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Viktor Proskuriakov

IN MEMORIAM F. KIESLER

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Abstract. The article describes the circumstances of the beginning and subsequent systematic studies of the phenomenon of creativity of architect F. Kiesler in Ukraine, conducted by the Department of Design of the Architectural Environment of the Lviv Polytechnic National University.

Key words: scientific intelligence, popularization measures, development of ideas.

1. Introduction

At the beginning of the 21st century an international phone call was heard in my apartment. At that time international phone calls were different from those which were heard in Ukraine. I concentrated and answered the phone. “Good afternoon” – I heard woman’s voice in a few seconds. “This is your post-graduate colleague from Moscow calling” my interlocutor introduced herself. I was glad. It was because this person, as far as I knew, had moved to Germany a lot of years before. “So how did I get Germany interested?” I asked a friend from the past. “I don’t know about Germany but you will definitely be interested in the information I am going to provide now” she persuaded me. “Well, well” I continued with uncertainty. “You know Viktor, last year I visited my relatives, the Guggenheims in the USA and they are all here amazed by an architect F. Kiesler! They claim that he was born either in Vienna or in Ukraine! Do you know anything about this person? I knew the family of one of the richest person, however I had heard the surname “Kiesler” for the first time in my life. I promised to research this issue. I should admit that the activity and artistic heritage of an architect Kiesler has amazed me for all my life.

2. Basic Theory Part

At that time I was getting ready for doctorate habilitation and participated in various seminars, meetings and conferences as well. One of such events, where I submitted the materials of my presentation, was an international conference under the title “Chernivtsi architecture heritage of Austrian epoch” was supposed to be held in October 2001 in Chernivtsi. For participating in the conference I submitted the paper “Architecture phenomenon of city theatre in Chernivtsi”, where I discussed the design and construction of the theatre created by the architects F. Fellner and H. Helmer and which nowadays is named after O. Kobylianska. However, I presented the paper under the other title. At that time during a few months of work I had found the researches dedicated to an architect F. Kiesler, these were, first of all, done by M. Ragon and D. Bogner. Apart from that, I had found out some facts from Chernivtsi period of life of a worldwide known architect. Therefore, the paper got the name “Kiesler’s architecture phenomenon”, where some of my hypotheses were expressed regarding his origin, shaping and influence on a creative work. They were proven later. It was the first in Ukraine paper, fully dedicated to the architecture heritage of Kiesler.

3. Result and Discussion

In the following years Lviv architecture school conducted readings and scientific research dedicated to Kiesler's creative work. There was searching and conceptual designing where his ideas developed. Among these projects in 2005 dedicated to 115th anniversary since Maestro's birthday in Artistic museum in Chernivtsi an exhibition was organized which later appeared in the building of Lviv regional Jewish fund "Hesed ArieH".

Investigating the creative work of an architect Kiesler has become not only the goal of master's papers and doctoral theses but also influenced the creation of a unique academic project direction of the department of architectural environment design – conceptual design. With approaching 125th anniversary since F. Kiesler's birth the group of teachers and students of the department had an idea to hold an international conference dedicated to his activity and creative work exclusively and to hold the conference in the city where he was born and grew up, got primary education and was recommended for studying in Vienna with Caesar scholarship. The conference was to be held at Yu. Fedkovych Chernivtsi National University where the local architecture school had been established – the department of architecture, construction and decorating and applied art.

Organizers of the conference invited the researchers from Canada, Germany, Poland and, of course, from Ukraine – researchers from Kyiv National Construction and Architecture University, Lesya Ukrainka Eastern European National University, Lutsk National Technical University etc. (Fig. 1).



Fig. 1. Teachers and students of architecture schools of Lviv, Chernivtsi, Kyiv and Lutsk near the main building of Yu. Fedkovych Chernivtsi National University during the break between presenting the papers at the International conference dedicated to 125th anniversary since F. Kiesler's birth.

Source: From the archive of V. Proskuriakov

Unfortunately, due to certain conditions, having appeared in Ukraine before holding the conference (6–7 October 2015), the foreign researchers and delegations did not arrive in Chernivtsi. However, the event itself was bright, of a large scale and good quality. 20 papers had been prepared for the conference and most of them were presented according to the agenda. The exhibition of bachelor and master's qualification papers

fulfilled by the students of architecture environment design department of Lviv Polytechnic National University and dedicated to presenting the ideas of an architect F. Kiesler and their development was housed in the premises of the main building of Chernivtsi national university by Y. Fedkovych, as well. For the festive events there were specially prepared the leaflets, brochures and banners decorated the main building of the university.

On 7 October there was a ceremonial opening of a commemorative plaque to Friedrich Kiesler on the façade of the house No. 7 in Mariya Zankovetska street, where, at some point, a famous architect lived. After finishing the festivities the commemorative plaque and a house where F. Kiesler and his family lived at once were belonged to the objects of a city touristic infrastructure.

Віктор Проскураков

ПАМ'ЯТІ Ф. КІЗЛЕРА

Анотація. У статті висвітлені обставини початку і подальших систематичних досліджень феномену творчості архітектора Ф. Кізлера в Україні, що веде кафедра дизайну архітектурного середовища Національного університету "Львівська політехніка".

Ключові слова: наукові розвідки, заходи популяризації, розвиток ідей.

Viktor Proskuriakov

PLACE OF F. KIESLER'S IDEAS AND THEIR INFLUENCE ON THE WORLD ARCHITECTURE NOWADAYS AND IN THE FUTURE

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*“There are three types of architects:
the first suggest the ideas long
before implementing them,
the second and the third ones simply react”
F. Kiesler**

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Abstract. The article researches the place and influence of ideas, projects and buildings by F. Kiesler on the world and Ukrainian architecture, in particular, nowadays and in the future.

Key words: ideas, projects, structures of architect F. Kiesler

1. Introduction

If not taking into considerations the publications by professor V. Proskuriakov and supervised by him post-graduates and masters D. Yarema, K. Yanchuk, Z. Klymko, S. Starak, publications of such foreign researchers as D. Bogner, P. Bogner, B. Lesak, M. Lind, M. R. Luke, S. Papapetnos, C. Thum Hohestein and others as well as systematic research and educational design conducted by the department of Architectural Environment design at Lviv Polytechnic National University, the creativity of F. Kiesler is, unfortunately, poorly known to anyone in professional circles of architects in Ukraine. The development of national architecture education and practice demands experience gained not only by architecture activity in general but also the achievements of separate experts and F. Kiesler in particular, who was born in Ukraine and presented world civilization with architecture ideas.

2. Basic Theory Part

The aim of the publication lies in defining the place and influence of artistic ideas of F. Kiesler on the world architecture futuristic and applied activity in the 20th and early 21st century.

3. Result and Discussion

It is complicated to find a term, which would characterize the importance for Ukraine of the fact that an architect Kiesler was born in Chernivtsi. It can be called a miracle. Nevertheless, Kiesler himself is considered to be a Messiah of the most modern world architecture, his postulates are also realized nowadays, in the 21st century. The very list of Kiesler's ideas, their chronology and general description could become a topic for numerous important scientific researches. Even if everything declared, designed and built by him should be simplified and generalized, his architecture would still have unique features:

– he was one of the first ones, if not the first, to suggest the ideas of suspended, dimensional cities and buildings;

- since the 20s of the 20th century, when everybody was enthusiastic about constructivism – functionalism, he popularized the ideas of curvilinear, spiral and spherical shapes;
- popularized and experimented in the directions of mobile, kinetic and transformation architecture;
- designed interiors, furniture, equipment in the rooms which could change its functions within short time;
- was one of the first to develop the ideas of architecture bionics, total architecture ecology;
- was the first among the architects that used the latest achievements of the scientists-physicists in his architecture and artistic search, for instance, he put the structure of a nucleus into the basis of the theory of buildings and structures, urban search, art and sculpture works;
- defended and developed the ideas of “flexible” architecture;
- developed the concept and created architecture-sculpture (he was regarded in this direction as a follower of A. Gaudi);
- in decorating the facades he applied and implemented modern effective materials such as aluminium, plastic and polymeric compositions for architecture constructions;
- spoke for elimination of existing differences between a city and a village;
- since the beginning of the 20th century he has cultivated the ideas of endlessness and continuity in architecture [1].

All the statements expressed above, can be belonged to the global directions of his activity. Moreover, he also deepened, developed and was a pioneer of separate architecture creativity directions. A special theme present in his creative lifetime was the development of theatrical architecture ideas. The most popular among them are the following:

- dimensional scenes-constructions;
- double-theatres, theatres with double halls and scenes both in united space and in separate volumes;
- continual theatres;
- multipurpose theatres;
- syncretic theatres;

A separate theme of Kiesler's creativity was the other experimental performance of buildings – multiscreen and of different format cinemas, total screen cinemas etc [2], [3].

His architecture and scenography activity in a broad genre palette can be classified as a separate branch: starting from developing the ideas of scenographic solutions of classical exhibitions environment to irrational scenographic installations [4].

At the beginning of the 21st century the following are fairly recognized to be the coordinates of the future architecture: curvilinear shapes of the station at the International airport in New York by Saarinen; spiral main volume and building the exposition-ramp in Guggenheim Museum built by Wright; city put up on pillars by La Corbusier or Khidekel; multilayered city by Friedman; dimensional city by Schulze-Fielitz, dimensional constructions for the cities by Le Ricolet; “Suspended cities” by Meimon; cybernetic city by Scheffer; mobile architecture of dwellings, theatres and cities by such architects as Reno, Friedman, Gi Rottier, Schein, Manyan, Coulomb; “Live” structures by Helmke, Otto, Soleri, Grigio; sphere- and egg-like shapes of experimental buildings by Hausermann, Quarmby, Gitte, Meimon; architecture-sculpture by Geretz, Quel etc. However, researchers and chroniclers forget that all the mentioned directions were at certain point of time initiated and inspired by sketches, pictures, drawings, designs, experimental buildings and scientifically-theoretical research of Frederick Kiesler. Hans Hollein, Zaha Hadid, Frank Gehry and other famous architects of the 20th–21st centuries (Fig. 1) considered him to be their teacher and, for all it, not groundlessly.

What has found the reflection in created by him functionally-sculptural buildings and using metal, plastic, glass capsules-facades are the various formal solutions.

It is now worth dwelling upon the significance of provided facts for Ukraine and Chernivtsi directly, architecture community and residents. The very fact that a person who influenced the development of architecture ideas in the world was born in Chernivtsi, deserves to be honored. Moreover, it was the 125th anniversary since birth of F. Kiesler in 2015 and it would worth to name that year after him. The organization of such events also demands a special research. However, only year and date of Kiesler's birth were definitely known – 20.09.1890 (although Kiesler himself wrote in some sources that he had been born in 1892, in the others – that in 1896), but it is unknown how long he lived indeed and when exactly he moved out of the city, what were his hobbies as a child, activities and what was his family and public aura. It is important for us Ukrainians, since some researchers still do not know that F. Kiesler was not “born in Vienna” and not “an American architect of Viennese origin” [5], [6], [7], [8].

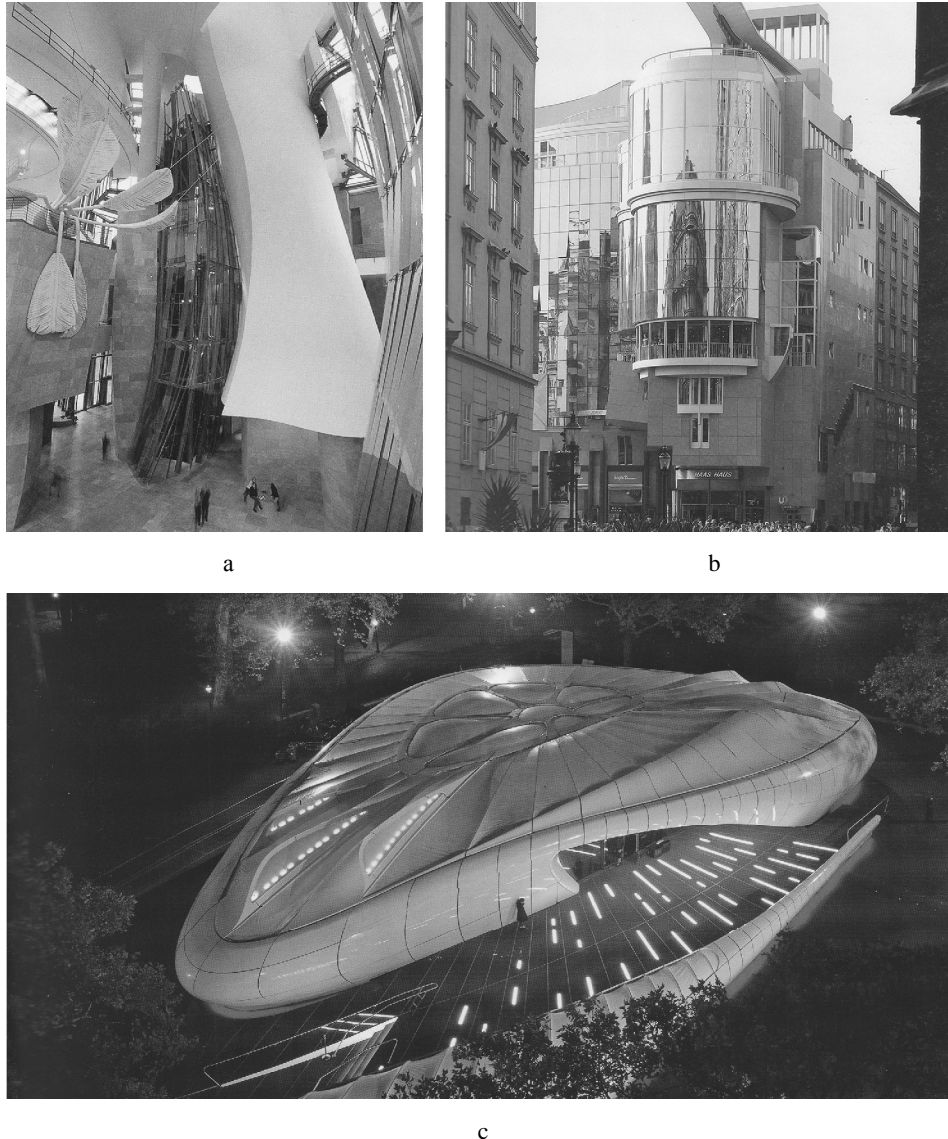


Fig. 1. Architectural work of F. Kiesler's pupils of the late 20th–early 19th century:
 a) Frank Gehry [8]; b) Hans Hollein [8]; c) Zaha Hadid [7]

But it is not only that. As in the past, when up to 1965 F. Kiesler had gained a recognition in connection with building the temple in Jerusalem, where Hebrew manuscripts are kept and his name was not mentioned except for newspapers, not in any research paper dedicated to modern architecture and sculpture, it is the same now, professional knowledge of his creativity is extremely limited. This fact should intensify scientific research of his heritage by Ukrainian researchers too and by his compatriots Chernivtsi residents in particular. It might sound paradoxically now, but there is an assumption (it is expressed as the hypothesis to exemplify that creative work and especially shaping architectural method, preferences, tastes to formal solutions) that the beginning of Kiesler's creativity mentally and ideologically traces its roots in his childhood, in Ukraine and in Chernivtsi, respectively. For example, if analyzing all designed by Kiesler projects, models, sketches, drawings and sculptures of his “endless houses” shapes of which are defined in foreign researches as curvilinear, sphere- or ball-like, it is impossible not to notice that an egg shape is considered to be their formal basis. It refers to the search and models of 1926, 1930, 1949, 1950 and later periods. Moreover, some models of “endless house” (1950–1959) have paintings and reliefs on their egg-like surface what makes their shape much closer not so much to the searches of worldwide famous architects P. Meimou, A. Quarmby and O. Niemeyer as to the cult of an egg and egg painting in Bukovina and Chernivtsi in particular [9] (Fig. 2).

No doubt that I “attract” such idea without enough reasoning, however, I do it with an aim of showing that such an idea has right to exist and to be researched as it has not been proven by anyone that such influence did not exist. One of the directions of researches considered the background of Kiesler's ideas concerning spiral spaces and

shapes, combination of dolmen – supports and egg-like shapes of “endless houses” and continuous theatres, the origins of which may be not only in structures of medieval views, pyramids from an American continent but also in temples – labyrinths, pagodas, sites of ancient Slavs which were situated in both Bukovina and Galicia. All in all, concerning the statements that the temple architecture of Hebrew manuscripts in Jerusalem, its formal side was also influenced by Kiesler's will to make architecture have the warmth of shapes and contours of a woman's body, meaning the shape of the main space and its covering. As far as this version is concerned, this shape is much closer to the shape of a dome in the Ukrainian church than to the “shapes of a woman's body”. What is more, it is easy to find the “analogue” in Chernivtsi – close in shape to both “dome” in Jerusalem and those shapes of domes of Christian churches in Bukovina, which were once reflected in F. Kiesler's sub-consciousness, however without tops (Fig. 3) and crosses but at the same time not similar to building of Bukovina synagogues.

Everything demands research. As well as the fact that possibly there was some influence of F. Fellner and H. Helmer on F. Kiesler's interest on theatre architecture, in particular. The influence started as far back as in 1904–1905 during building a city theatre in Chernivtsi when F. Kiesler still lived there [10]. It continued in construction, in Vienna concert hall, in particular, which F. Fellner and H. Helmer built in accordance with the norms which are now set to the modern buildings – multiple halls, rather flexible interior space and style which was not close to the modern of the early 20th century, but to those established later. It was the one, which Kiesler used to build the active model of spatial scene in one of the halls at the world theatre exhibition held in 1924 [11].

What may become a step forward on the way of real measures of modern presenting of F. Kiesler's phenomenon?

We, the staff of the Institute of Architecture of Lviv Polytechnic National University have agreed upon the suggestion of annual presenting the semester bachelor, diploma and master works, project part of which would be directed to creating F. Kiesler Centre or cultural, exhibition and educational buildings named after F. Kiesler in Chernivtsi at one of the city squares or memorial signs dedicated to the events from his life and creative work (Fig. 4).

