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**SPONTANEOUS AND REGULAR MODELS OF FORTIFIED CITIES  
OF UKRAINE IN THE 16TH–17TH CENTURIES**

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**Abstract.** The Ukrainian frontier lands have introduced the principles of early-modern European urbanism which primarily included a defense component in the 16th–17th centuries. The inventory papers and studies of that time indicate that the presence of defense structures around the settlements was determined by the city status, which gave privileges and responsibilities to defend and keep both the city and castle fortifications. However, the presence of archaic ancient Kievan Rus' traditions continued in the lands of Podillia up to the 18th century, which is proved by the inventory plans taken by cartographers of the Russian Empire after the Second Partition of the Polish–Lithuanian Commonwealth.

We distinguish between the two main types of fortifications which formed the basis of urban development and influenced their urban model. The first one is called spontaneous – it was formed without any integral plan; the second type is a regular one – the location of the defense system, market square, and sacral structures was designed according to the carefully developed plan.

The basis of our research methodology is the fact that the planning structure of the historic city was invariable during the 16th–17th centuries and the works on the relics of ancient planning that have been preserved up to present (mentioned above cadastral prints). The stability of a design structure depended on the following factors: 1) slow colonization process in the border areas and, as a result, low urban growth 2) insufficient funding of the modernization of urban fortifications by the owner, possessor or the state 3) stable estate property management system which regulated the size of the plots.

This systematization indicates that the application of regular principles in the city foundation on the steppe border is an exception rather than the usual phenomenon. On the territory between rivers Dniester and Bug we identified 15 cities and fortifications having features of regular planning, and 148 – spontaneous.

Thus, the two models of urban development of the Ukrainian cities located on the steppe border in the 16th–17th centuries are analyzed. The analysis proves a close interrelation between the model of urban development and its defense system. It is defined three plans of urban development of border cities:

1. Conservation of urban planning structure of spontaneous planning due to economic stagnation or inappropriateness in the modernization of urban fortifications (Vinnytsia, Bratslav, Khmilnyk).
2. Development of a new city using the idea in *cruda radice* according to modern principles of fortifications of the 17th century and principles of regular city planning (Yampil, Rashkiv, Kalush).
3. Combination of old spontaneous and regular model principles of urban development in the process of modernization.

The proposed method of identification of city elements by cadastral prints can be used only in combination with a careful evaluation of information on the settlement history, and by comparing it with historical context and events, as well as with a full-scale survey of preserved relics on the area.

**Key words:** fortifications, regular, border, cadastral footprint, defence, Podillia.

### **Problem statement**

The Ukrainian frontier lands have introduced the principles of early-modern European urbanism which primarily included a defense component in the 16th–17th centuries. The inventory papers and studies of that time indicate that the presence of defense structures around the settlements was determined by the city status, which gave privileges and responsibilities to defend and keep both the city and castle fortifications. However, the presence of archaic ancient Kievan Rus' traditions continued in the lands of Podillia up to the 18th century, which is proved with the inventory plans taken by cartographers of the Russian Empire after the Second Partition of the Polish–Lithuanian Commonwealth.

### **Analysis of recent research and publications**

There is no separate category of monument or site of cultural heritage which is directly related to urban fortifications especially to the lost aboveground substance in modern Ukraine. Earthwork fortifications are essentially structures built at the intersection of several industries: urban planning, architecture, military engineering, and environmental management. The method of identifying elements of earlier planning is suggested by M. Bevz (2004), and similar principles are used by O. Rybchynskyi (2017), I. Okonchenko (2014), and R. Mohytych (1994) in their urban studies. The British scientist J. Cohen (2017) introduced the term “cadastral footprint” which directly refers to the idea of our research and allows us to identify different models of the Ukrainian cities' development in the 16th–17th centuries.

### **Basic theory part**

Eastern Podillia was mainly characterized by the use of wood-earthwork fortifications and, as a result, nowadays, there is a small number of items preserved. We distinguish between the two main types of fortifications which formed the basis of urban development and influenced their urban model. The first one is called spontaneous – it was formed without any integral plan; the second type is a regular one – the location of the defense system, market square, and sacral structures was designed according to the carefully developed plan. The first type of fortifications followed the ancient principle of traditional construction and was not adjusted to the use of new artillery. On the steppe Ukrainian border, the nomadic tribes were the main enemy, whose military tactics had not changed since the 13th–14th centuries. They chose the well-known Ukrainian routes (such as Voloskyi, Chorny, Kuchmanskyi) and avoided to siege the fortress cities, but mainly attacked villages or small towns. This type of fortification consisted of moats and shafts (the latter might have had a wooden frame inside) and wooden walls formed by horodnya (a local type of wooden fortification containing indoors between the towers), as well as gates and towers having rectangular or granular plan. To prevent the burning of wooden structures, the horodnyas were plastered with clay and whitewashed, although it was not always done properly which led to fires and destruction of fortifications, for example, the castle of Bratslav was burned by the troops of Khan Devlet Giray in 1551 (Mal'chenko, 2001, s. 112).

