Zinchenko, T. and M. Ryndzak, O. Gavrysh, N. Gomon, V. Krashevskiy, M. Levytska, V. Bortnyakov, reached special heights and created magnificent objects of scenography. Their achievements show that the art of scenography is not only something that intensifies acting, but is a special kind of art which, apart from stage, also requires space for keeping and regular exhibitions.

Isolation from widespread principles of artistic arrangement of scenic space, which happened historically, has caused some stagnation of national scenography. It is true that no special buildings have been built in independent Ukraine, where the best heritage of Ukrainian scenographers could be accumulated, kept and exhibited. At the beginning of the 21<sup>st</sup> century, it is a great loss not only for national scenography but also for national Ukrainian culture in general.

Modern Ukrainian scenographic practice requires profound theoretical research and projects in the direction of development, addition of architectural typology of public buildings for spectacular shows (there are 17 main groups, 200 types and 700 kinds), and fulfilling culturally-educational functions.



It is necessary to immediately begin the real designing of new types of public buildings on the edge of theatrical and culturally-educational functions for demonstration of famous scenographic works and for their accumulation, restoration and systematization using the experience of Lviv architecture school, a bright example of which is variant projecting of “Lysyk’s House”.

All in all, since 2010, Lviv architecture school has started systemic theoretical research of the phenomenon of scenographic art and practical realization in the sphere of experimental projecting of theatrically-educational buildings of new type.

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*Віктор Проскуряков*

### **ПРОПОЗИЦІЇ ЩОДО РОЗВИТКУ НОВОГО ТИПУ БУДІВЛІ З ТЕАТРАЛЬНОЮ І КУЛЬТУРНО-ПРОСВІТНИЦЬКОЮ ФУНКЦІЯМИ**

***Анотація.** Висвітлено попередні дослідження та пропозиції щодо створення нового типу громадської будівлі з театральньо-видовищною і культурно-просвітницькою функціями, яка спрямована на накопичення, збереження, реставрацію та демонстрацію видатних творів сценографічного мистецтва.*

***Ключові слова:** архітектура, сценограф, новий тип будівлі, театральна постановка, твори сценографічного мистецтва.*