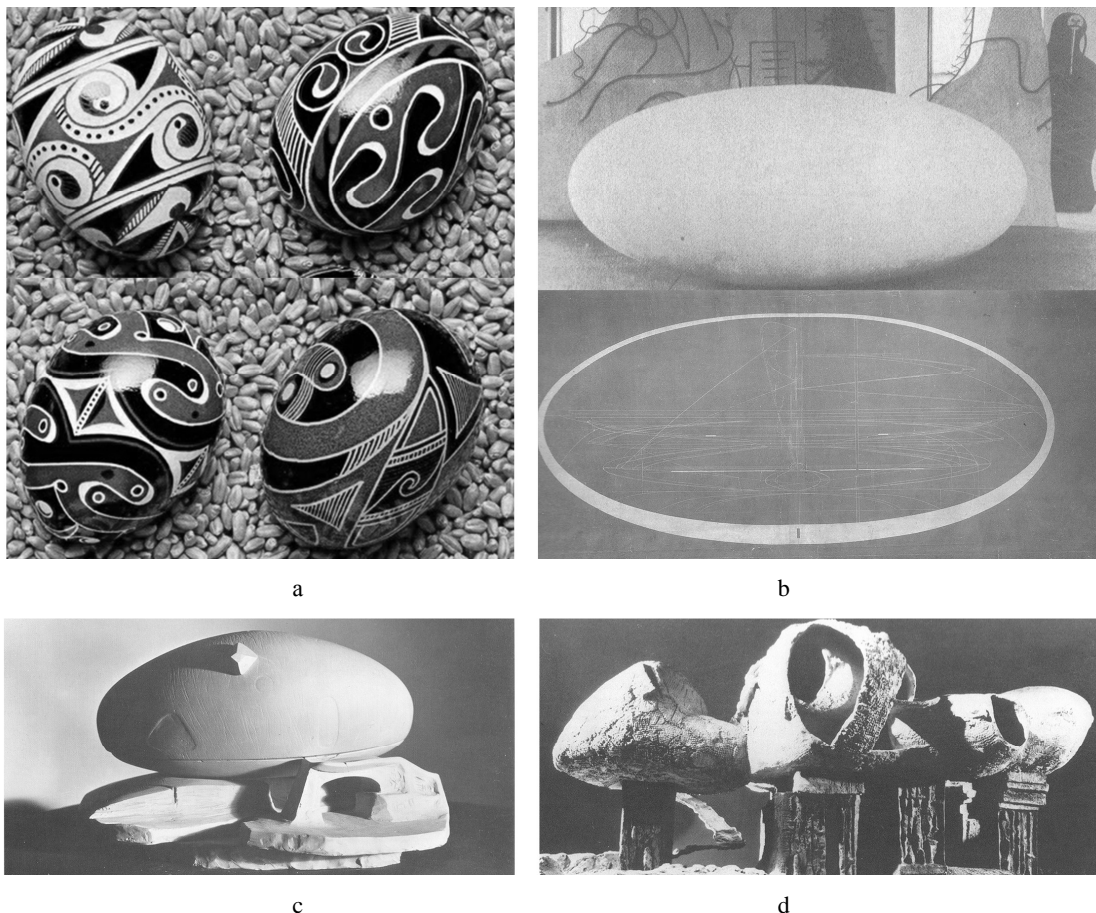


Fig. 2. The hypothesis of F. Kiesler's interest in egg shape a) Ukrainian painted eggs. Source: The V. Proskuriakov archive of; b) Kiesler's endless theatre, plan of 1926 [6]; c) A model of Kiesler's endless house of 1950 [5]; d) A model of Kiesler's endless house of 1956 [6]

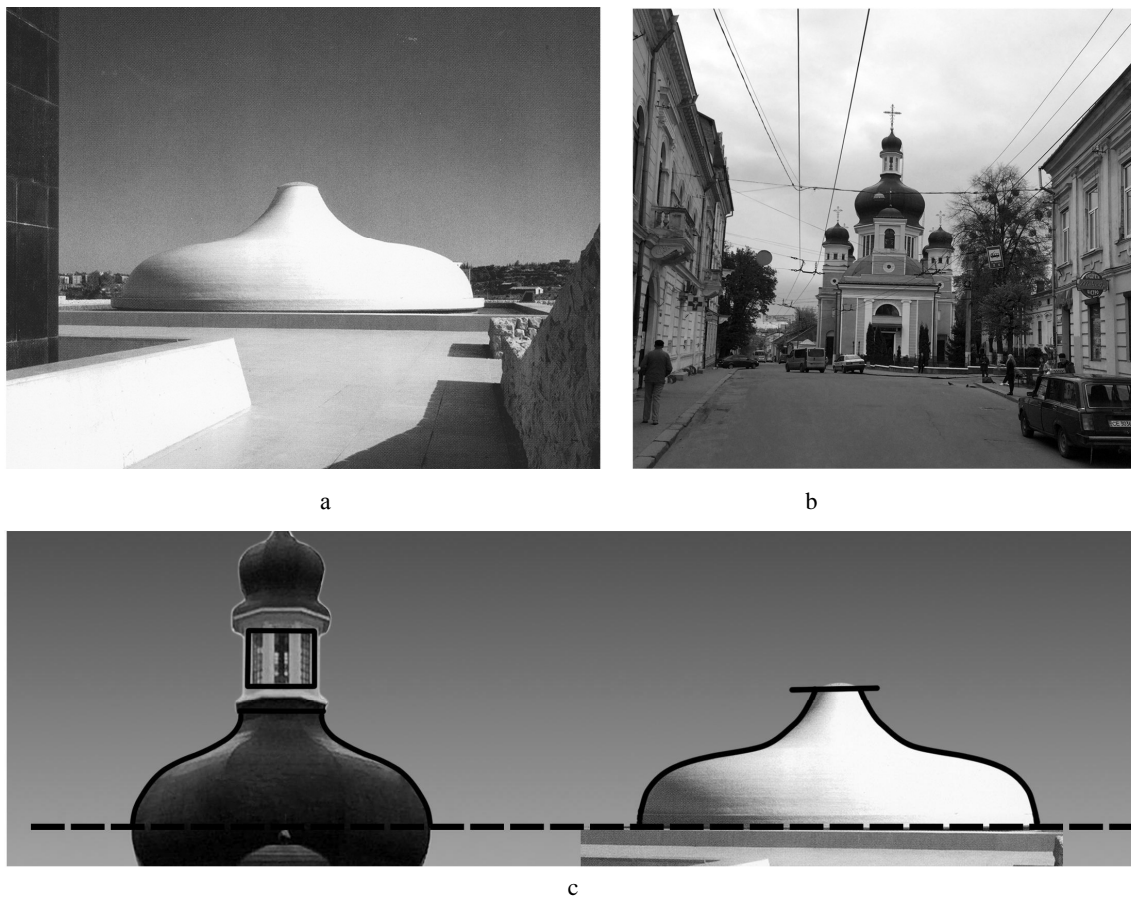


Fig. 3. The hypothesis of creating the shape of a temple dome for keeping ancient manuscripts in Jerusalem
 a) View of a temple dome; b) General view of the dome shape of one of the churches in Chernivtsi
 c) Hypothesis of creation algorithm of a temple dome in Jerusalem. Source: The V. Proskuriakov archive



Fig. 4. Projects of public buildings designed by Lviv architecture school students under the influence of F. Kiesler architecture ideas supervised by professor V. Proskuriakov and lecturers B. Goi, K. Yanchuk, Yu. Bogdanova, Z. Klymko. Source: The V. Proskuriakov archive

According to study curricula, a real preparation of such projects has already started since the end of 2005. It was the influence of F. Kiesler ideas that triggered the creation at the Department of Architectural Environment design of Lviv Polytechnic National University a special study direction – the conceptual design. Theme events (readings, conferences, seminars) are also held before his birthday anniversaries. The biggest one was the international conference dedicated to the 125th anniversary since F. Kiesler's birth; its founders and organizers were the Department of Architectural Environment Design of Institute of Architecture of Lviv Polytechnic National University and the Department of Architecture, construction and decorative and applied arts of Yuriy Fedkovych Chernivtsi National University. It was a grand forum, where 20 papers were prepared by researchers from Ukraine, Germany and Canada. During last years, a lot of thesis researches are conducted, the results of which may also be given to Chernivtsi as a present. Anyone who is interested in the phenomenon of F. Kiesler in Chernivtsi or other cities in Ukraine could start by following the example. Such activity is certain, from my point of view, to be beneficial for both Ukrainian and world architecture community!

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Віктор Проскуряков

МІСЦЕ І ВПЛИВ ІДЕЙ Ф. КІЗЛЕРА НА СВІТОВУ АРХІТЕКТУРУ ТЕПЕР І В МАЙБУТНЬОМУ

Анотація. У статті висвітлене місце і вплив ідей, проектів, будов Ф.Кізлера на світову і зокрема українську архітектуру тепер і в майбутньому.

Ключові слова: ідеї, проекти, споруди архітектора Ф. Кізлера.

Yulia Bogdanova

CREATIVITY OF F. KIESLER ON THE BACKGROUND OF MODERN ART TENDENCIES

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To create architecture which would correspond to specific conditions of modern life, our worldview – it would become its aesthetic value. This architecture cannot obey any law of historical succession. It should be new, the same as state of our soul is...

Sant'Elia, Antonio

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Abstract. The main directions of the activity as well as the influence on art and architecture of the 20th century of a prominent philosopher, architect and designer F. Kiesler are considered in this article.

Key words: surrealism, modernism, Dadaism, designers, architects, artists, exhibitions, space.

1. Introduction

Art of the 20th century is still not studied properly. Swift development of styles and tendencies was preceded by the period of active experiments and searches. Picture of artistic life of this epoch is not compared to any other from the previous epochs in its diversity and paradoxicality. Numerous new genres appear – it is either thanks to new technical possibilities or as the result of reinterpretation of traditional ones. One cannot find past stylistic unity, it is possible to encounter both traditionalism and irresistible innovation. Art synthesis is becoming more and more widespread. It all leads to the appearance of large-scale figures, which via their creativity set the vectors of further development of various art branches.

The aim of the article is highlighting the artistic work of F. Kiesler through the analysis of the activity of significant figures that influenced the establishment of art in the 20th–21st centuries and defined the character of its development.

2. Basic Theory Part

Opening the commemorative plaque in autumn 2015 in Chernivtsi, where F. Kiesler was born gave a new powerful impulse to studying the activity of this artist in Ukraine. This event was dedicated to the 125th anniversary since his birthday, the 50th anniversary since his death and the 50th anniversary since finishing the construction of a temple-museum of ancient manuscripts in Jerusalem. Nowadays there are only a few significant scientific publications, issued abroad, which are dedicated to F. Kiesler. During a lot of years numerous projects, aimed at immortalizing the memory about famous Chernivtsi resident who became worldwide famous, have been developed at the department of architectural environment design of Lviv Polytechnic National University under the supervision of professor V. I. Proskuryakov.

3. Result and Discussion

The beginning of the 20th century can be characterized by the appearance of numerous directions, branches, schools in the sphere of artistic creativity literature, architecture, painting, music, theatric art that are all accustomed to be called by a common term “modernism” (modern – new). This term does not aim to differentiate some common feature – the variety and diversity of artists is obvious. They are united by avant-gardism in the first place – disparity in established norms and traditions, rebellion against old shapes not only in art but also in life. At the same time different artists had absolutely different goals on the one hand, and style and direction of the protest on the other hand.

One of such key figures in that time art of avant-garde was Friedrich Kiesler. Born in the last decade of the 19th century he became the foreteller of new ideas in art of the 20th century. Although his childhood was in the period of stormy development of Chernivtsi in shapes of historical method, under the influence of general tendencies of the Austro-Hungarian Empire, architecture of traditionalism had never fascinated him. Having graduated from Vienna Higher Technical School and the Academy of Art F. Kiesler penetrates into stormy artistic life of Europe. In the twenties he was working as a designer of the theatre and artistic plays in Vienna and Berlin. During that time, the artistic ideas of spatial theatre (Raum Theatre) and endless, universal theatre were starting to emerge marking the revolution in traditional concept of theatrical space. In the open vertically-spiral building, designed by F. Kiesler and B. F. Doblin a dynamic action of the play took place on two levels simultaneously. Generally, F. Kiesler treated theatre scene not as a designer’s object but as an integral part of “Gesamtkunstwerk”. Attention of the audience was defocused in circle what created the illusion of collective participation. Space was not divided into audience and scene – everybody was participating simultaneously.

Short cooperation of F. Kiesler with an architect Adolf Loos in 1920 may show an active interest and search for the sources of avant-garde art and architecture (Fig. 1).



Fig. 1. (a) Adolf Loos (1870–1933) [1]

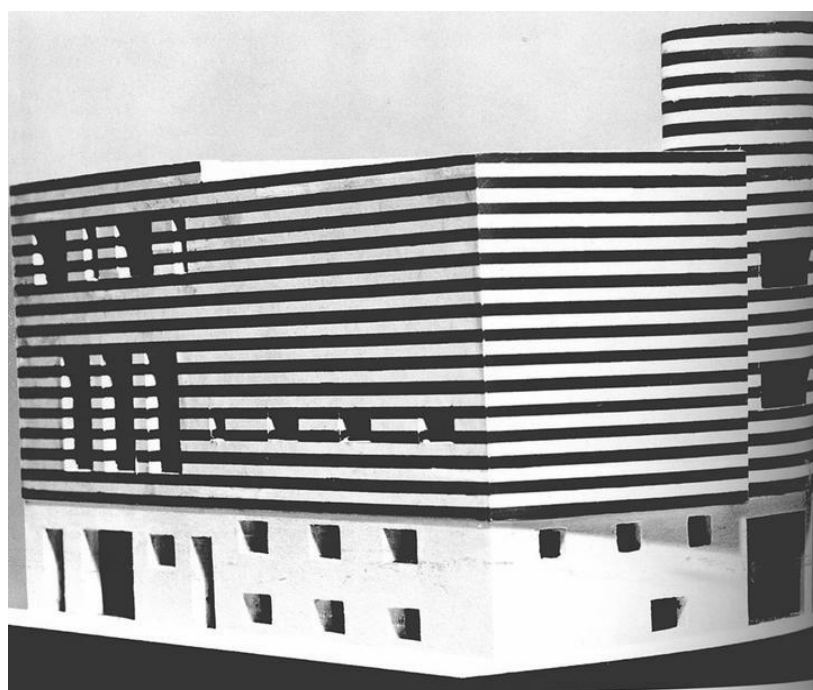


Fig. 1. (b) House of J. Baker.1927 [1]

What is more, in 1897 A. Loos started performing as a theoretician and a publicist on the issues of modern art, leader of his own architecture school and in 1908 he published theoretical work “Ornament and crime” where he characterized the 20th century by the following words “Ornament has lost whole connection with our culture, it stopped being the means of its expression. Ornament which is created nowadays is not a creation of live creative work of certain society and certain traditions; it is a plant without roots which is unable to grow and reproduce itself. Creator of modern ornaments is not a brave and healthy artist anymore who could

speak on behalf of his people; he is a lonely dreamer who fell behind from life and is an ill person... Really modern person... treats naturally created ornaments of the past with respect. He respects the tastes of certain people and nationalities... but they don't need ornaments themselves; they know that a person of our time is not able to invent ornament which has right to exist..." [1]. Yes, indeed, art of the 20th century breaks off with ornaments gradually and it is substituted by emotionality of world perception, comfort, functionality and aesthetics of simple shapes. However, the period prior to World War II is all dedicated to search and experiments.

Further search led F. Kiesler to the society of artists, namely, "Style" (Dutch De Stijl) in 1923, it was established in Leiden in 1917 (Fig. 2). They led direction which was named neoplasticism. From 1917 to 1931 the society issued a journal "Style" (De Stijl), where they published their aesthetic program gradually. Its main feature was setting on the radical renewal of art to its very basics by means of changing a person from inside and their life conditions from outside. An artist should not lock himself in his creativity and worked isolated in his studio, as a technical expert he should attack actively modern to him social and economic life conditions with the aim of their renewal. The first part in artistic work should play a rationally-utilitarian accent and be clever design, clearly and energetically, in "engineering cleanliness and specificity" of its purpose and administrative function. At the same time they dogmatically declared the following to be the main elements of painting: right angle and three colors – red, yellow and blue which could be added with black or white [2].

While applying these principles in architecture and design a general functional rule appeared: the building was presented as plastic image which was hovering over the ground. Aesthetic and philosophical purism of the society "Style" influenced the architecture of the 20th century significantly and first of all via Bauhaus where Theo van Doesburg taught in 1921–1923. He was especially brightly presented in the works by Walter Gropius, Ludwig Mies van der Roeh, Le Corbusier, Erich Mendelsohn, Bruno Taut. F. Kiesler did not keep aside either. Conducting experiments with building the space and designing furniture, at the beginning of the 20th century he addresses the theme of bright surfaces and horizontal and vertical lines.

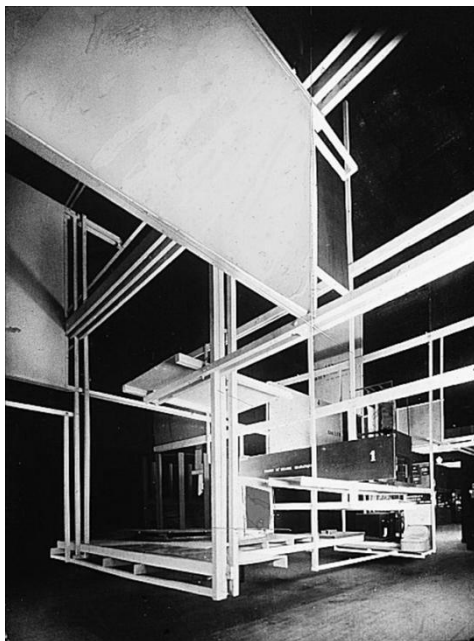


Fig. 2. Space city and furniture design created by F. Kiesler under the influence of the society "Style" in 1925 [2]

Under the influence of the ideas of innovatory art F. Kiesler in 1924 organized showing of 16-minute film "Mechanical Ballet", Dudley Murphy was the editor, the idea was the one of Fernand Leger and Man Ray (Fig. 3). This film is a bright example of implementing the ideas of Dadaism which became modern at the beginning of the twenties among the artistic youth of Paris.