The second type consisted of modern bastions which were later transformed into bastion fortifications of European fortification schools, and after having been developed into stone fortresses, they again became wooden-earthwork construction at the end of the 17th century. Towers and wooden walls disappeared from the city fortifications: towers were convenient landmarks for targeting enemy artillery, and wooden walls were ruined because of penetration by hostile cores, and their fragments served as an additional military force. Instead, low wide earthworks with a picket fence (parapet) for close musket combat were built. It was only possible to make a hole in such a wall with the help of mines, and all roads to the city were covered by crossfire from bastions and ravines. It is easy to notice that the stone constructions in the eastern part of Podillia failed to develop, and there are only some preserved samples of stone defense structures in the cities of the bastion type

(walls of the Vinnytsia Jesuit College, the castle of village senior in Khmelnyk, Zamoisky Castle in Sharhorod). Otherwise, the western part of Podillia had a rich number of stone castles – the castles in Rikhta, Chornokozyntsi, Panivtsi, Yarmolyntsi, Sutkivtsi, and other towns. These castles became the residences of the Polish nobility, which was firmly settled since the 15th century on the lands of West Podillia, due to the established feudal order in Poland. At that time, eastern Podillia was under Lithuanians' rule, and the urbanization process on the eastern border of the state was still at its initial level and did not fully develop because of the decline of this state in the second part of the 16th century.

The basis of our research methodology is the fact that the planning structure of the historic city was invariable during the 16th–17th centuries and the works on the relics of ancient planning that have been preserved up to present (mentioned above cadastral prints). The stability of a design structure depended on the following factors: 1) slow colonization process in the border areas and, as a result, low urban growth 2) insufficient funding of the modernization of urban fortifications by the owner, possessor or the state 3) stable estate property management system which regulated the size of the plots.

At that time, the old part of the city was not redeveloped but only changed by adding a new structure to the existing one. This was the case until the end of the period of fortified cities which is considered to be the last year of the Tatar raids (1769). Then, we can distinguish the three factors the combination of which led to the regulation of cities at the end of the 18th century: 1) real-estate system change happened after the seizure of right-bank Ukrainian lands by Russia (1792), which mostly led to the loss of property for former Polish nobility and religious institutions, and it was followed by the confiscation and redistribution of land by the Russian authorities; 2) political-economic factor means a different level of potential in concentration and management of large resources for urban reconstruction as compared with the feudal Polish Republic and the absolutist Russian Empire; 3) ideological factor is based on the ideas of Classicism borrowed from the West by Russia in the second half of the 18th century, which became the tool to implement a new imperial order in the newly acquired territories, a kind of identity marker of the Empire. The redevelopment of the historical cities of Ukraine such as Cherkasy, Kyiv, Poltava, Proskurov (Fig. 3), and others was carried out on this basis. In general, it was the case for important administrative centers of the region – county cities (Bordunova, 2012, s. 43–47).

The second stage of mass regulatory reconstruction, which included not only the cities but villages as well, occurred in Soviet times in the second half of the 20th century and was done according to the general plans which agreed with the building codes and regulations of that time. These changes were aimed at improving the functional and sanitary norms of the settlements as well as for the ideological propaganda purposes – the center of the composition of the Soviet village was the square with public buildings (Houses of Culture, village councils, monuments of Lenin, or monuments to honor the October revolution). It led to the destruction of the national identity of the Ukrainian historic city, though we should say that these master plans were rarely fully implemented.