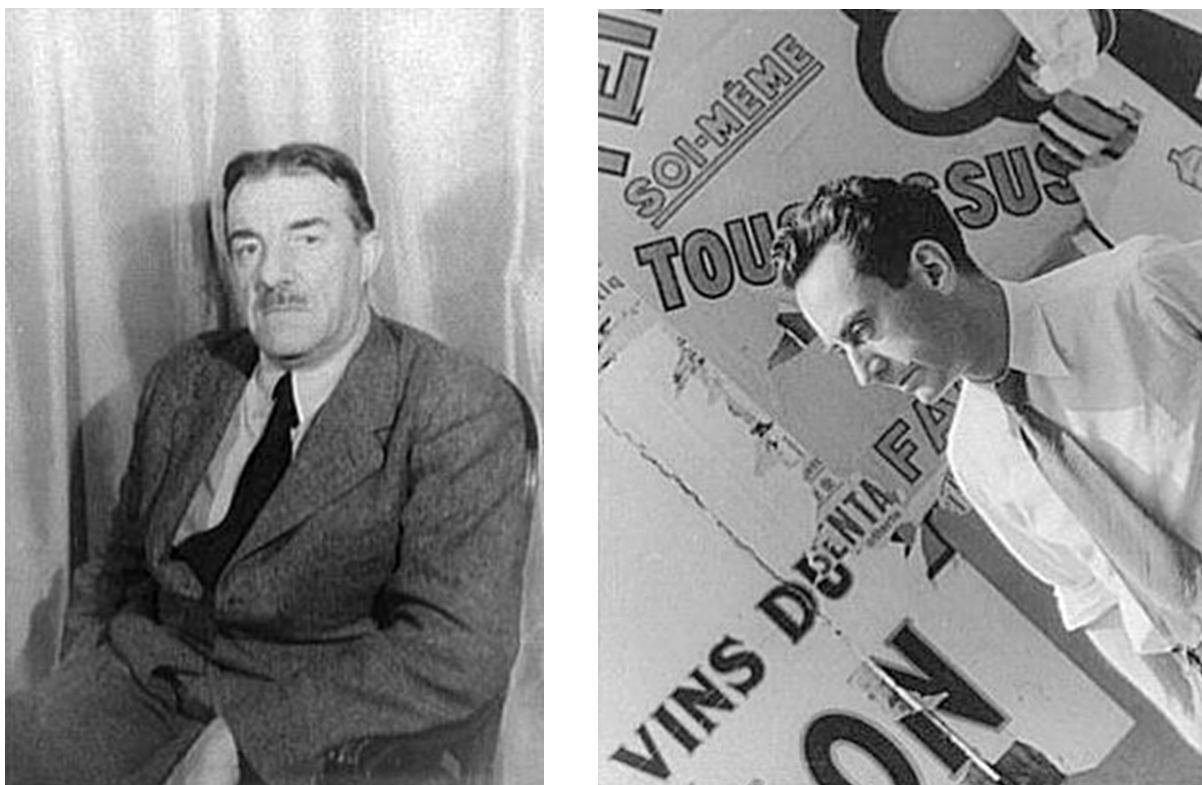


Fig. 3. Joseph Fernand Henri Leger (1881–1955) – French painter and a sculptor, master of decorative art.
 May Ray (Emmanuel Radnyskiy) (1890–1976) – French and American artist,
 photographer and director [4]

Dadaism is an avant-garde tendency in literature, art, theatre and cinema. It emerged during World War I in Switzerland, in Zurich (Cabaret Volter). A poet Tristan Tzara, who had found a word “dada” in the dictionary, is a founder of this tendency (Fig. 4). “In the language of a Negro tribe Kru – Tzara wrote in manifesto in 1918 – it means the tail of holy cow, in some regions of Italy mother is called like that, it can be a definition of children’s wooden horse. It could also be a definition of indistinct babbling of a child. Anyway, it is something absolutely illogical what nowadays has become the most successful name of the tendency”. Dadaism appeared as the reaction to the consequences of World War I, the cruelty of which, in opinion of Dadaists, emphasized the vanity of existence. Rationalism and logic were presented as one of the main culprits of devastating wars and conflicts. The main idea of Dadaism was consecutive destruction of any kind of aesthetics. Dadaists claimed the following “Dadaists mean nothing, nothing, nothing, undoubtedly they will achieve nothing, nothing, nothing”. The main principles of a “dada” were irrationalism, denying established canons and standards in art, cynicism, disappointment and lack of system. Dadaism is considered to become a predecessor of surrealism, having outrun its ideology and methods in many aspects [3].

Generally speaking, they understood their mission in the following way “Neither what we do nor how we do it is important, only the consequences of our activity are important”.

A new tendency spread to cinematograph as well, having become the precursor to surrealism and influenced such directors as Luis Bunuel. “Ballet Mecanique” is a bright example of one of avant-garde directions which strived for complete cinema autonomy, that is creating, so called, “clear film” which Louis Delluc talked about.

The first half of the 20th century entered the history under the sign of one culture crisis and another culture birth. F. Leger understood it perfectly and experimented with art in a new way. “We live” he wrote “in a dangerous and beautiful epoch of desperate clash of two worlds – one, which is coming to an end and another one, which is being born. Their complicated overlapping makes our epoch look feverishly anxious and contradictive. However, over this mix of decadent phenomena and elementary creations a few modest flowers rise. It looks like a “new space” appears where twenty-year old ones develop finding new opposition points” [4].



Fig. 4. Tristan Tzara (fr. Tristan Tzara), Samy Rosenstock (1896–1963) – Romanian and French writer of Jewish origin, founder of Dadaism [4].

Theo van Doesburg, Poster with the advertisement of Dadaist's evening [4]

In 1926 F. Kiesler and his wife move to New York to organize the exhibition where they start cooperation with surrealists and Marcel Duchamp – painter, sculptor, art theoretician and chess player. M. Duchamp worked in the styles of Dadaism and surrealism and had a great influence on various directions of modern art. He was famous for his invention of “ready-made” objects among which his “Fountain” was especially popular and was a urinal with inscription “R. Mutt” (Pic. 5). M. Duchamp considered that everyday use and mass production of objects at the will of an artist when ripped out of usual life could be brought to exhibition halls and become the works of art. It was supposed to ruin the image of classical art, combine it with real art, implementing the idea that anything can be the art. Not a single picturesque copy can show the object as the object itself. Thus, it is better to exhibit the original and not try to picture it. He bought his most famous exhibit “Fountain” in plumbing shop in 1917. Defending his work in front of astonished exhibition committee the artist claimed that “it doesn’t matter whether Mr. R. Mutt made it himself or not... He took standard everyday product, integrated it into unusual environment and did it in a way that his initial purpose disappeared” [5]. Although the artistic creation of M. Duchamp is not quite extensive, however, due to originality of his ideas he is considered to be one of the most influential figures in art of the 20th century. His creativity influenced the formation of such art trends of the second half of the 20th century as pop-art, minimalism, conceptual art etc.

F. Kiesler’s emigration to America was connected with plans of practical realization of theatre projects. Search for non- standard solutions for constructing space caused communication with people who had modern and innovative views on art. However, a dream to make a grand utopian reality came true only partially. The majesty of his radical projects concerning a theatre space of an architect-revolutionist demanded cosmic expenses. Unfortunately, the lack of funds felt by an architect-revolutionist led to the failure of practical implementation of most his plans.



Fig. 5. Marcel Duchamp (1887–1968) French and American painter, sculptor, art theoretician and chess player [5].
M. Duchamp “Fountain”. 1917 [5]

F. Kiesler’s most important ideas got implemented after winning New York contest of multimedia projects for Woodstock Music & Art Fair summer festival. His project The Space Theatre Woodstock received the first award (1931). However, during the time of American stock exchange crisis (1929) the construction of Festspielhaus was postponed for indefinite time. Nevertheless, activity of F. Kiesler drew wide response and became a reason for inviting him to occupy the position of an artist-producer of opera theatre in the most prestigious in New York – Juilliard music school. Being responsible for scenography and theatrical design (1933–1957) F. Kiesler organized staging of the operas of W.-A. Mozart, B. Britten, I. Stravinskyi, D. Milhaud, L. Dalapikola and an American composer G. Antheil (1900–1959).

In his projects F. Kiesler tried to avoid the static character of architecture space, make it maximally natural, round and flexible. He said that “... if people live on the sphere then sphere will be the most suitable place for them!” “Mother’s womb has always been the ideal space and environment for a person”. F. Kiesler strived for creating such artificial environment which would obey the cosmic laws. “My work is indeed similar to magic – it is creating life and freedom”. With this he resisted modernism and was close to the ideas of surrealism.

Surrealism (Fr. *surrealisme* – over realism) is one of the most widespread directions in modern art and literature. Its distinctive feature lies in using the illusions as well as a paradoxical combination of shapes. This literature and artistic style appeared after World War I in France and was introduced by French writer Andre Breton, which is considered to be a founder of surrealism. Philosophical principles of surrealism are subjectively-idealistic conceptions of intuitionism, Freudianism, Oriental mystical religious teachings. Aesthetic basics of the direction are presented in “Surrealism manifestos” by A. Breton. Surrealists urged to the birth of a free human “ego” from the “chains” of materialism, logic, which they believed to be the result of bourgeois civilization. In their opinion, an artist should base oneself on the experience of unconscious expression of spirit – the dreams, hallucinations, intuition, etc. in order to penetrate into the other level of consciousness, that is, to cognize and comprehend the implicit, indefinite and eternal [6].

In F. Kiesler’s opinion, the very thing did not matter but only something that occurred just in time was of great importance. For example, a person’s existence in an internal space is that in he (she) contacts with things, colors, light and shadows, which constantly change. F. Kiesler aspired to create a dynamic flexible life space calling it “Endless house”, which remained realized on paper only. Similar ideas of space which reminds mother womb-sphere were presented by a famous artist surrealist Salvador Dali in his work “Geopoliticus child”. Created during World War II with its human losses it declares further optimistic development of human kind which will be born through suffering, with humanity, which feels cramped in the limits of dying epoch. The baby, watching the birth of new society is scared. However, in half of the century this baby will become the ruler of the world, but, for all it, a new one, a different one. Natural sphere is a center of picture composition (Fig. 6).

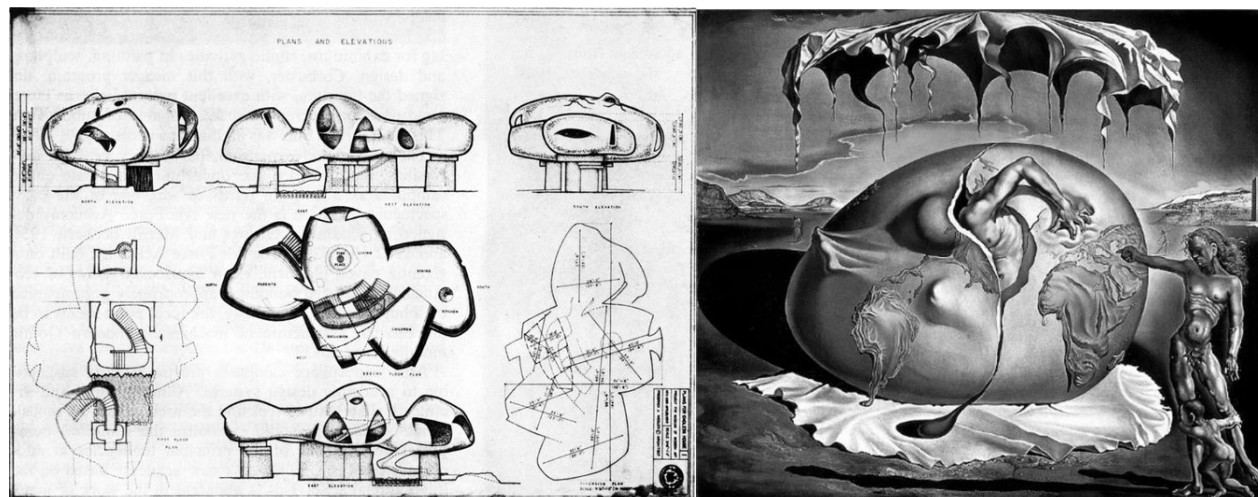


Fig. 6. F. Kiesler “Endless house”. 1947 [6].
S. Dali. Geopoliticus child. 1943 [6]

From 1937 to 1943 F. Kiesler was a director of the “Design Correlation Laboratory” at architecture department of Columbia University. At this time he designed a few original projects of furniture. The idea of total space staging was later finalized by F. Kiesler into his own author style – “co-realism” – reflecting the space of other reality. Up until nowadays his inventions are not simply unique super modern projects, but just an expressive confirmation of a new philosophy concerning an ideal universe, artistic utopia of the future, which had been embodied in the creative work of the following generations of artists.

4. Conclusions

Life and artistic way of F. Kiesler is an example of a constant search for new styles in art of the 20th century. Thus, there is the impression that none of culture phenomena of that time passed by the participation of this extremely talented and active person who had laid the foundation of each of them. His interests were part of his own search of himself through achieving new experiences and artistic evolution.

Nowadays, when one can watch the growth of interest in art and architecture of the 20th century in general and modernism, in particular, the necessity to study the artistic work of significant figures, which have pricelessly contributed to the world culture legacy is positively amplifying.

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Ліля Богданова

ТВОРЧИСТЬ Ф. КІЗЛЕРА НА ТЛІ СУЧАСНИХ ТЕНДЕНЦІЙ В МИСТЕЦТВІ

Анотація. Розглянуто основні напрями діяльності видатного філософа, архітектора та дизайнера Ф. Кізлера, а також його вплив на мистецтво та архітектуру ХХ століття.

Ключові слова: сюрреалізм, модернізм, дадаїзм, дизайнери, архітектори, художники, виставки, простір.

Bogdan Goy

THE NATIONAL AND INTERNATIONAL IN ARCHITECTURAL HERITAGE OF FREDERICK KIESLER

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Abstract. The article is devoted to the problem of a national identity in architecture as well as in design of a world renowned architect – Frederick Kiesler. The author analyses the different building and theoretical ideas and their being influenced by the traditional elements of Bukovyna culture as just Bukovyna is the place, where Kiesler was born and spent his childhood.

Key words: Frederick Kiesler, national architecture, design, Bukovyna culture.

1. Introduction

According to a very popular thesis architecture is national because it is closely connected with a certain territory, ethnicity, a national culture and customs. Design is more universal. It is not connected with a certain territory that is why, it is not national. The aim of design is to improve the functional and aesthetic properties of a certain things or surroundings. Therefore, it can be easily explained that design is oriented towards the newest materials and technologies, modern trends and customers of all the levels. It remains loyal to eclecticism and indifferent to something national. It allows combining the elements of different origin. For example, one can see the Italian furniture, the Japanese electronics and some national Ukrainian elements in one room at the same time. Moreover, all these things exist harmoniously in one space.

However, staring at architectural and design practice let us have doubts of the thesis about a national nature of architecture and an international character of design. It isn't always possible to determine architecture according to a national criterion. Conversely, it becomes universal due to globalization, more active than whenever communication between specialists from different countries (Internet plays a great role), migration of building methods, ways of using some materials, technologies and etc. At the same time design of things and space can be extremely various depending on geography and some national or local features. It concerns not only interiors or exteriors but a monumental design as well. Its objects first and foremost include and present the cultural peculiarities and traditions of architecture and design schools and, at that, in ethical way. It is obviously we should recognize a national character of design.

2. Basic Theory Part

Can we really delimit exactly the national and international in architecture and design?

In the era of an international style in architecture that was formed as a result of a scientific and technological revolution and needs of industrial period the same buildings have been built in different

parts of the world. However, at the end of the XX century or it will be better to say at the turn of XX and XXI centuries there was a period of crisis when designers, architects and representatives of different cultural spheres began to appeal to individual sources of inspiration in art, especially to a national culture as one of the most powerful stimuli. First of all, this reorientation was shown in a design of things and also in different types of buildings that are universal, because they are equally needful all over the planet. In such a way the transport objects such as railway stations and airports have got the local features in different cities all over the world. In days of old the sacral architecture got a similar way of development from universality to individualization. For instance, a public building of ancient Rome was a prototype of a basilica, typical for Christian temples. Earlier, the military structures have also got a similar way of development (from a typical military city in ancient Rome to excellent urban creations). This architecture (transport, sacral and military objects) can be seen on different continents and in various countries. It is especially interesting due to the combination of the global and national features. Global is caused by functionality of these objects regardless of their place of location. National is caused by taking root into a local ground: in cultural and professional traditions, in symbolism and imagery.

Speaking about the national and international in architecture and design it is important to mention a human factor, namely, a user, which can uniquely combine and individualize the universal mass objects of design and first of all about the author. In our opinion, the author and his vision are the main factors. It is not a social and historical, cultural, national or local context; professional traditions or schools; an influence of a certain style or a concept; achievement of scientific and technical progress; a functional purpose of architectural and design objects that form their shape. Due to previously mentioned reasons an architect, a designer or a planner creates and makes a final decision forming either a content and an idea of his own project or presence and way of manifestation of the national/cosmopolitan, local/global in it.

That is why, when we talk about the importance of author's figure, we can use as an example a personality of a famous architect, a designer and an artist Frederick John Kiesler.

It should be noticed that Frederick Kiesler's life story is curiously unusual. He was Jew that was born and grew up in Ukrainian town Chernivtsi (Austria – Hungarian Empire at that time). He studied in Vienna and realized his creative potential in the USA, working as an architect, a teacher, a sculptor and a designer of theatre and art – exhibition surroundings. That's why he is supposed to be an Austrian and American architect.

F. Kiesler is considered to be the artist aspiring to push the established boundaries. He has developed a lot of theoretical and practical ideas that changed understanding of an architecture radically. He challenged to a mechanized architecture in the epoch of the Early Modernism. F Kiesler wrote: "We became slaves of an industry in a lost mechanical world, a building is not a machine for living and a machine is not a creation of an art, a building is live organism, it is not a combination of dead materials, it is like a skin of body" [2]. In this paradigm we don't see a passion for technical progress. It only includes refusal connected with an idea of "architecture of a box": mechanized, technological and industrial architecture that tries to control a place and a way of a man's life. This architecture is stationary and unchangeable. That's why it is not able to satisfy different generations of people with their absolutely new and different needs. Contrary to it an idea of bionic and human architecture that was interpreted as continuation of a man and a cover of his life has become a central one. It means that architecture has to be mobile and satisfy today's needs of people according to the dynamics of their lives. F. Kiesler has just created theoretically the idea of functionally flexible architecture that allowed the development – the endlessness of the surrounding, theatre and building as well. At the same time he tried to realize his own surreal visions (architectural projects "An endless theatre", "An infinite building" etc). In 1960th he created a model of an infinite building for New York. It was a bionic structure raised on piers that could develop itself like a coral reef: each next part of this structure grew up using a previous part and showed a purpose of these or those surroundings. The architect affirms that a man, a dwelling and nature are the parts of the holistic system where they should interact and shouldn't

be in opposition to each other or pre-dominate each other [3]. He realized this vision in the experiments, such as a pavilion for shows in one of the international exhibitions, a theatre for the festival "Woodstock" or a space house in New York. F. Kiesler worked not only with three-dimensional architecture but also in the sphere of a design of surroundings (interior, exterior), in particular, in their filling with different objects. All these things he combined in so-called "a nuclear conception". According to this conception there is only one principle of the Universe building. All the smallest structures of the Universe as well as the biggest ones are created according to the only one principle. Among them there are the space global systems, cells of a human organism, molecules and atoms. They don't include right angles, they aren't long. They are in the shape of a circle or an ellipsis. F. Kiesler confirms that architecture continues the nuclear conception: a circle, a sphere, spherical, elliptical or egg-shaped forms are of more potential. They are more universal than usual dated back to the ancient times approaches or the modern ones based on technology and industrialization, bar-beam or wall constructions.

3. Result and Discussion

F. Kiesler can be called a cosmopolitan artist and architect because he worked in different cities (Vienna, Paris, New York, Jerusalem, etc.) and the universal problems that he treated theoretically had a great influence on an architectural process in the world. Observing some of his works we can suppose that a place of his birth and childhood – Bukovyna – influenced his imagination and became apparent in architecture, too. For example, reading his "nuclear conception" we can find a confirmation of this thesis: in technological design a priority of a round and elliptical form appeals to an egg-shape. An egg is a universal symbol. It symbolizes a beginning of the world and initiation of life in mythology of different nationalities. There is a term of a world or a space egg. A lot of people confirm that the Universe was created from this egg. The own attributes connected with honoring an egg as a symbol of life, birth and the sun existed in the ancient culture of Egypt, Rome, China and other countries. The Slavs had own traditions, too. In the olden days an egg was a symbol of the sun cult, initiation of life and the God of the sun. It is also a symbol of Immaculate Birth, Life and Resurrection in the Christian religion. A pysanka (a painted egg) has become a symbol of joy and belief in Jesus Christ Resurrection. It is known that in Ukraine symbolism of a pysanka is developed according to a region (a sign of endlessness, a solar and a plant ornament, etc.). Certainly, Bukovyna has its favourite signs and images (Fig. 1). Similarity between F. Kiesler's "nuclear conception" and symbolism of an egg in Ukrainian culture was a great motive for using a pysanka from Bukovyna as a visual symbol of a conceptual projects exhibition held in honor of the 115th anniversary of F. Kiesler's birth. The exhibition took place in 2005. The works represented at the exhibition were fulfilled by students and lecturers of the Lviv Polytechnic National University. Professor V. Proskuryakov was the first one who delivered a speech and told about influence of pysanka from Bukovyna on architectural ideas of F. Kiesler in his lecture "Phenomenon of F. Kiesler" in October, 2001 at the international conference "Architectural legacy of Chernivtsi dated back to the Austrian period" [5].

The Temple-museum of a Book in Jerusalem is known to have become a masterpiece of F. Kiesler's architectural skills. A lot of rare manuscripts are kept in this museum, among which the unique Kumran masterpieces are of particular value. They were found by archeologists in the middle of the XX century in the caves of Kumran near the Dead Sea. The dome of the central hall is a main element of the building. A shape of this dome is extraordinary. There are different interpretations of this Kiesler's architectural decision. The most popular one is that the dome is similar to the cover of the ceramic jar in which the valuable manuscripts were found. It is obviously that this dome appeals to traditions of sacral architecture, to the Jewish one first of all (a synagogue) and, at the same time, it reminds a traditional Christian sacral architecture of Ukraine (Fig. 2). We mean that the dome in a shape of an onion on Kiesler's building is similar to a traditional Ukrainian church. We can draw a parallel

with the Cossack Baroque (Kyiv-Pechersk lavra) and the Ukrainian Modern (the church named after Saint Nicholas in the village of Vyzhnytsia, Chernivtsi region). Therefore, Bukovyna as one of the centers of Ukrainian culture is supposed to have had a partial influence on the formation of a creative person of the world – a well-known architect F. Kiesler.

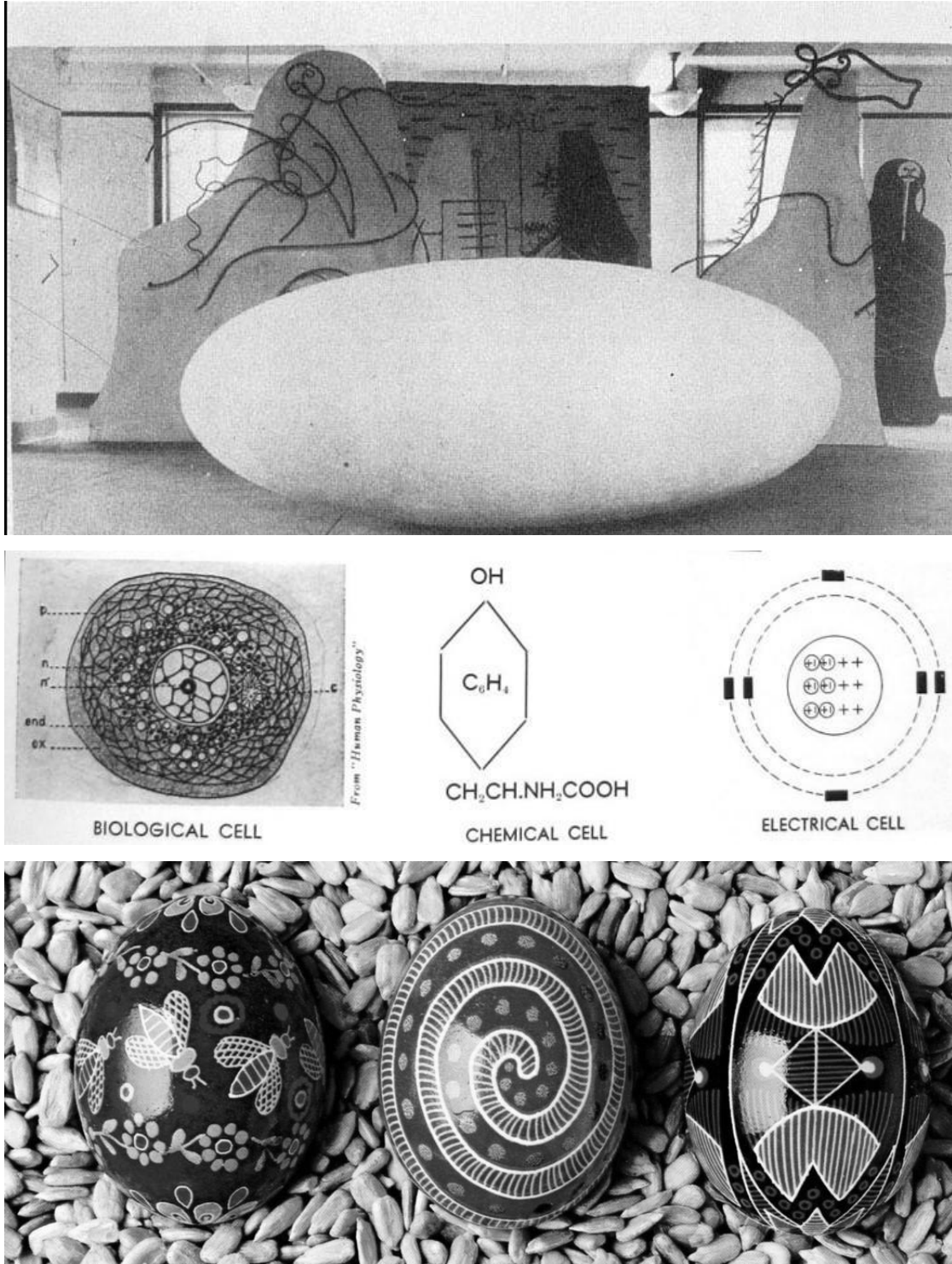


Fig. 1. An egg as a universal symbol of F.Kiesler's projects and of his "nuclear conception" [4] and traditional Easter colored eggs (pysanka) from Bukovyna as a visual symbol, which have an influence on his design

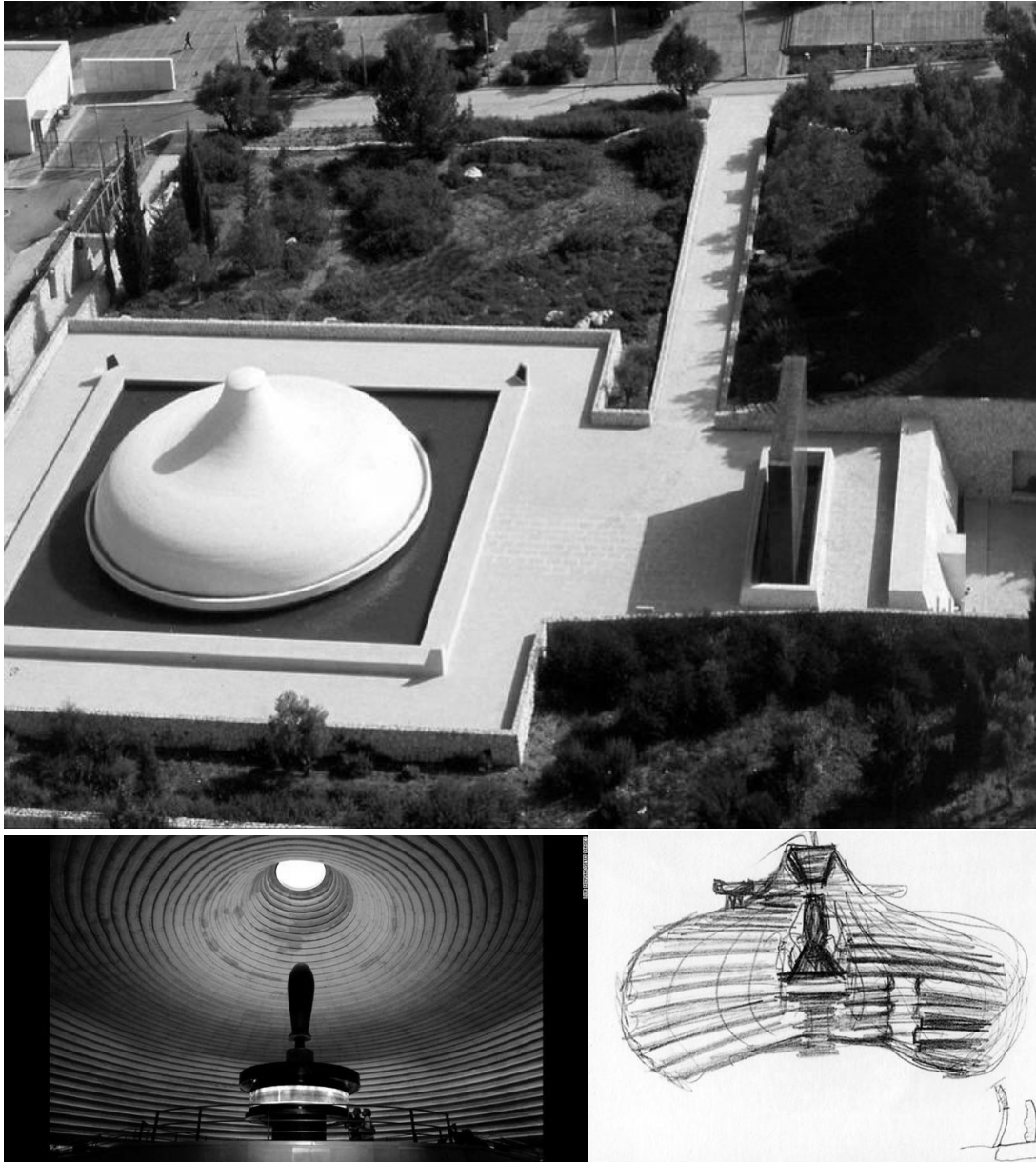


Fig. 2. Dome of the Temple-museum of a Book in Jerusalem – exterior and interior view and the sketch by Frederick Kiesler [1]

4. Conclusion

Summing up all these things we can make several important conclusions. As we know from the practice it is hard to separate clearly national and international either in architecture or in design. In this case each separate work of art is an unrepeatable combination of the global and local at the same time in their unique relation that is determined by an author (an architect). In any case his creative priority and tastes are of great importance. Some architects show a preference for reinterpreted national and religious traditions and the other ones prefer cosmopolitanism and separate themselves more or less from their “roots”. Can we break with ethnic, national and cultural relations at all? Each of us has a possibility to absorb images, symbols and legends of places where we were born, grew up, were formed and lived. These images will be kept in the author’s memory for years even if he cannot identify them clearly. Thus, it’s just a purpose of the next generation to look for parallels and find new interpretations as well as to continue studying F. Kiesler’s creative work.

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Богдан Гой

**НАЦІОНАЛЬНЕ І ЗАГАЛЬНОЛЮДСЬКЕ
В АРХІТЕКТУРНІЙ ТВОРЧОСТІ ФРЕДЕРІКА КІЗЛЕРА**

***Анотація.** Статтю присвячено питанню національного самовизнання у архітектурі та дизайні одного з найвідоміших архітекторів світу – Ф. Кізлера. Автор робить аналіз різних побудованих будівель і його теоретичних ідей і визначає вплив на них традиційних елементів Буковини. І обґрунтовує це тим, що саме Буковина є місцем, де Кізлер народився і провів своє дитинство.*

***Ключові слова:** Ф. Кізлер, національна архітектура, дизайн, культура Буковини.*

Iryna Korotun

CHERNIVTSI AND VIENNA ENVIRONMENT AND SPACE AT THE TIMES OF FRIEDRICH KIESLER

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Abstract. The article studies the peculiarities of urban and cultural environment of Chernivtsi and Vienna during the childhood and adolescence of Friedrich Kiesler as a determining factor for shaping the worldview of the architect's artistic personality.

Key words: architecture, environment.

1. Introduction

It is absolutely natural question to ask: how did the phenomenon of F. Kiesler appear, in itself or via any special shaping factors and preconditions? We will try to find the answer to this question.

2. Basic Theory Part

The city of Chernivtsi, where on September 22, 1890 Frederick Kiesler was born, was at that time a part of the Austro-Hungarian Empire. A neat two-storied house with annexes and inner courtyard was situated in the very central part of the city at the address Carolinengasse, 5 (nowadays Marii Zankovetskoi str. [1]). There was an apartment rented by the family of a magistrate counsellor Julius Kiesler where, apart from him, his wife Rosa and their children lived. As is known, it was the period when the city and its central part, in particular, were turned into a construction site: the houses were springing up like mushrooms after the rain. The reason for such rapid economic growth was the construction in Chernivtsi during 1864-1882 of a grand complex of a Palace of Bukovina and Dalmatia metropolitans and Lviv-Chernivtsi-Iassy railway (1866-1870 German Lemberg-Czernowitz-Jassy-Eisenbahn, or LCJE). The Austro-Hungarian Empire private railway with a total length of 579,6 km linked the capitals of royal territories of Galicia and Bukovina with branches to Romania (Iassy) and the Russian Empire. At that time Chernivtsi became a significant transfer base for trade accompanied by the appearance of banks as well as various joint-stock companies and the prosperity of the "Gründerzeit".

3. Result and Discussion

As of 1 November 1873 in Chernivtsi it was founded higher state industrial school, which was the provider of architects and builders. The first who headed up Chernivtsi higher industrial school was a former professor of Industrial school of Grac Josef Wezel which five years later was substituted on this position by a professor of Brno Industrial School – Josef Leitzner [2, p. 347]. The historical centre of Chernivtsi was built up at a rapid pace thanks to the effort of Josef Leitzner and his colleagues and students such as Karl Peccara, Adalbert Mikulicz, Erich Kolbenheyer, Karl Romstorfer, Robert Joseph Witek, Johann Ribauer, Anton Gankevych, Rudolf Kole, Viktor Kark, Richard Pribram, a professor of Chernivtsi Industrial School Erich Kolbenheyer and an architect Julius Bohner. A 14-years old boy was fascinated by the building of Schiller Theatre in within 300 meters from his house, visits to Chernivtsi of European architecture luminaries Ferdinand Fellner on May 5, 1900 and Hermann Helmer on May 3, 1904 as well ceremonial completion of constructing

and opening the theatre which took place on October 3, 1905. What is more, it is necessary to note another event, significant for the city and for Friedrich's family – building of a grand Synagogue which was happening with a direct participation of his father – a magistrate counsellor Julius Kiesler – since he was granted the authorities of a treasurer of “Chernivtsi Jewish Synagogue community”, the statute of which was approved by Bukovina regional council as of year 1872. The windows of a house where the family lived were located almost opposite of this majestic building. Undoubtedly, it was the influence of family traditions, the nature of activity and social status of the father, all the surrounding creatively-permanent environment, which at that time was the city centre, eventually influenced the choice of future professions of Friedrich Kiesler.



Fig. 1. Collage of Kiesler, 1961, where in 35 years he would present “Vienna environment for talent growing”. 1. Technische Universität 2. Karlskirche 3. Karlsplatz 4. The building of a musical union Musikverein 5. Café Museum (interior of Loos) 6. Wiener Staatsoper 7. Kunstmuseum 8. Naturhistorisches Museum 9. Secession (J. M. Olbrich) 10. Akademie der bildenden Künste 11. Vienna theatre 12. Goethe monument 13. Vienna Museum (1st project of Wagner) 14. Concert hall 15. Café Kremser (J. Hofmann) 16. Café Central 17. Künstlerhaus (house of the painters) 18. Metro (Otto Wagner) [3]

In 1908, at the age of 18 Friedrich leaves family nest and appears to be in the centre of European cultural and economic life – he starts to conquer Vienna where formation of his worldview philosophy will take place. Vienna of that epoch was a huge melting pot where various artistic and socially-political ideas were generated.

The art of Empire capital was soaked with traces of rebellious secession. The faces of anti-academism were such personalities as Gustav Klimt, Maximilian Franz Kurzweil, Josef Hofmann. Joseph Olbrich, who was entrusted to create the project of pavilion for the First exhibition, appeared to be the voice of the time and style. The expression by Ludwig Heuze: “To every age its art, to every art its freedom” was the motto of Secession.

Kiesler got the first professional education in the Art Academy in Vienna where he attended the painting school of Rudolf Bacher. In 1911 he received the Theres-Dessauer award, in 1912 – Franz-Joseph artistic scholarship. F. Kiesler himself would describe his feelings and impressions of Vienna life period in the best way. Being already lived in the USA in one of the conversations with the editor of an American magazine “Progressive architecture” Friedrich Kiesler sketched the scheme of the part of Vienna historical center (Fig. 2). The story of Kiesler confirms tight connections of architecture profession with the Academy of Arts, the School of artistic crafts, with other institutions and informal communities of art world. “Tom, imagine a simple open space – partially park, partially a pedestrian square, around which there is a line of the most significant cultural centers of the capital and the whole Europe. The square had a name Karlsplatz and the buildings around it were, if I remember correctly: Secession, built by Olbricht (according to Reit, this building influenced his architecture crucially) and Künstlerhaus, official art centre of fashionable painters. At the same square there was spacious lengthy MTI building (Mein Technische Universität, where I studied) and most respected Carnegie hall, the building of Music society, two blocks further in two directions there were the Academy of Arts (Wagner) and Opera.