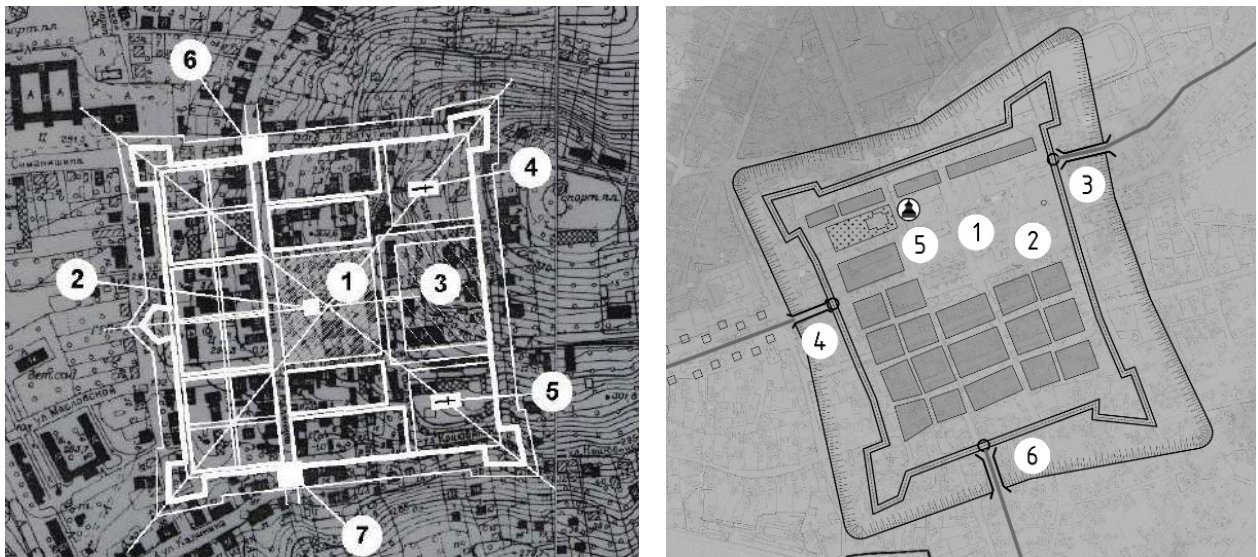
The most important task for our analysis is to distinguish between the natural historical planning and regulatory planning and to achieve it, the two groups of map sources were studied. The first group encounters plans of right-bank Ukrainian cities, which were recorded manually by Russian topographers in the second half of the 18th century. The second group includes post-war urban and village original plans, and a pre-revolutionary map with a scale of two versts (an obsolete Ukrainian unit of length equaled to 3.500 feet) at the beginning of the 20th century, which was republished by the Soviet authorities during the interwar period. As it is the large-scale map, it shows the street network of each neighborhood of a settlement. To conduct a comparative analysis, we use the existing cadastral and military topographic plans of cities of the 19th century as our extra source of information. We also need to investigate modern topo-geodetic urban plans and orthophoto plans (space surveying of Google Earth, Bing, Yandex, national geo-fund systems) to gain more information to conduct a comparative analysis.

The cities of Belz, Lutsk, Berezhany, Sudova Vyshnia are well known for their original planning structure which is identified as spontaneous. The comparative analysis shows that, in the 15th–16th centuries, all of them were characterized with the following features: 1) the market square had a spindle (triangular and elongated) shape; 2) the downtown was elliptical; 3) there were one or two rows of quarters around the market square; 4) several directions of roads led to the city gates. It is important to mention that despite the

administrative status of the cities, their economic capacity and direct state funding, the traces of planning from the times of Princes' reign had been fully preserved for centuries and were not radically redeveloped as it was the case in the 19th–20th centuries. In the case of Podillia, such a structure would have had the voivodeship center of Bratslav and other oldest cities in the region. However, the studies of the urban development of Bratslav are complicated by the fact that the land area of the city was completely dug due to the production of saltpeter here, and the city “moved” to the other bank of the river in the 18th century. It means that the cartography of the late 18th century is not a sufficient source for further analysis of the reconstruction of the original city planning.

The city of Yampil is also an interesting example to study. It was founded at the beginning of the 17th century (the first manuscripts date to 1634 (Zurkowski, 1860. p. 151) despite the widespread belief of its foundation in the 16th century. This city was built on an empty ground – no evidence about the existence of an earlier settlement has been found. The historic city center and its market place are identified by the plans of the end of the 18th century and the year 1819; historic downtown planning has been preserved till present days. The metrological analysis shows that the Polish length measures called cords (43.2 m) were used in the planning of the city. The width of a typical quarter of the city center equals one cord and its length is 1.7 (proportions close to the “golden ration”). U. Verdum states that the city was surrounded by an earthwork and a moat (Liske, 1876, p. 151). The fortifications are considered to be rather strong as the Turks had to dig two mine chambers to blow up the shaft during the siege. Triangular formations resembling bastions are noticeable on the corners of the square city center. The average distance between them is 350m (maximum firing range of guns of that time was up to 500 m).

The principle of Yampil's planning is very similar to the one of Kalush (Fig. 1). It should be mentioned that Kalush was governed by starosta (local governor) which implies that it was a state administrated city; its starosta called Tomasz Zamoyskiy was the owner of Yampil, and then his son Jan became the starosta of Kalush (Lunyak, 2013). The urban development of Kalush has been recently studied by Prof. Z. Lukomska, who identified the city regular structure and bastion city fortifications on using the manuscripts of historical planning. The author found out that a new regular downtown was built in a new location next to an old irregular city which was decayed; the foundation of a new regular center dates to 1616–1630. At the same time, the city of Yampil was also approximately developed on an empty site and is likely to be a project of a single urban planner.