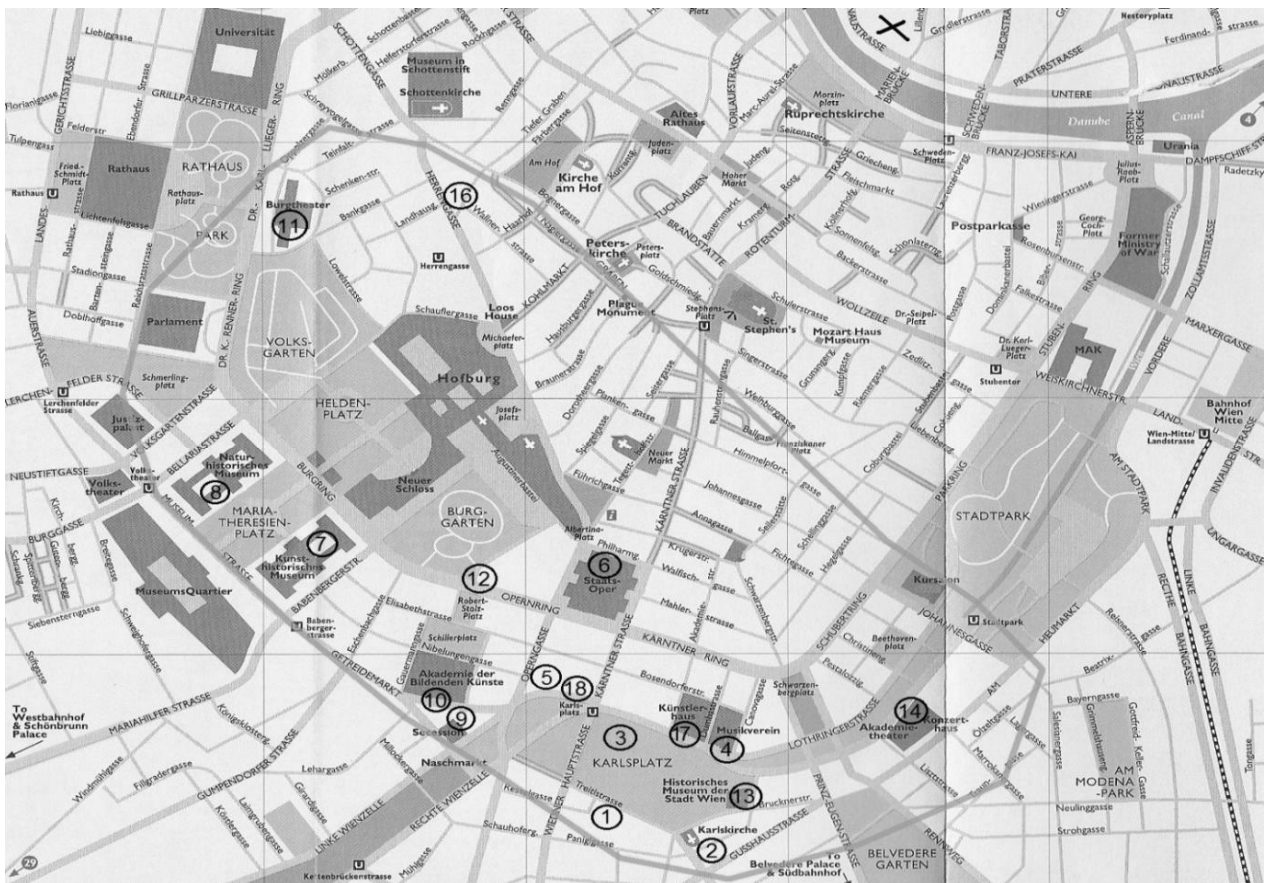


Fig. 2. Vienna historical centre interpretation of F. Kiesler’s sketch by the author of the article; presented on the collage by F. Kiesler (“territory of talent growing”) with his numeration of objects – “catalyzers” of intellectual life (pic. 1). 1. Technische Universität 2. Karlskirche 3. Karlsplatz 4. The building of a musical union Musikverein 5. Café Museum (interior of Loos) 6. Wiener Staatsoper 7. Kunstmuseum 8. Naturhistorisches Museum 9. Secession (J. M. Olbricht) 10. Akademie der bildenden Künste 11. Vienna theatre 12. Goethe monument 13. Vienna Museum (1st project of Wagner) 14. Concert hall 15. Café Kremser (J. Hofmann) 16. Café Central 17. Künstlerhaus (house of the painters) 18. Metro (Otto Wagner) [3]

However, the following were even more important in setting favourable climate for growing the artists: a café Museum (designed by Loos), “Kremser” designed by Hofmann, Imperial and a little further to the north a café Central where famous champions and amateurs had chess competition every day (a few years earlier there was V.I. Lenin, at that time it was Freud’s follower Adler and a writer Robert Musil). Different groups gathered in different places in Vienna. Karl Kraus (a sharp satirist and critic) appeared in “Imperial”. Among the others together with him every day there were: Adolf Loos, Oskar Kokoschka, there was often Arnold Schoenberg, Alban Berg and Anton von Webern. In a café “Museum” I recollect in the end of a hall a long table was hugging the whole mirror wall and in the afternoon the following composers united there: Franz Lehar, Oscar Strauss and others. “Museum” was a café for all of us, young painters and architects. Hofmann with the professors from Artistic crafts schools presided in “Kremser” at the Ring. Intensive meetings of a group including Franz Werfel, Kafka and Albert Einstein took place in the house of a writer Fritz Lampl.

That’s what, my dear Tom, is missing nowadays – certain hideaways for artists growing their ideas [3, p. 8, 9].

In 1926 Frederick and Stefi Kiesler set off on a far journey to New York with over 40 boxes of exhibits for “International theatrical exhibition”. At this point a European period of Friedrich Kiesler’s life is finishing.

4. Conclusions

The 20th century created the phenomenon of mass architecture when the artistic element of architecture profession was almost completely lost. In the society which identified itself as “industrial”, “technocratic”, cultivated the theories of “mass consumption”, there was unfavorable atmosphere for supporting a traditional role of an architect. W. Gropius spoke about it in 1955 in his speech at the opening of the Higher school of forming in Ulm “At our time of science an artist is often forgotten, even mocked, his real role is humiliated, he looks like a redundant member of society, he is only put up with for the reason of luxury... by overpractical people, amazed by victorious flow of logical knowledge [4, p. 250]”.

Frederick Kiesler, who formed as an artist and creative personality in the atmosphere of artistic search for human and environment harmony in Chernivtsi and Vienna, never shared the opinions on architecture as on “mechanized essence”. His whole professional philosophy was soaked with the idea of synthesis of traditional art theories and architecture. During his lifetime he was looking for the perfect interaction between the things and the space, in particular.

F. Kiesler was one of the original in modern history of architecture who interpreted space not as perceptible but extremely significant component in the creation of modern urbanized environment.

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Ірина Коротун

СЕРЕДОВИЩЕ І ПРОСТІР ЧЕРНІВЦІВ І ВІДНЯ ЗА ЧАСІВ АРХІТЕКТОРА ФРІДРІХА КІЗЛЕРА

Анотація. Висвітлено особливості урбаністичного і культурного середовища Чернівців і Відня дитинства та юності Фрідріха Кізлера, як вирішального фактора формування світогляду творчої особистості архітектора.

Ключові слова: архітектура, середовище.

KAROLINA STREET AND THE FAMILY OF A MAGISTRATE COUNSELLOR JULIUS KIESLER

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Abstract. The details of family everyday life and biography of a famous architecture theoretician Friedrich Kiesler have been presented in the article.

Key words: biography, family, Synagogue building.

1. Introduction

Every person has a place where their life begins and where it ends. As for a famous architect Friedrich Kiesler, his life started in Chernivtsi, in Karolina Street. This fact is confirmed by the record in the registry book of Chernivtsi citizens. Wise Jews included to their metric books very good sections where they recorded parents' profession and a house number of a newly-born and all the rest information demanded by Austrian law. Nowadays these poor records make it possible to know precisely the place of birth of a future successful American, a native of Chernivtsi, Friedrich Kiesler.

2. Basic Theory Part

The street was built up poorly in 1890 (Friedrich Kiesler was born on September 22, 1890). The even side started with the building of a Jewish Synagogue and ended with a free area. The odd side started with the house of Amalia Zucker, a wife to a manufacturer Markus Zucker and also ended with a building-free area.

3. Result and Discussion

The history of the main religious house of progressive (reformatory) part of Chernivtsi Jewish religious community started after the division of community into "orthodox" and "progressive" in the 60s of the 19th century. It is interesting that thanks to uncompromising position of Austrian government and holding elections in 1876 both communities re-united into one big town community. For building prayer center "Chernivtsi Jewish Synagogue society" was formed and its statute was approved by Bukovina regional council on December 19, 1872. The society was located in Chernivtsi and consisted of the founders, members and honored members. One could enter the society by filing personally filled application in which an applicant took the obligation of buying a place for praying (male or female) in one of the rows of a built Synagogue.

The Society board was responsible for taking care about the beginning and conducting the construction as well as arranging the Synagogue according to accepted at the general meeting plans and budget. On behalf of the society the board took necessary decisions, concluded agreements and did everything needed for reaching the goal – constructing a new building [1]. The board consisted of the president of Chernivtsi Jewish religious community David Rotenberg, Caesar counsellor Naftali Tittinger, members of the Austrian Chamber of Ambassadors David Tittinger and Heinrich Wagner, repeated president of the chamber of lawyers Dr. Heinrich Kiesler, heads of Amster, Angauh, Barber, Bronstein, Kon, Luttinger, Nadler, Regenstreif, Rosenzweig, Steiner, Wischofer and Zucker families etc.

A wealthy landowner Amalia Zucker gave the area for construction in the city center as a present. After that the money allocated for the construction started in the form of charity donations, however it did not bring

expected results. Then 100 members – founders donated a considerable amount for the needs of building and construction committee announced the selling of 200 male and female places in the future Synagogue to the members of European religious community.

On March 8, 1873 a holiday of putting the foundation stone for the future building took place. The first stone was put by the head rabbi Dr. Igel. A brilliant idea of putting a stone of a Synagogue by an Orthodox bishop Yevgen Hakman may be first spotted in a book dedicated to the 60th anniversary of the Synagogue in the article by Markus Schmelzer. Firstly, at the moment of putting the foundation stone the metropolitan Yevgen was no longer alive (he passed away in March 1873). Secondly, which religion would allow people of a different religion interfere in the most sacred of their religion – putting foundation stones for the main religious buildings?

The plan of a building was designed by a famous Lviv architect of the last third of the 19th century, architecture professor, rector of Lviv Polytechnic University, Caesar counsellor, Julian Oktawian Zachariewicz (1837–1898). He was working in Chernivtsi during 1865-1871. Building work was supervised by Chernivtsi architects Anton Fiala and Johann Gregor, bricklaying work was done under the supervision of Laurence Kukurudza, metallic structures were made in the studios of archduke Albrecht in Ustron in Galicia. The building was conducted for 4 years.

The ceremonial opening and consecration of the Synagogue took place on September 4, 1877. This holiday became a significant event not only for Jewish population but also for the whole city. The first liturgy took place on the following day. Everyone present in the building was mesmerized by its beauty and greatness. In 1937 the building was renovated. It was destroyed during World War II. The construction was rebuilt in the Soviet times [2]. Now it is known to the citizens and city guests as a cinema “Chernivtsi”. At the moment of building the Synagogue new board of Jewish religious community was elected. New board appointed Dr. Julius Kiesler to be a community secretary. He had occupied this position till 1927.

The family of a magistrate counsellor Julius Kiesler during many years lived in Chernivtsi in Karoliny street later (Avram Iancu) in the house No. 5 (old house number 1276). According to the record book on population and domestic animals census in Chernivtsi in the streets Kalichankahasse, Karolinenhase and Kazernenhase in the house No. 5 in Karolinenhase street, apartment 4 during 1890-1891 there lived a magistrate counsellor Dr. Julius Kiesler (born in March 1842 in Kolomyia), his wife Rosa, a housewife (born on March 4, 1852 in Velykyi Kochuriv near Chernivtsi), their daughter Maria (born on December 21, 1873), their son Emil Robert, a student of the national school (born on September 30, 1881), their son Friedrich Jacob (born on September 22, 1890). The family had two servants: a babysitter Kateryna Prodanchuk from Tovtry near Kitsman and Natan Rozental from Tobik near Semygorod. The house, consisting of 5 apartments, was built as a profitable one, was owned by Kremer family and was rented out; Ms Teresia Kremer was its bailiff in 1890. Most population rented the accommodation in Austrian and Romanian Chernivtsi, it is confirmed in the city address books which started to be issued on the initiative of a burgomaster Anton Kokhanovskyi edited by the magistrate employee Dr. Anton Norst. Chernivtsi address books before the surnames of house owners included the letter E what stood for “Eigenthümer” and means “owner”.

People of various nationalities such as the German, Polish and Jewish lived in the house. The family of a university library employee, a German Rudolf Volkan, lived in the flat No. 1. He was born in Bohemia in the family consisted of 5 people. The family of a lawyer, a German from Moravia, Dr. Jacob Fleischer lived in the flat No. 2 and consisted of 6 people. The family of a head of Austrian-Hungarian bank branch, a German from Linz, Heinrich Gnedhoffer, lived in the flat No. 3–7 people. The family of the employee of estate board of Bukovina Orthodox religious fund, Leon Zuckerman originating from Ternopil, lived in the flat No. 5–8 family members. The family of Ignac Ormanchuk lived in the flat No. 3 and consisted of 3 people. As it is seen from the presented facts, the representatives of different nationalities lived even in one house: originating from Germany, Austria, Galicia and Bukovina. From the young age children could communicate in different languages what was common for Chernivtsi.

The question of building up the street at the time of Friedrich Kiesler’s birth is interesting. On both even and odd sides there were 3 houses on each of them.

People with different professions rented the flats here, among them there were: a private engineer Sigmund Chaikel, an organist of a Rome-Catholic cathedral Josef Zukowski, estate agents Wolf Koban and Kalman Grunberg, “Chorny Orel” hotel porter Karl Neubert, a university professor Friedrich Kleinwechter, a practice school teacher Bratina Strelbyska, iron trader Adolf Ivankiewicz, a manufacturer Siegfried Salter, a merchant Joachim Gutman, a tavern keeper Hittel Landberg and others [3].

According to Chernivtsi map created by Ludwig West, two buildings No. 9 and 11 appeared on the odd side of the street in 1897.

The childhood of Friedrich Kiesler was not cloudless. One year after his birth on September 27, 1891 his mother Rosa died at the age of 38. The newspaper “Czernowitzer Zeitung” communicated the following “On the day before yesterday after a difficult illness the wife of a magistrate counsellor Julius Kiesler, Rosa Kiesler (at birth Meisler) passed away. Farewell will take place today at 10 o'clock in the mourning house at 5, Karolinenhasse” [4].

At the Jewish cemetery on the grave of the future architect's mother the following is stated on behalf of her husband Dr. Julius Kiesler, children Maria, Emil and Friedrich ”generous spirit, heart overwhelmed with love and faithfulness, so she lived and was sincerely loved and respected. Death caused us deep pain and eternal grief. Let her pure soul rest in peace”.

The father of the family made all the efforts so children grew up successful and got education. Friedrich finished Chernivtsi real school and continued his studies in Vienna; Emil Robert followed his father's footsteps and after graduating from the university worked as a secretary of Chernivtsi council, lived at 5, Karolinenhasse with his father.



Fig. 1. A grave of Kiesler family at the Jewish cemetery in Chernivtsi.

Source: The M. Nykyrsa archive

Dr. Julius Kiesler died on August 18, 1932 at the age of 89 after a short illness (Fig. 1). Before retiring he had worked as a clerk of Chernivtsi magistrate and during a long time as a secretary of Chernivtsi Jewish religious society. As a clerk he was a role model for responsibility, always pedantically correct and available for communication. As a secretary of Jewish society he paid a lot of attention to the requests of people in need, did charity work. He left his three children in a good welfare: his daughter Maria married a military colonel Rudner and lived in Lviv, his son Emil was a senior counsellor in magistrate and his son Friedrich was an architect in New York.

In the article “Zum Tode d-r Julius Kiesler” a newspaper “Czernowitzer Allgemeine Zeitung” pointed out “He lived only for his family and his ideals. The war and the following political alterations did not change his lifestyle. He kept serving to the community and being even at a senior age he continued to help people. He did not strive for money or possessions, he was satisfied with everything what fulfilled his life. A kind star was also shining above his children who were respected in the society. He was in good health till the last days of his life, got satisfaction from everything it gave him. He was an absolutely happy person. He could not understand the madness which gripped people after the world war and had a firm faith and hope in rescue of human soul” [5].

This is how this same newspaper described the funeral of Dr. Julius Kiesler. A lot of people gathered in front of a mourning house at 5, Avram Ianko Street in order to give the last honor to a retired magistrate counsellor Dr. Julius Kiesler. The farewell ceremony in the flat No. 4 was conducted by a senior chanter Feldman together with a Synagogue choir. Then the procession moved from Karolinenhasse to the building of Chernivtsi Jewish religious society, then it passed Alexandri square in the direction of a council and then to the cemetery. A senior rabbi Mark delivered a speech where he talked about Kiesler’s contribution into the council and Jewish community activity. After that the community secretary Gottlieb spoke. Julius’s friends – a headmaster of the Jewish school Karl Dubenski and a pharmacist Fuhlmann – were present at the funeral.

4. Conclusions

That is a short story of one famous Chernivtsi family.

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Марія Никурса

ВУЛИЦЯ КАРОЛІНИ І РОДИНА РАДНИКА МАГІСТРАТУ ЮЛІУСА КІЗЛЕРА

Анотація. *Висвітлено подробиці родинного побуту і біографії батька відомого теоретика архітектури Фрідріха Кізлера.*

Ключові слова: *біографія, родина, будівництво Темплю.*

SCENOGRAPHIC IDEAS OF FREDERICK KIESLER IN THE PROJECTS OF LVIV ARCHITECTURE SCHOOL

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Abstract. The article presents search projects of the department of architectural environment design in Lviv Polytechnic National University where Frederick Kiesler's ideas on scenography and architecture of "landscape" theatre buildings of futuristic directions are used and developed.

Key words: search projects, scenographic solution, architecture of theatrical buildings, "landscape" theatre.

1. Introduction

Creative work of Frederick Kiesler influenced generating of innovative ideas, creating futuristic shapes, whole architecture of the 20th–21st centuries and landscape architecture in particular. The ideas of Kiesler's scenographic solutions created the preconditions for organizing scenic space for the audience in natural environment that is extremely important component in the process of designing "landscape" theatres.

The following architects, artists, researchers belong to those who dedicated their scientific activity to studying scenography of theatre buildings – O. Antonova, V. Bazanov, P. Bosyi, F. Kiesler, Ye. Lysyk, G. Lytvynov, V. Proskuriakov, A. Shvetsov, B. Blessner, R. Brett, J. M. Gillette, R. Kogler Carver, R. Larmann, R. Napoli. Ideas of organizing the interaction between a spectator and object and architecture environment of the exhibition what has nowadays become the base for theatre art creation in general, occupy significant place in the works of mentioned above artists.

2. Basic Theory Part

The article researches artistic work of F. Kiesler in theatrically-scenographic design of futuristic buildings in the open space, it shows the influence of the ideas of his co-realism theory for project decisions of landscape theatres scenographic spaces, implemented in the works of students of the department of architectural environment design of Lviv Polytechnic National University in 2015–2017.

3. Result and Discussion

During his lifetime Frederick Kiesler worked in different countries: Austria, Germany, France, The USA and Israel. Nowadays only a few people know his real birthplace. Having revised numerous foreign sources we can read that Frederick Kiesler is Austrian, American, Romanian, and is, practically, no mentioning of him being born in the Ukrainian city Chernivtsi which at that time was a city of the Austro-Hungarian Empire. Just there he got his primary education. Various archival sources state this fact, in particular, it is journal of the class where Frederick Kiesler studied.

Ukrainian roots influenced cut off reality imagination of a young Frederick Kiesler who after a few years of studying in Vienna and not having a degree yet started his creative work, as an artist-portraitist at first and it was in 1924 when a young artist presented himself as an architect-scenographer: F. Kiesler participated actively

in preparing and holding an international exhibition of a new theatre scenography equipment in Vienna. It was his first experience where he himself had designed original spatial scene where the performance of hundreds of avant-gardism solutions in theatre concepts, costume sketches and other artistic projects took place.

It was exactly after mentioned above pilot artistic project when F. Kiesler started popularizing his radical system of conceptual cosmic scene-transformer L+T which was artistically comprehended and developed by him in the project in 1925, which he organized at the invitation of Josef Hoffmann in Paris in the scope of theatrical exhibition "Arts Decoratifs et Industriels Modernes". In the design F. Kiesler stunned the world with the project "cities in space" where he implemented space structure with integration of scene-transformers models and declared the idea of horizontal skyscraper and futuristic spiral building. For the first time, in Paris, real Ukrainian pysanka (painted Easter egg) appeared on stage: in a way universal building of endless egg-shaped theatre, which would later go through all his creative life [1].

Plans of creating Raumtheater (dimensional, "cosmic" theatre) with F. Kiesler's authorship became unique example of Wagnerian "Kunstwerk der Zukunft" in the conditions of new theatre aesthetics. Innovative perception of reality as a process of reflecting spatially-communicative phenomenon of human existence got implemented into scenic decoration of theatre performances. Samples of a theatre of the future (Raumtheater, Universal Theatre) seemed at the first sight similar, and not only externally to fantastic cosmic objects (Raumtheater quasi Raumschiff). It is not accidentally that F. Kiesler named the project of Festspielhaus for Woodstock "space theatre". Another model of "theatre of the future" in the shape of an egg, which was connected with biotechnical boom of the 20s, manifested ecological enthusiasm of the idea of endless natural self-generation of theatrical correality. Idea of "dimensional theatre" opened new architectural and scenographic perspectives to F. Kiesler. During all his life the artist was searching the shapes of "a perfect theatre of the future". One of them was implemented in a new architecture complex Endless (Universal Theatre). This new type of correlation between visual and acoustic beginning was supposed to occur as a process of artistic communication between actors and spectators [2].

Terminological dilemma of "universal and endless" theatre reflected adequate perception of theatrical space by F. Kiesler, prepared by the previous theatre projects with emphasis on multi-functionality of their scenic realization. In the project Ellipsoid F. Kiesler absolutized dynamics as a constructive principle and implemented it in both ways – generally and in separate architectural details. For instance, ergonomic sketches of the Endless Theatre stipulated not only the flexibility of correlation between stage and audience but the adaptation of spectators' seat in accordance with human anatomy as well. The artist spoke metaphorically about the importance of space around the object and in his opinion "the object breathes out and again breathes in the reality, whatever space it is located, whether it is closed or open, under the open sky or inside". Connected to this F. Kiesler emphasized that "nothing external exists at all, everything around is a substantial component of composition". For optimal presentation of his ideas F. Kiesler prepared an aluminium model of Endless Theatre building, where he synthesized the previous theatrical projections of ellipsoid shape. Endless (Universal) Theatre had recorded in the artist's imagination into the perfect theatre of the future as a corresponding part of organic nature wo Frederick Kiesler considered the shapes in architecture of the 20th century to be a trifle static, thus he dedicated his life to search and implementation of the idea of completely new space into architecture with dynamic, round and spiral shapes. He considered that rectangular lodgings are not natural for a person. However, he was definitely not satisfied with the fact that it is simply easier to build like that. Therefore, sphere became the main element of Frederick Kiesler's ideas. He thought that practically static nature of "a box" and machine controlled ideal of that time modern tendency of modern architecture were not desired by him environment. Frederick Kiesler stated "Functionalism is a term which is dead born [5]. Functionalism is a standardization of stereotype activity. Functionalism releases an architect from responsibility for his conception". Through art, sculpture, poetry and architecture a person can create environment which would be more suitable to their everyday life, nature and not adjusted to the shape of a box which performs functions implanted by the others. Frederick Kiesler considered that it was necessary to destroy the boundaries which separate various types of art and declares that only after this "artists, sculptors and designers, exiled by functionalism will return from exile to be welcomed by architecture". Frederick Kiesler imagined the concept which "embraces a person and their environment as a globalizing system which consists of complex interconnections" and does not divide artistic genres.

Department of architectural environment design of Lviv Polytechnic National University made an attempt to implement the ideas of Frederick Kiesler in projects which follow his futuristic theatric ideas and his conceptual approach to organizing stage space.

Creative group of Lviv architects under the supervision of a Doctor of Architecture, a professor V. I. Proskuriakov, assist. Yanchuk K. V., assist. I. V. Gumennyk together with the students of the department of architectural environment design R. Kisko, O. Svyszcz, O. Rudka, A. Obrubanska, O. Klymiv and L. Kostyk suggested a number of interesting theatre buildings and culturally-performing objects*.

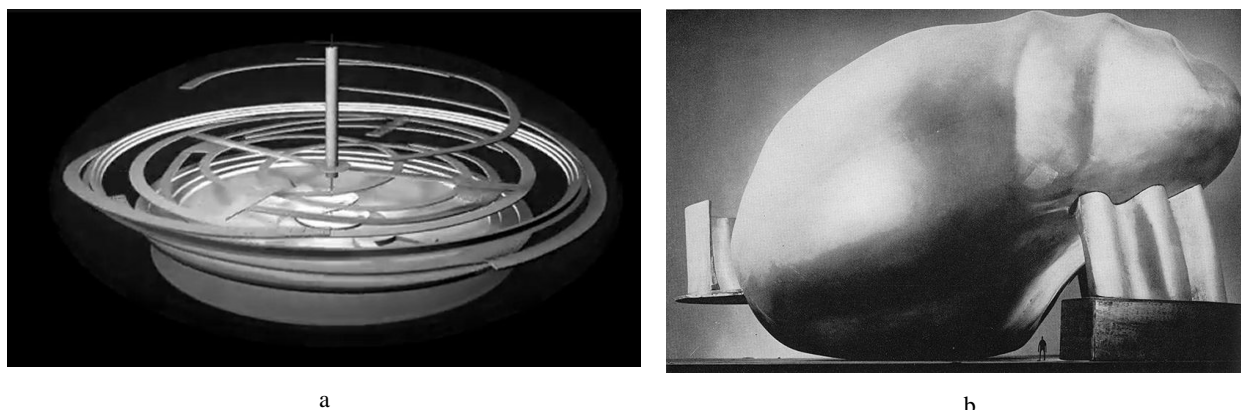


Fig. 1. a) Project Ellipsoid author F. Kiesler [3];
b) Project Universal Theatre author F. Kiesler [4]

The ideas of a “Universal theatre” on which F. Kiesler was working during his lifetime have been interpreted by a student Roman Kisko. The project of a center of intercultural dialogue at Soborna square in Chernivtsi (Fig. 2). The interpretation of “Universal theatre” was taken as the main idea. By its shape the building reminds of a sphere, flattened from different sides. The surface of the capsule of the building is absolutely even, what distinguishes it from Kiesler’s project. Planning interior space is also different from Frederick Kiesler’s project. Almost all space in “Universal theatre” is used for needs of audience hall. However, in the project by the student R. Kisko there appear quite a lot of additional rooms for satisfying the needs of a modern visitor-spectator.

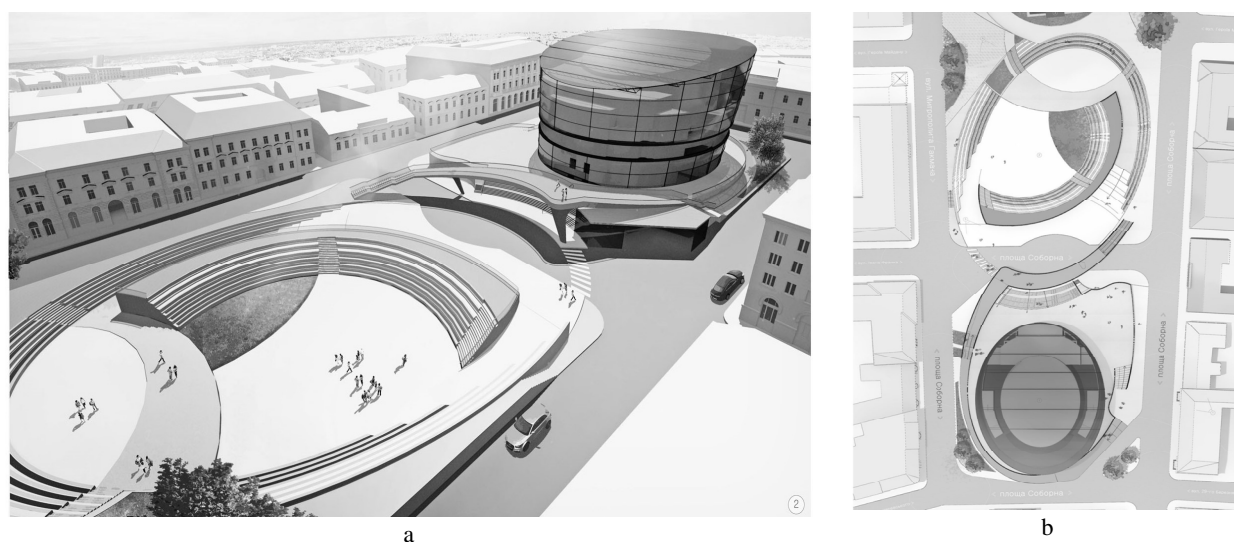


Fig. 2. Diploma project of R. Kisko done in 2016 entitled “Architecture design of theatrically-artistic centre at Soborna square in the city of Chernivtsi” a) overall look of theatrically-artistic centre; b) general plan scheme of Soborna square in Chernivtsi
Source: The V. Proskuriakov and K. Ianchuk archive

* all mentioned in the article educational, search and experimental projects are done under the supervision of a Doctor of Architecture, professor V. I. Proskuriakov and assistants K. V. Yanchuk and I. V. Gumennyk.

The project of a double theatre inspired a student O. Rudka for creating multifunctional complex at Soborna square in Chernivtsi (Pic. 3). Project of a double-theatre was done for Brooklyn, state of New York in 1926–1927. Kiesler’s building was simple from outside and did not have any décor at all, however it was filled with very interesting structure inside: in the theatre there were a big and a small hall for the spectators, stage was situated in the middle between them, diagonal coverings of both halls came together above the stage, thus if necessary both halls could be united into single spatial theatre.

Student O. Rudka used planning structure of “Double theatre” for her building. Along its perimeter Soborna square is built with a glass building with internal space for hall what suggests the idea which exactly Kiesler’s project the student used as an analogue – double-theatre in Brooklyn. A big hall is situated in the center of the building and around it there are additional rooms and exhibition halls.

In her master’s qualification work O. Svyszcz also used and developed the principles of scenographic solutions by F. Kiesler. Apart from that she also tried to insert into existing environment the prototype of scenographic building by F. Kiesler “Stage space” (Fig. 4). This first version of experimental stage building was suggested by F. Kiesler in Berlin for premiere of the play “Emperor Jonts” by an American playwright Eugene O’Neill (1924) [6]. This stage of a new type is considered the beginning of revolution in traditional conception of theatrical space. Stage space became the environment where F. Kiesler for the first time implemented the idea of avant-garde theatre an unlimited space. Play action was taking place on different levels at the same time on open spiral stage. During conducting experiments on theatre spaces F. Kiesler in 1924 formulated his own definition of “a theatre” as “mechanically controlled light and sound, optical and phonetic entirety” [7]. It was shown in graphic designs of geometrical structures of double spiral, in totality of concentric circles of ellipsoid as well as in “Endless theatre” design.



Fig. 3. Diploma project of O. Rudka done in 2016 entitled “Scenographic ideas of F. Kiesler and their influence on world theatre architecture”: a) overall view of culturally-performing complex; b) interior of audience hall in culturally-performing complex.
Source: The V. Proskuriakov and K. Ianchuk archive



Fig. 4. Diploma project of O. Svyszcz done in 2015 entitled “Architectural ideas of F. Kiesler and their development in modern Ukraine” a) overall view of culturally-performing complex; b) audience hall interior of culturally-performing complex
Source: The V. Proskuriakov and K. Ianchuk archive

The ideas of a scenographer-architect F. Kiesler inspired a student L. Kostyk who in her diploma project designed a landscape park in the suburbs of Lviv, where the whole complex of culturally-performing objects was projected – from places of conducting theatre plays to the entertainment and recreational type of buildings.

Creating a park made it possible to enrich people culturally as environment was created where people could enjoy numerous kinds of stage art, among them theatre play, varieties of concerts and cinematograph shows. Moreover, the concept of landscape allows people to comfortably be directly in the park under open pergolas which grow over and create the atmosphere of coziness (Fig. 5).

In bachelor qualification work student A. Obrubanska designed theatrically-performing building in student's campus of Lviv Polytechnic National University. Suggested architectural decisions make it possible to solve the main goal of the project, that is to provide youth with interesting and quality leisure within campus landscape. Rock-concerts, youth festivals, theatre drama performances, open lectures – all mentioned above mass events may be held in the designed building. Possibility of the stage to be transformed brings it closer to those ideas which correspond to architectural tastes of F. Kiesler (Fig. 6).

Suggested in the project open landscape theatre is made for 4300 constant seats and 600 temporary ones. During evening time rock-concerts would be held in the building, during day-time there would be theatre performances and lectures. Evening rock concerts are planned to be organized with spectacular light and sound effects. For lighting the stage the author suggests using two powerful sight towers as well as a group of spotlights which would be situated on the roof of the building in shape of constructions installed on bearing covering.

In his further work on studying scenography of the 21st century and artistic work of F. Kiesler in particular, in her master's qualification work in 2016 A. Obrubanska developed a search project of an open amphitheatre which could seat 2100 spectators in B. Khmelnytskyi Park of culture and leisure in Lviv (Fig. 7).

Building amphitheater is divided into 3 big zones and 6 smaller sectors. Radial aisles which distinguish the surface of sectors and zones have complex evacuation system. According to this system the movement is organized in both circle and radial aisles what ensures self-control of spectators' flow during evacuation. The project provides using covering with spatial system of bearing carcass. On the lower circle of covering construction spotlights, projecting systems and acoustic plated are projected. During unfavorable weather conditions covering spectators' seats with special awning is presupposed. In designed project of landscape theatre both natural-daylight and artificial light are used simultaneously. Apart from that, the project presupposes the system of additional scenographic light which lets create certain light effects and organize multi-colored lighting and projecting the light on the stage and spectators' amphitheater.

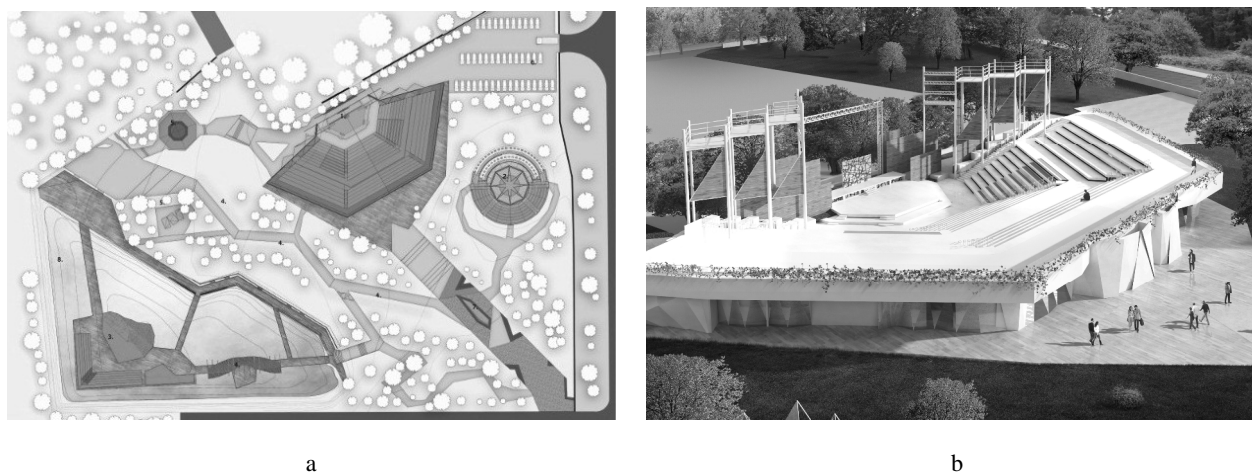


Fig. 5. Diploma project of L. Kostyk done in 2016 entitled “Design of a landscape (theatrical) park with developing culturally-performing objects in the suburbs of Lviv”: a) general plan scheme of theatrical park; b) overall view of culturally-performing object. Source: The V. Proskuriakov and I. Gumennyk archive

Next attempt to implement and develop conceptual ideas of F. Kiesler in theatrical architecture and scenography was made in 2016 by a student O. Klymiv in her bachelor's qualification work.

Designed landscape theatre was aimed for holding mass performing events such as theatre performances, instrumental and variety concerts, cinema shows and folklore festivals. Integrating theatre building into natural environment of the park was one of the main tasks of the project. The author suggested the idea of landscape in shape of snail shell which looks naturally and is usually used in modern bionic architecture. The main ally of the theatre creates the shape of a curl. It starts from the northern side of the area from the central ally of the park and leads to amphitheater and administrative building and after that along the curve it finishes with a round stage. A secondary alley joins it and leads to spectator's amphitheater immediately and then to the central ally of the park (Fig. 8).

Only after F. Kiesler's death the author's grand project of scenography for a vast theatre in the open space which had been created near the town of Woodstock (state New York, the USA) on the territory of "Betel" farm was partially realized. This remarkable event took place in 1969 during rock-festival where on the open stages of Woodstock within 3 days there were 500 thousand admirers of modern music. Gigantic scenographic cross systems were set for this purpose and they made it possible for multiple thousands of people to hear and see legendary bands and artists of modern rock and pop music: Joe Cocker, Janis Joplin, Joan Baez, Jimmy Hendrix, Carlos Santana, such bands as "The Who", "Jefferson Airplane" etc. (Fig. 9).