**Fig. 1.** On the left – Kalush defence system (by Z. Lukomska):

- 1 – Market Square; 2 – Town Hall; 3 – Territory of the Starosta Castle;
- 4 – Church of St. Valentine 5 – Church of St. Mikhail; 6 – Lviv Gates;
- 7 – Galitsky Gates (Lukomska & Malyshko, 2015);

On the right – Yampil defence system (by I. Lytvynchuk):

- 1 – Market Square; 2 – City Well; 3 – Tomashpil Gates; 4 – Mogilev Gates;
- 5 – Church; 6 – Castle wicket (Lytvynchuk & Rybchynskyy, 2019)

At the end of the 18th century, the defensive structures of the city were transformed into a village area. It is mainly connected with a shift in a military doctrine – battles moved to the field location, and to win a fortress of the city meant little for the fighters. In this regard, it was not reasonable to spend a lot of funding to maintain urban fortifications. The territory of the defensive city structures was rented out to arrange public spaces – boulevards, avenues, or for the construction works, or to give to the religious organizations into possession. The comparative analysis of cadastral maps of Brody and Bogorodchany of the middle of the 19th century proves that the residential parcels of land are connected with the shafts and moats on one side, generally in a perpendicular way to their rectangular section. The streets are thus formed along the earth shaft and/or outer edge of the moat. It allows us to consider both the street network and the subdivision of neighborhoods to identify defense relics in cities.