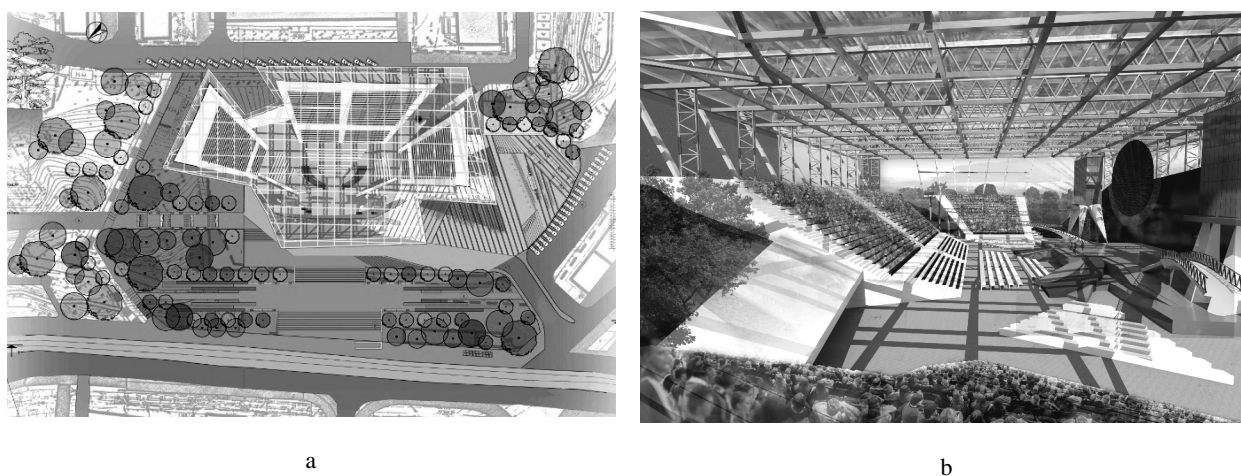


Fig. 6. Bachelor's qualification work of a student A. Obrubanska done in 2015 entitled "Project of architecture of buildings for rock concerts within landscape territory of Lviv Polytechnic National University campus": a) scheme of theatre building plan; b) overall view of theatre building. Source: The V. Proskuriakov and I. Gumennyk archive



Fig. 7. Master's qualification work of a student A. Obrubanska done in 2016 entitled "Modern tendencies in scenographic organization of performances in landscape theatres with designing the project of a theatre in B. Khmelnytskyi park of culture and leisure": a) scheme of theatre plan; b) panoramic view of the theatre. Source: The V. Proskuriakov and I. Gumennyk archive

For this project Frederick Kiesler back in 1931 for the first time suggested flexible and carefully thought through multifunctional theatre stage. The sketch of his projects shows brightly the mobility of the stage and spectator's hall thanks to using the lift, rails, and mobile panels as well as approved in Europe system Raumbühne. In the composition of the model "The Space Theatre Woodstock" F. Kiesler successfully used the elements of cubism, constructivism and graphic design.

Implemented in such way conceptual scenographic ideas of F. Kiesler in theatre buildings in the open space under the conditions of Woodstock environment opened new borders to his genius: new connection between a human (spectator) – performance (theatre) – landscape (nature) appeared. Harmony of mentioned above three worlds, symbiosis of the sound, light and color during mass theatre performance created new environment for absolute satisfying of cultural needs of a mass visitor.

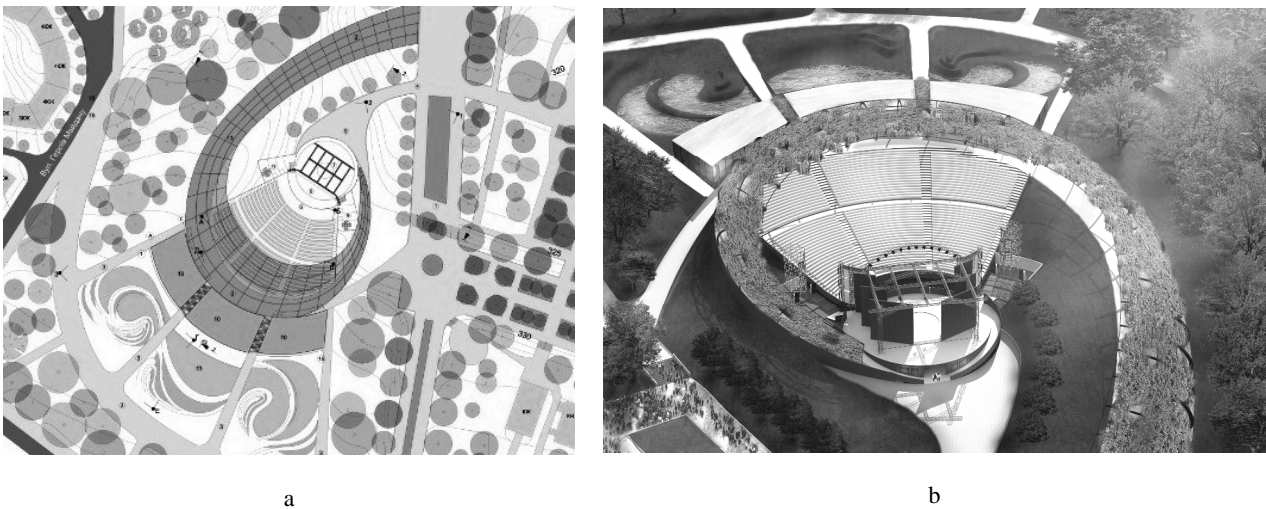


Fig. 8. Bachelor's qualification work of a student O. Klymiv done in 2016 entitled "Design of landscape theatre in B. Khmelnytskyi park of culture and leisure in the city of Lviv. With designing functionally-spatial elements": a) scheme of landscape theatre plan; b) overall view of a landscape theatre. Source: The V. Proskuriakov and I. Gumennyk archive

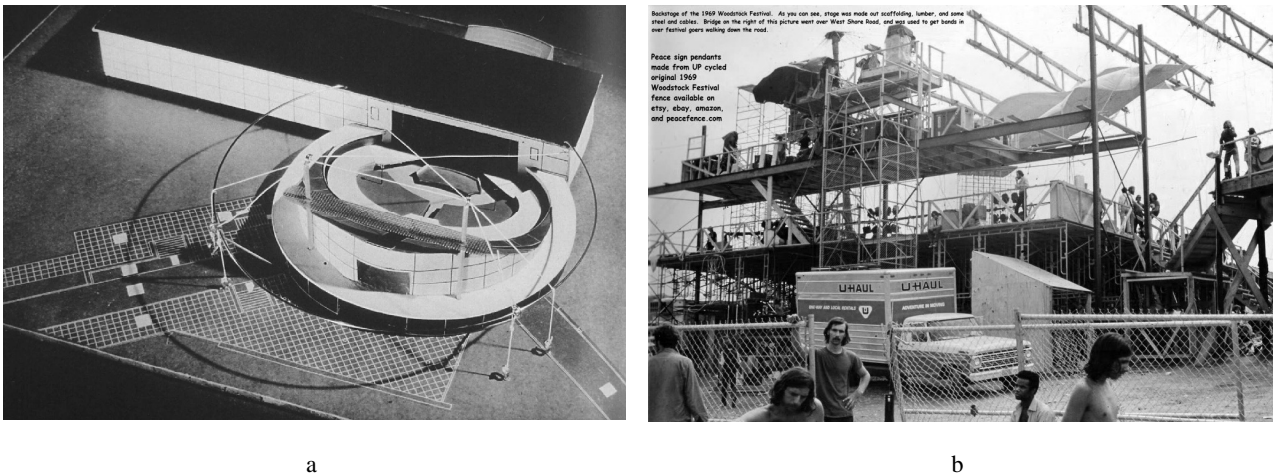


Fig. 9. a) Model "The Space Theatre Woodstock", New York, author F. Kiesler, 1931 [8]; b) Stage of music and art festival in Woodstock in installation process, 1969 [9]

Conclusions

Conceptual futuristic ideas of F. Kiesler, his creativity in theatre scenography were the explosion in consciousness of the whole architecturally-artistic community. Famous Chernivtsi native indeed considered that rectangular lodgings are not natural for a human. And the fact that it was just easier to build did not satisfy him.

Thus sphere became the main spatial element of Kiesler's ideas. He thought that practically static nature of "a box" and machine controlled ideal of that time modern tendency of modern architecture (especially in the creative work of Le Corbusier) were not desired by him environment.

According to F. Kiesler, through art, sculpture, poetry and architecture a person can create environment which is more suitable to their everyday life and nature. Therefore his scenographic searches and conceptual ideas in the sphere of theatrical art found wide response in the projects of landscape theatres to which the representatives of Lviv architecture school have devoted themselves not for one decade – students and teachers of the department of architectural environment design in Lviv Polytechnic National University.

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Катерина Янчук Інна Гуменник

СЦЕНОГРАФІЧНІ ІДЕЇ ФРЕДЕРІКА КІЗЛЕРА В ПРОЕКТАХ ЛЬВІВСЬКОЇ АРХІТЕКТУРНОЇ ШКОЛИ

Анотація. У статті представлено пошукові проекти кафедри дизайну архітектурного середовища Національного університету "Львівська політехніка", в яких використовуються і розвиваються ідеї Фредеріка Кізлера в сценографії та архітектурі "ландшафтних" театральних споруд футуристичних напрямків.

Ключові слова: пошукові проекти, сценографічне вирішення, архітектура театральних споруд, "ландшафтний" театр.

Ruslan Yuriychuk

**THE QUESTION OF MEMORIALIZATION OF WORLDWIDE KNOWN
ARCHITECT F. KIESLER IN THE CITY OF CHERNIVTSI BY
ARCHITECTURAL AND MEMORIAL EVENTS AND ARRANGEMENTS**

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Abstract. The article describes the events, actions and means of creating and installing a commemorative plaque dedicated to the 125th anniversary since F. Kiesler's birth in his home town Chernivtsi.

Key words: architecture, commemorative events, means, implementation.

1. Introduction

The desire to immortalize a worldwide known architect F. Kiesler by architecturally-memorial means in his hometown Chernivtsi appeared when the idea to hold an international conference dedicated to the 125th anniversary since his birth was suggested. The idea of the conference was born approximately a year before a significant jubilee at the department of architectural environment design of Lviv National Polytechnic University, to be more precise by a head of the department professor V. Proskuriakov who has been promoting the phenomenon of creativity and artistic heritage of an architect Kiesler over ten years in various ways in Ukraine. Among others there were held the seminars concerned the creative work of a famous architect, fulfilled the course, diploma, bachelor and master papers which expressed and developed Kiesler's ideas at the department of Lviv National Polytechnic University, created various publications, organized discussions and exhibitions of the best conceptual student academic projects in Lviv, Kyiv and Chernivtsi, namely, in the Artistic museum of the city.

2. Basic Theory Part

Moreover, a year before the significant event the suggestion of a professor V. Proskuriakov to combine the effort of Lviv and Chernivtsi architectural schools for holding the conference was supported by the management of Lviv National Polytechnic University and the Institute of Architecture – the rector, professor Yu. Bobalo, a professor B. Cherkes, as well as of Chernivtsi National University after Yu. Fedkovych – the rector, a professor S. Melnychuk and the dean of the Faculty of architecture, construction and decorative and applied art I. Fodchuk. So, since that moment the future conference started to obtain the general national and worldwide features.

3. Result and Discussion

At that time though the efforts of local Chernivtsi researchers M. Nykyrsa and R. Yuriychuk family life details of a famous architect had been studied, the place of birth, studying and living had been identified. This information influenced the decision of the conference organizing committee to make opening the commemorative plaque dedicated to F. Kiesler on the façade of the house at 7, M. Zankovetska street (former Karolinen Gasse, 5) where the architect lived from 1890 to 1908. Professor V. Proskuriakov undertook the funding, designing the commemorative plaque, its preliminary model and implementation. Just he was the

person who made the first sketches having involved an architect B. Goi (Fig. 1) in the cooperation. Starting from the first sketches of the project to the moment of installing the plaque on the façade of the house at 7, M. Zankovetska street an architect and a sculptor A. Datsko was working as a part of a creative group, at the same time he was the graduate of Lviv architecture school and Lviv art academy.

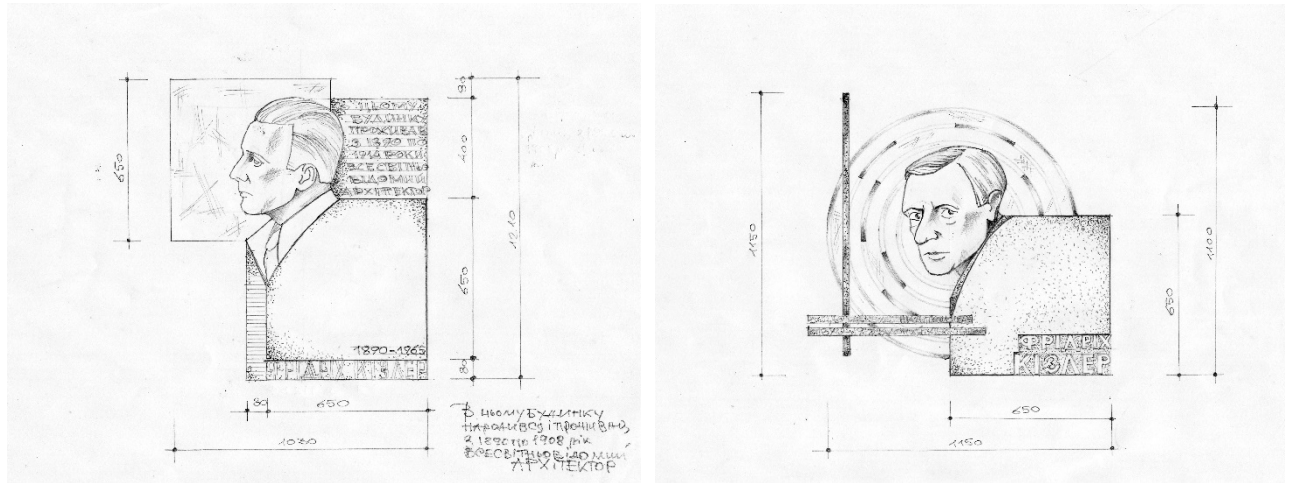


Fig. 1. First sketches of a commemorative plaque dedicated to F. Kiesler, designed by a professor V. Proskuriakov and an architect B. Goi. Source: The V. Proskuriakov and R. Yuriychuk archive

It was exactly the idea of Datsko which was supported by all the members of artistic group of authors and suggested to be used in the photo project of an architect Kiesler from the book by D. Bogner “Friedrich Kiesler. Architekt Maler Bildhauer 1890–1965”, page 67. The only difference is that the master’s profile in the book looks to the right whilst according to the design of an architect and sculptor A. Datsko – to the left in the direction of the main entrance to the family house.

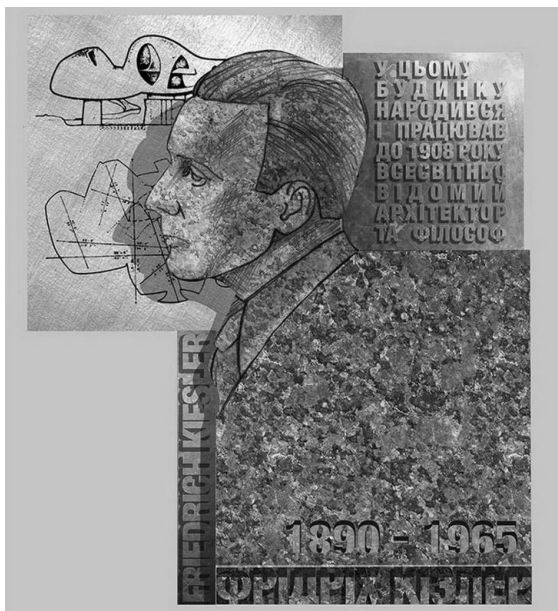


Fig. 2. Graphic visual model which was presented to the executive committee of Chernivtsi city council. Source: The V. Proskuriakov and R. Yuriychuk archive

A. Datsko was commissioned to make a preliminary model of the commemorative plaque and to create not by accident. The matter is that this person has got a brilliant education and commands a considerable professional experience. In 1985 he successfully graduated from the Architecture faculty of Lviv National Polytechnic University and in 1993–1999 he studied and graduated from Lviv Art academy. A famous Lviv sculptor and pedagogue Emmanuil Petrovych Mysko was his teacher there. Andriy Datsko is famous in Lviv in the society of professional sculptors and citizens for restoring the Virgin Mary sculpture on the fountain in Svoboda avenue, Thomas Masaryk (the Czech Republic president) monument, commemorative plaques dedicated to I. Gorbachevskyi in Lviv and Prague. Among his works one can see the monument to the victims of “Vistula” operation in the village Pasiky Zubrytski near Lviv, the monument to a literature character of J. Hasek – a soldier Svejik in the village Skelivka of Starosambir district of Lviv region. Apart

from Ukraine, he worked on sculpture in the Czech Republic and Italy. Datsko elaborated the sketches and created the model of a commemorative plaque in material. An architect Proskuriakov prepared a graphic visual model of a commemorative plaque to be presented to the executive committee of Chernivtsi council (Fig. 2). At

Datsko's suggestion the plaque was transformed into sculptural and architectural composition the main part of which was made of a single granite plate (brought from the quarry near the village Liznyky of Zhytomyr region) with carved portrait of the architect on it. There was also a brass sheet where one of the most famous futuristic projects of the artist – an endless house – was graphically cut. The composition was completed by explanatory inscriptions made of bronze in two languages – Ukrainian and German. Right before the installing the graphic picture on brass sheet was substituted with the sketch of a skyscraper made by Kiesler in 1930–1931.

In order for commemorative composition to top the horizontal rustication of the house the choice for the plaque on the façade of family house of an architect Kiesler and its adjustment were done by the architects O. Pushkova and R. Yuriychuk. Installing took place on 6 October late in the evening (Fig. 3).