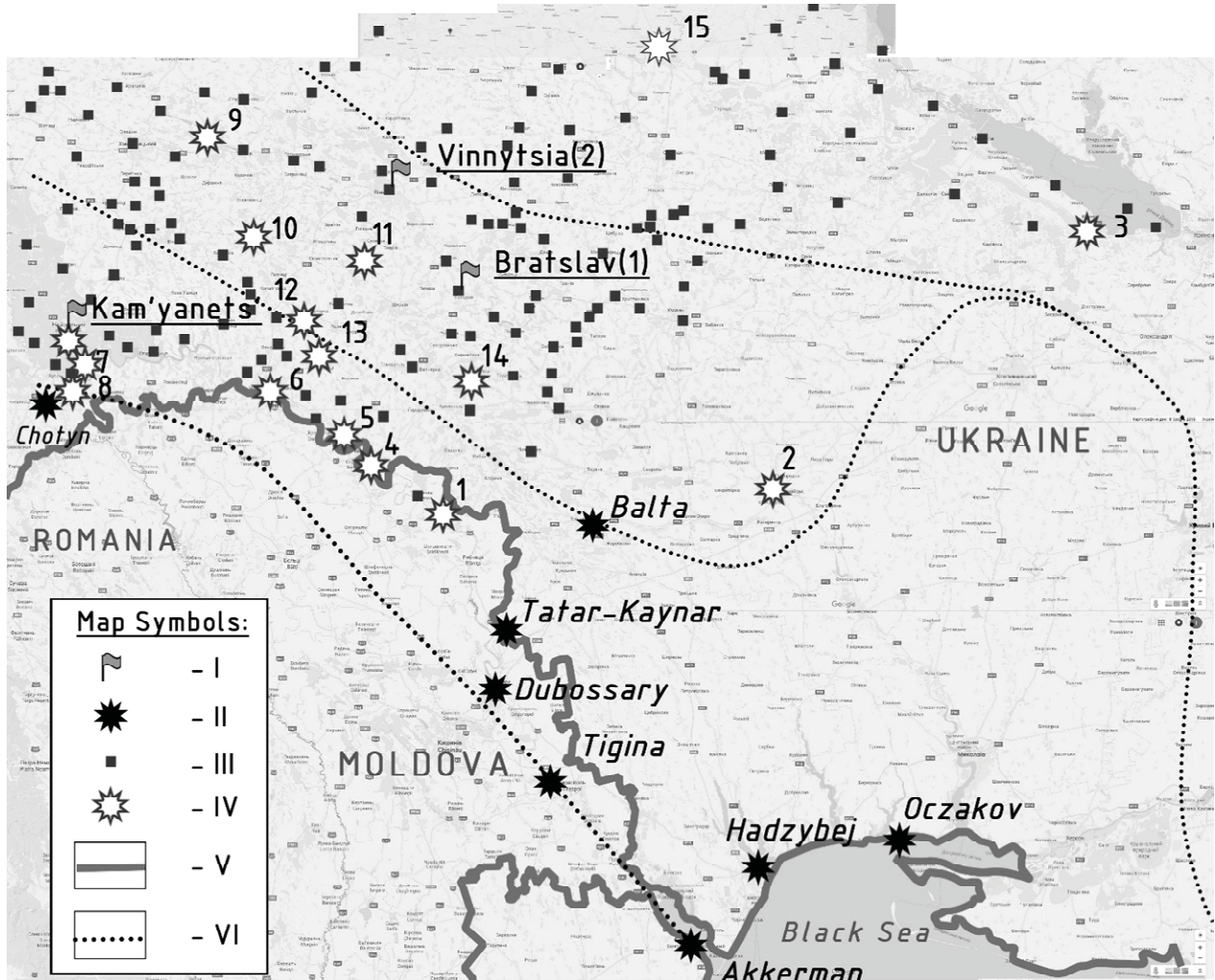


**Fig. 2.** Preserved bastion with a park in Brody, middle 19th century (a), Partition of a demolished bastion for further construction works (Gesher Galicia, 1844) (b), Identified partition of the city fortifications in Yampil (c)

## Results and discussions

Having analyzed sources of documentary information and full-scale studies of some cities, we developed a map (Fig. 3) which shows the cities and their fortifications present in the 17th century. In Rashkov (ESBE, 1899, p. 396), the two undeveloped platforms of earthwork bastions are well preserved, and the acts of that time prove that a well-known Italian architect and fortifier Andrea Del Aqua was invited to join the urban fortifications project. The new Konetspil (VRU, 2019a) was laid down by Boplan, of which he himself wrote in his “Essays on Ukraine ...”. On-site examinations reveal the remains of a small bastion with coordinates 48.137388, 30.096169. The city bastion fortifications and the castle are marked on the plan of the city of Chyhyryn in 1677. In Kisnytsa (VRU, 2019b), a Swedish Ambassador Jakob Hilderbrand (Olyançin, 1937, pp. 51–52) saw “a well-made sponce he had never met throughout Ukraine,” and its remains were also noticed by the Swiss architect J. Muntz (Budzińska, 1982, pp. 283–284) in 1781. According to him, the abandoned fortification could even then be defensible and protect the crossing of the Dniester River if it had been reconstructed. Studying the route of Hilderbrand from Kisnytsa to Chyhyryn and from Chyhyryn to Kamyanets via Bratslav, we can assume that the fortifications in the cities of his route did not meet the requirements of that time. Further along the Dniester river, the most recent fortifications are found in cities of Yampil, Mohilev, Zhvanka (bypassed by Hilderbrand), and Trenches of the Holy Trinity which were founded later. The fortifications of the cities of Medzhybozh, Bar, Bila Tserkva are marked on the maps of the 17th–18th centuries. In the cities of Sharhorod, Tomashpol, and Krasnov (which were owned by the Zamoyski family), modern fortifications similar to the Rashkivskyi ones are assumed to be used. In Novograd (Verkhivka village, Vinnytsia region (ESBE, 1892, s. 79), the remnants of the small five-angled fortress developed by the architect Boplan are preserved. An interesting object of castle fortification is a so-called Rakoczi Castle which according to archaeological studies dates back to the first half of the 16th century, but according to its shaft outline is similar to the tenaille fortifications, which became known only in the 18th century. Instead, historical papers, cartography (AGAD 1772), and archaeological investigations point out the existence of a stone tower system which was also the feature of the 16th century.

This systematization indicates that the application of regular principles in the city foundation on the steppe border is an exception rather than the usual phenomenon: there are 15 cities and fortifications having features of regular planning, and 148 of spontaneous. These numbers do not include cities with the castles of regular planning, though their amount was significantly higher on the border area, and the presence of which in cities did not affect the model of their development.



**Fig. 3.** Cities with proven or hypothetical presence of regular fortifications in the 17th century:

- 1 – Rashkiv (field surveys by I. Lytvynchuk); 2 – Novyi Konetspil; 3 – Chyhyryn; 4 – Velyka Kysnytsia;  
5 – Yampil; 6 – Mohylev; 7 – Trenches of the Holy Trinity; 8 – Zhvanets; 9 – Medzhibizh; 10 – Bar; 11 – Krasne;  
12 – Sharhorod; 13 – Tomashpol; 14 – Novohrad; 15 – Bila Tserkva.

Map symbols: I) the capitals of voivodships, II) the enemy's fortress, III) the fortress towns of the Commonwealth (archaic type), IV) modern type, V) state border of Ukraine, VI) the ways of penetration of the Tatars (developed by I. Lytvynchuk, 2019)

Using the method above, we are going to investigate the city of Sharhorod, Vinnytsia region (Fig. 4). At the end of the 16th century, Jan Zamojskiy, the Chancellor of the Commonwealth, bought the city (known as Kniazha Luka) and began to develop it as his main residence in Podillia. Jan Zamojskiis well known for building a castle to defend the Tatar invasions, but his input into the development of the city fortification system is little studied. The search for the remains of the Renaissance planning of the city did not show any results. However, even in the modern shape of the market square, it is clearly read its archaic elongated form with neighborhoods of different lengths and the outlines of the city center. The side part of the city center, which is mostly adjacent to the field area, with its hypothetical original fortification is destroyed by the territorial extension of the city along the road to the north, relics of the old city boundaries run along the street of Heroes of Maidan and Grel street. There are some streets going from the city gates and leading to the direction of

Khmilnyk and Vinnytsia. The location of St. Florian's Church which was built by Zamoyskyi outside the Old City (Khniazha Luka) boundaries tells us that there was not any available space found in the neighborhoods of the market square and the owner had to move the construction site to the suburban area. The most dangerous area was the outside part of the city in the north. It had to be protected by using the modern strategy of defense. The most reasonable solution would be to place a crownwork similar to the one developed in New Castle in Kamianets-Podilskyi, or in Pomoriany (Rybachynskyy, 2017, p. 392, Fig. D.5), which would block the cape mouth from the invasion. According to the studies by Ulrich von Werdum (Liske, 1876, p. 148), the city was surrounded by a shaft with a moat. The parcellation along the main street, which leads in the direction of Khmilnyk, is made in the form of a "fir tree". It indicates a breakdown that is parallel to the sides of the bastion crownwork or curtain work. They are also placed near the church of St. Florian as it is thought that the church was built at the end of the present construction and the new city boundary had to be protected immediately. It is not known whether the defense shaft of New City was adjacent to the Old City. Having the natural terrain and inaccessibility of the city on three sides, it would be enough to cover the mouth of the cape with a shaft to organize an effective city defense. However, the New City construction has mostly a plan of regular neighborhoods, but it has also preserved the relic of the old spontaneous city with its road crossing near the Old City gates.



**Fig. 4.** The coexistence of the Old City in Sharhorod (Kniazha Luka settlement) and the New City (built by Jan Zamoyskyi and his son Tomasz):  
 1 – Old City with market square, 16th century; 2 – New City, first part of the 17th century; 3 – Zamojski Castle, 4 – St. Florian's Church  
 5 – city pond; 6 – Murafa river  
 (developed by I. Litvinchuk)

### Conclusions

Thus, the two models of urban development of the Ukrainian cities located on the steppe border in the 16<sup>th</sup>–17<sup>th</sup> centuries are analyzed. The analysis proves a close interrelation between the model of urban development and its defense system. It is defined three plans of urban development of border cities:

1. Conservation of urban planning structure of spontaneous planning due to economic stagnation or inappropriateness in the modernization of urban fortifications (Vinnytsia, Bratslav, Khmilnyk).
2. Development of a new city using the idea in *cruda radice* according to modern principles of fortifications of the 17th century and principles of regular city planning (Yampil, Rashkiv, Kalush).
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The proposed method of identification of city elements by cadastral prints can be used only in combination with a careful evaluation of information on the settlement history, and by comparing it with historical context and events, as well as with a full-scale survey of preserved relics on the area

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## СПОНТАННІ ТА РЕГУЛЯРНІ МОДЕЛІ УФОРТИФІКОВАНИХ МІСТ УКРАЇНИ У XVI–XVII ст.

**Анотація.** На українських прикордонних землях були запроваджені принципи ранньомодерного європейського урбанізму, який, насамперед, включав оборонний компонент у XVI–XVII століттях. Інвентарні документи та дослідження того часу свідчать про те, що наявність оборонних споруд навколо населених пунктів визначалася статусом міста, що дало привілеї та обов’язки захищати та зберігати укріплення міста та замку. Однак присутність архаїчних давньоруських традицій продовжувалася на землях Поділля аж до 18 століття, що підтверджується інвентарними планами, зробленими картографами Російської імперії після Другого поділу Речі Посполитої.

Ми розрізняємо два основні типи укріплень, які лягли в основу містобудування та вплинули на його міську модель. Перший ми називаємо стихійним – він формувався без будь-якого цілісного плану; другий тип – регулярним – розташування системи оборони, ринкової площі та сакральних споруд було розроблено відповідно до попередньо ретельно розробленого плану.