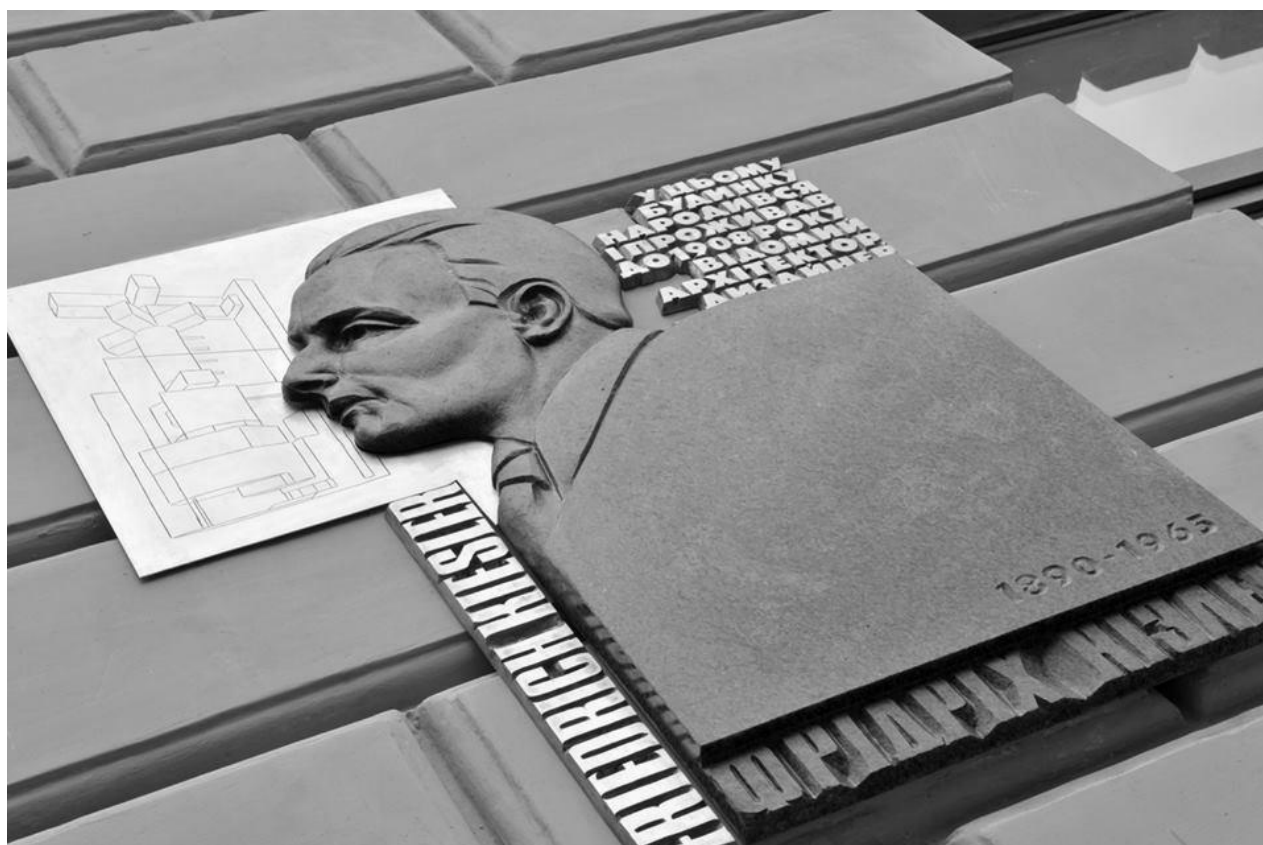


Fig. 3. Final version of a commemorative plaque dedicated to F. Kiesler, its opening took place on 7 October, 2015. Source: The V. Proskuriakov and R. Yuriychuk archive

A ceremony of a commemorative plaque dedicated to F. Kiesler opening took place on the third day of the conference – 7 October 2015 on Wednesday with the participation of the representatives of national communities, departments of culture, artistic societies, art admirers, citizens and visitors of the city (Fig. 4).

The event was presented in the local and national newspapers, radio and television. Short greeting could be heard from the city mayor O. Kaspruk, rector of Yu. Fedkovych Chernivtsi National University S. Melnychuk, a professor V. Proskuriakov, a honorary ambassador of Austria in Chernivtsi S. Osachuk, the head of one of Kiesler's funds D. Bogner. In his speech professor Proskuriakov emphasized that the commemorative plaque was dedicated to F. Kiesler neither for his nationality nor political or corporative belonging but to a person who enriched the world architecture with his ideas. The person was recognized to be the teacher for a lot of famous architects in the world as well as the representatives of Lviv and Chernivtsi architecture schools.



Fig. 4. Representatives of architectural and artistic communities of Lviv, Chernivtsi and Lutsk at the day of opening. Source: The V. Proskuriakov and R. Yuriychuk archive

Руслан Юрійчук

**ДО ПИТАНЬ УВІЧНЕННЯ ПАМ'ЯТІ ВСЕСВІТНЬО ВІДОМОГО
АРХІТЕКТОРА Ф. КІЗЛЕРА В М. ЧЕРНІВЦІ АРХІТЕКТУРНО –
МЕМОРІАЛЬНИМИ ЗАХОДАМИ**

Анотація. У статті висвітлено події, заходи та засоби зі створення і встановлення пам'ятної дошки на честь 125-ї річниці з дня народження Ф. Кізлера у його рідному місті Чернівці.

Ключові слова: архітектурні, меморіальні, заходи, засоби реалізації.

Volodymyr Meshcheriakov

STUDENTS' PARTICIPATION IN THE PROJECT OF THE ODESSA TRANSFIGURATION CATHEDRAL RE-CREATION

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Abstract. The actuality of the real objects' use for measuring and designing on the example of re-creation of outstanding and lost object of Ukrainian cultural heritage – the Transfiguration Cathedral in Odessa – are highlighted in the article.

Ke ywords: lost cultural heritage, educational process, integrated design, re-creation project.

Result and Discussion

The first project design revision of the Odessa Transfiguration Cathedral re-creation was developed by us at the Architectural Department of the Odessa Civil Engineering Institute (OCEI) in 1992–1994. The project development was based on the measurements made by OCEI the students under the supervision of F. Motsakov (the Engineer) before the destruction of the Cathedral in 1936 (Fig. 1) and the iconography, that we had got at that moment from a number of sources in Odessa, Kiev and St. Petersburg.

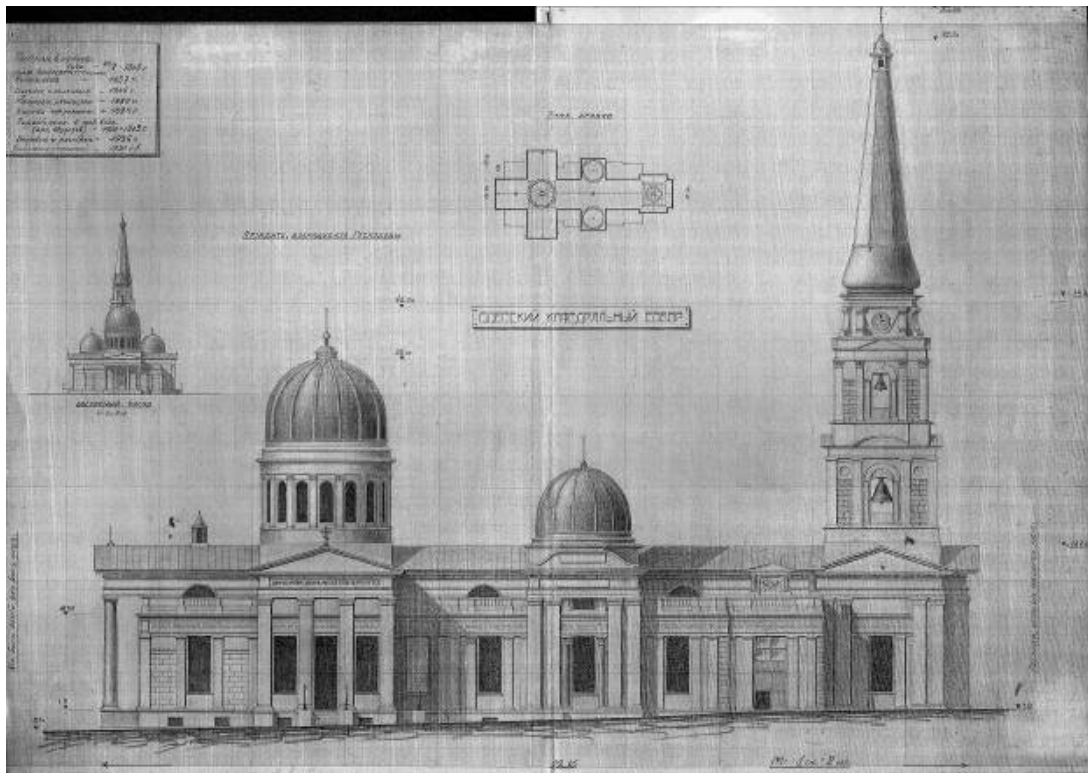


Fig. 1. The measurements made by OCEI students under the supervision of F. Motsakov (the Engineer) before the destruction of the Cathedral in 1936. Source: The V. Meshcheriakov archive



Fig. 2. The first maquette of the cathedral, 1994. Source: The V. Meshcheriakov archive

regularity of religious buildings' position. Unfortunately it wasn't accompanied by the geological data, tectonic and geographical features of city's territory etc.

The first maquette of the cathedral was made by Dmitriy Stupa, the second-year student of the Odessa State Academy of Civil Engineering and Architecture (OSACEA) in 1994 (Fig. 2).

In 1994 the two diploma students of mine, namely, Lyudmila Shamarina and Anna Yaroshenko, the graduates of the Architectural Department, OSACE, fulfilled their Comprehensive graduation project of Odessa Transfiguration Cathedral re-creation, that one can consider to be the first project design revision and the basis of our future project of the City Main Cathedral.

Lyudmila Shamarina carried out the town planning part of the Comprehensive project with the rationale for urgency and necessity of Cathedral's re-creation, as the lost central element of Odessa town planning pattern, its main city-planning centerpiece and its spiritual life center.

The famous religious buildings (at that time), including Orthodox and Heterodox Churches, Family chapels, cultic buildings of different confessions were plotted on the city map. Therefore, we formed the basis of Odessa designed scheme with fixing a religious buildings' position at the beginning of the 20th century. Geometrical analysis of their position was carried out for searching the

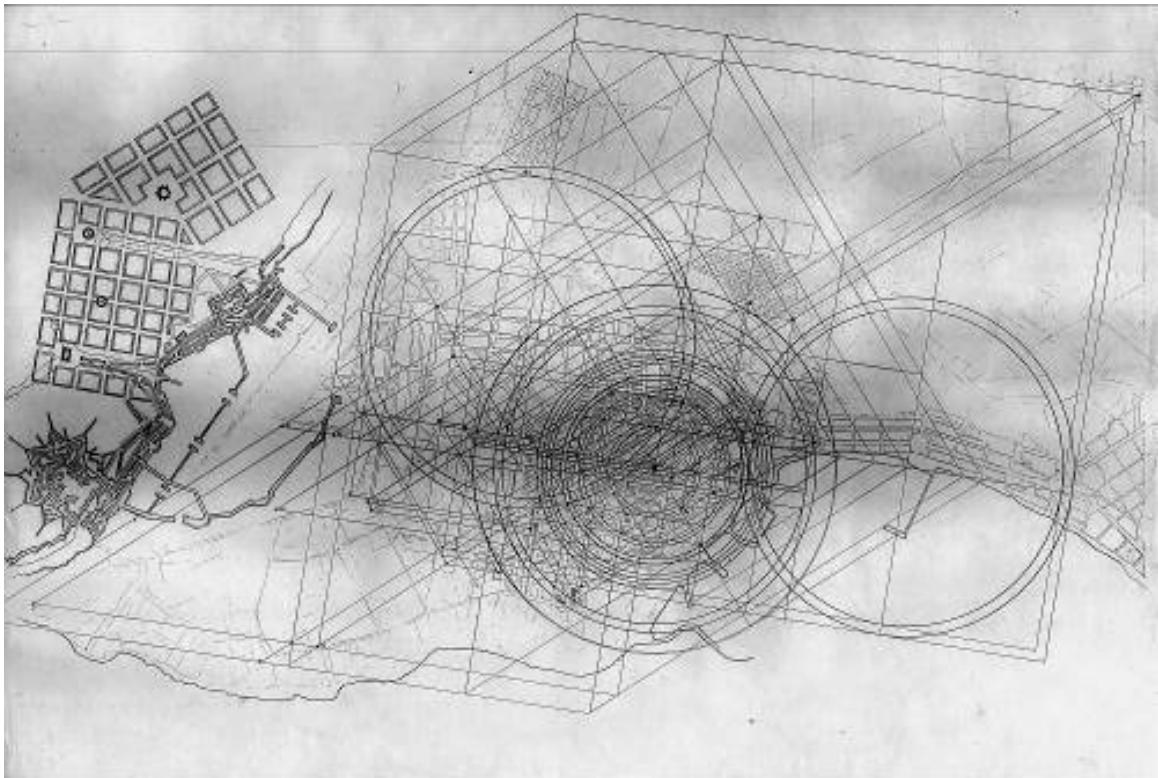


Fig. 3. Geometrical analysis of the regularity of religious buildings' position with the central element of the structure – lost cathedral. Source: The V. Meshcheriakov archive

The four main stages of Cathedral Square's construction from building of stand-alone St. Nicholas Church and then the campanile to their architectural planning and space-division multiplexing in Cathedral's structure (Fig. 4) and ensemble forming of Odessa Primary square in 1903 were shown in the project.



Fig. 4. Assembly view of Cathedral in Cathedral Square. Source: The V. Meshcheriakov archive

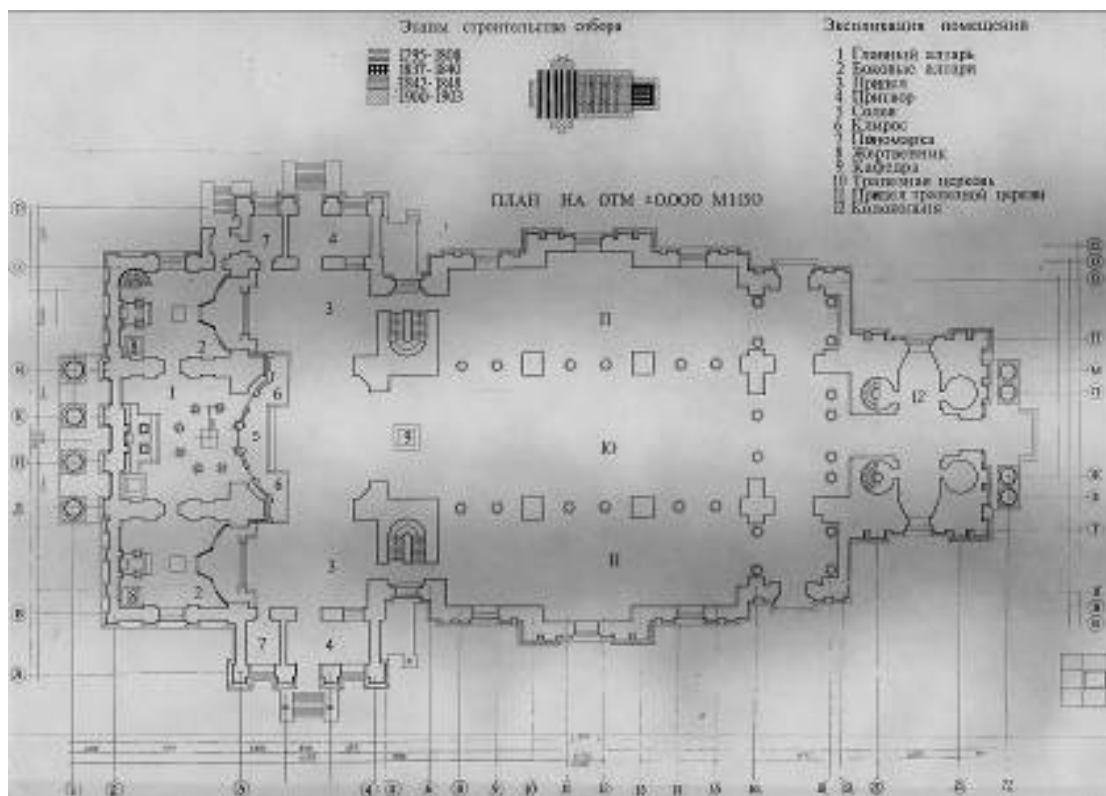


Fig. 5. The architectural plan of Cathedral at level ± 0.000 , upper church Source: The V. Meshcheriakov archive



Fig. 6. North façade of the Cathedral Source: The V. Meshcheriakov archive



Fig. 7. Profile drawing of the Cathedral Source: The V. Meshcheriakov archive



Fig. 8. The interior of the upper church, the view to the high altar

Source: The V. Meshcheriakov archive

Anna Yaroshenko carried out a “massive” part of interdisciplinary project, including floor plans, façades, sectional views and interiors of the Cathedral. Space planning decision had already included duplex rooms of a lower cathedral which weren't available in the lost cathedral. The necessity of lower cathedral's organization with the complex of housekeeping, engineering and technical and other rooms was justified by us in that project and in the next ones by modern requirements to Cathedral Church's new building of Odessa – the city with million inhabitants.

During the work on the interdisciplinary graduation project we needed a qualified adviser. So, we've found him in person Father Antonin (Diakovsky), which at that time was an Archpriest, an administrative secretary of Odessa diocesan administration of the Ukrainian Orthodox Church. For many years Father Antonin helped us in the work on different editions of the project, consulted and guided the designers in the specifics of decision-making when designing Orthodox churches. Having defended the interdisciplinary graduation project of Cathedral re-creation, he signed the letter to the Rector of OSACEA with the request to allow the use of these materials for future designing. The University administration coordinated the possibility to use our project, which at the beginning of 2005 after modification was presented by me in the form of Schematic Design at the Urban Council of Architecture and town planning Department of Odessa city council.

In 1999 we carried out one more edition of the project, which was the first in Ukrainian open competition for the best re-creation project concerned the outstanding and lost object of cultural heritage – the Transfiguration Cathedral in Odessa. In 2000–2010 the building of the Cathedral was reconstructed in accordance with our project documentation, developed in 1992–2005 (Fig. 9).



Fig. 9. Reconstructed Transfiguration Cathedral in Odessa. Source: The V. Meshcheriakov archive

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Володимир Мецзяков

УЧАСТЬ СТУДЕНТІВ У ПРОЕКТІ ВІДТВОРЕННЯ ОДЕСЬКОГО КАФЕДРАЛЬНОГО СПАСО-ПРЕОБРАЖЕНСЬКОГО СОБОРУ

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Ключові слова: втрачена культурна спадщина, навчальний процес, комплексне проектування, проект відтворення.

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[1] Kovalskiy D. and Plekhov V.: Neorganichna Khimiya. Naukova dumka, Kyiv 1990.

[2] Hess M.: High Performance Polymers [in:] W. Brostow (Ed.), Performance of Plastics. Hanser, Munich-Cincinnati 2000, 277–289.

Journalpaper: Authors (4), journal (all the words with a capital letter), year, volume, initial page

[3] Yamamoto T., Furuhashi T., Arai N. et al.: Energy, 2001, 26, 239.

[4] Novakivskiy V., Gerber D. and Malynovskiy D.: Dopovidi Nats. Akad. Nauk Ukrainy, 2007, 66, 198.

Patents: Authors, country and patent number, date of publication

[5] Vaynberg M., Horn H. And Horn R.: Pat. US 6981377, Publ. Oct. 13, 2006.

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[6] Young C. And Jordan T.: Proceed. 10th Annual Conference on Engineering, Greece, Patras 2008, 34.

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