Методика авторів базується на тому факті, що планувальна структура історичного міста була незмінною протягом XVI–XVII століть, а роботи над реліктами автентичного планування збереглися до наших днів (згадані вище “кадастрові відбитки”). Стабільність планувальної структури залежала від таких факторів: 1) повільний процес колонізації в прикордонних районах і, як наслідок, низький приріст міст, 2) недостатнє фінансування модернізації міських укріплень власником, власником або державою, 3) стабільна система управління майном нерухомості, яка регулювала розміри земельних ділянок.

Ця систематизація вказує на те, що застосування регулярних принципів у фундаменті міста на кордоні степу є винятком, а не звичним явищем. На території між річками Дністра та Бугом ми виявили 15 міст та укріплень, що мають особливості регулярного планування, та 148 – стихійні.

**Ключові слова:** укріплення, регулярні принципи, кордон, кадастрові відбитки, оборона, Поділля.

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## POTENTIAL OF THE CITY AUTHORITY IN THE FORMATION OF SOCIALLY COMFORTABLE HOUSING ENVIRONMENT

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**Abstract.** The most essential problem in the territories of large cities is the creation of optimal conditions of human beings' life.

One of the factors promoting the balanced development of peoples' civilization is the attainment of social justice in society, which is impossible without providing the citizens with an affordable dwelling of high quality.

There exists a row of important parameters of the housing environment, which are not subjected to the regulation by project standards but have a significant influence on its comfortability, social and psychological health of the inhabitants, dwelling safety, etc. The control of these parameters is in the competence of the state and municipal housing policy. Revitalization measures referred to the housing environment and realized on different levels, can promote the improvement of living standards. These measures range from architectural and urban transformations of the entire complexes via the conversion implemented in the fewer territories to the discrete conversions including functional and spacial changes of the flats. The factor of social safety was determined to be a result of complex impact caused by the three interconnected characteristics:

- height of housing building,
- compactness of setting of housing stock,
- availability or absence of social segregation of the inhabitants living in concrete housing creation.

The market of private rent really existing in Ukraine prompts one more project direction which can become interesting for the dwelling renters, developers, and architects, namely, to design the flats so that some their part could be rented by the owner if it is needed and without any inconveniences for the owner. Social studies showed that such flats could be of significant demand.

**Key words:** housing stock, social safety, multi-family housing, height, compactness, flat, rent, inhabitants.

### Problem statement

Among the conditions of constant balanced development of human civilization, one should note the attainment of social justice in society, which is impossible without people provided qualitative and affordable housing. Every country, as well as every city, has its level of the tasks and vision of the prospective solution to

these problems. A sound housing policy promotes a quantitative and qualitative growth of public housing, provides a constant conflict-free development of the city and the society as a whole. Likewise, it is known that there exists a row of the significant parameters of the housing surroundings that are not subject to any regulations by project norms but have an essential impact on their comfortableness, social and psychological health of the inhabitants, living safety, etc. The control of all these parameters is exclusively in the competence of the state and municipal housing policy.

### **Analysis of recent research and publications**

Nowadays, only the solitary publications, which are available in social networks and editorial, are mainly dedicated to the consideration of the particular aspects of the legislative acts concerning varying degrees the question of housing environment forming. Mostly these publications are the commentaries, analytical reviews, or the critics given by the developers, investors, business delegates, probable or real consumers. It is undoubtedly valuable empiric material partially reflecting the situation in this subject area, however, it usually does not reach the level of generalized systematic information, and all the more does not contain concrete recommendations. Therefore, the development of the theoretical and practical questions concerning the possible ways of housing policy realization in a big city is an urgent problem and its solution significantly influences social well-being in society.

First of all, the aspects of housing policy belonging to the competence of the state jurisdiction, namely, the improvement of citizens' housing provision via regulation of prices, the activity of the financial establishments involved in the housing realm, scientific research, the development of project norms and their monitoring, typical and competitive designing, juridical and legislative protection, the introduction of various housing programs, opposing the speculations, corruption, directory financial assistance, etc. are beyond the article discussion. Instead, the major attention is paid to the aspects belonging to the competence of city authority. Just these aspects are the applied demesne of the architects-scientists as well as the sociologists and psychologists. It is also important that one shouldn't intersect the boundary, considering as intervening into the realm of an investors' business competence.

The veracity of the postulates is ensured by the results obtained from the sociological studies performed by the scientists of the Institute of Architecture of Lviv National University under the guidance of the article authors (Hnes, I. P., 2004. pp. 118–128, Hnes, I. P., 2008. pp. 296–299, Hnes, I. P., 2012. pp. 189–198, Hnes, I. P., 2012. pp. 436–440, Hnes, I. P., 2013. pp. 67–69, Hnes, I., Ivanochko U., 2019. pp. 51–68.). These results are directed to the disclosure of certain aspects of forming the city housing stock and apartment blocks dwelling as well as to the assessment of the programs on social and affordable housing involved in Ukraine. It has also been used the experience of examination of housing construction projects by the Lviv Department of Architecture and Urban Planning.

### **Objective of the article**

Nowadays, one of the most important parameters of a city environment that are of immediate citizens' concern is the level of social (criminogenic) safety of the inhabitants. Our sociological studies carried on in the Lviv residential districts with a different number of floors (1–2 floors, 4–5 floors, 5–9 floors 9–14 and floors) as well as a parallel inquiry of policemen (or former district militiamen) working in these districts confirm the results of numerous investigations (Cook et al., 1982, p. 846, Designs and Codes et al., Ewans, 2003, pp. 536–555, Gifford, 2007, High-rise Living: Fact et al., 1974, Skodra, 2018, Sullivan, Chang, 2011, pp. 106–116, Williamson, 1978, pp. 122–130, Williamson, 1981, pp. 289–310), and suggest that the character of housing environment can play an important and key part for the assurance of this parameter (Hnes, I. P., 2012. pp. 189–198, Hnes, I. P., 2008. pp. 296–299, Hnes, I. P., 2003. pp. 65–73.). It has also been found that the number of stores has an essential influence on the level of inhabitants' social interaction that in the future forms a safety situation in the dwelling place and social and psychological comfort of a housing environment. For example, entrust their neighbors with taking care of the flat (for looking after the plants or pets) during their continued absence:

- in 1-2-floors building – 85 % respondents;
- in 5-floors building – 80 % respondents;

- in 5-9-floors building – 40 % respondents;
- in 9-14-floors building – 30 % respondents.

Keep the car in the street near the house:

- 40 % inhabitants 1-2-floors building<sup>1</sup>;
- 83 % inhabitants 5-floors building;
- 50 % inhabitants 5-9-floors building
- 33 % inhabitants 9-14-floors building

From the number of the publications, it is also known that with the increasing of stores number (9 floors and more) the level of morbidity among the inhabitants significantly increases.

## **Results and discussions**

Thus, the following conclusion becomes evident: if the city does not want to have the problems regarding the crime growth and to have extra expenses to struggle against this phenomenon or elimination of acts of vandalism, to reduce the manifestations of antisocial behavior in the residential districts and aspired to become attractive for the potential new inhabitants or the tourists and is interested in the minimization of inhabitants' illness, it has to introduce (on the level of giving out the urban planning conditions and restrictions concerning the design object) the limitation of stores number of the residential building to 7 floors as it is recommended in the countries of EU and to encourage the appearance of the 4-floors dwellings. A similar limitation of store number will promote the creation of a harmonious and socially safe housing environment and in the historically formed cities, and it will protect the monuments to preserve the city panoramas. Suggested regulating limits for the designers and investors exclusively belong to the sphere of the competence and activity of the city's authorities.

However, given regulating measures should be accompanied by one more important step of the city authority – non-admission (or maximal limitation) of social segregation of the categories of the population with different levels of material sufficiency in the residential (housing) formations. As a world practice has shown, an inevitable antithesis of the elite city blocks becomes the emergence of the city slum – the risk areas that are turning to a source of social tension, crimes, vandalism, etc. The arguments as to the unwillingness of wealthy citizens to live next door to poor ones are not wrong. Our investigation of the mixed city blocks did not reveal any antagonism, any statistically significant increased conflict between the inhabitants of different levels of the income. On the contrary, it has been brought out the tolerance among these categories of dwellers and repeated manifestations of mutually beneficial assistance and cooperation. Therefore, it is suggested unambiguous orientation toward socio-integrated mixed new city blocks with the structure, approaching the average socio-demographic indices.

Since the construction of socio-integrated new residential creations usually is not included into the plans of the developers taking an interest in the construction of dwelling for wealthy levels of population, the city authority could be recommended the standard, which has successfully been acting in France – not less than 20 % of flats in any city block of a commercial dwelling should be intended for the families of the small level of income. As for Ukraine, such standard could be concretized – in the structure of housing stock of an affordable dwelling and commercial ones of economic and business class it should be envisaged not less than 20 % of dwelling units for disadvantaged social groups. Moreover, it should be given preference just dispersed integration of the flats in the structure of housing creations. It is recommended to keep from the construction of specialized buildings of social dwelling and the creation of the large housing complexes of exclusively social dwelling is unacceptable at all.

Taking into account today's market requirements concerning a small-budget dwelling purchase, in other words, an urgent need for small flats caused by the low purchasing power of the main masses of the population,

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<sup>1</sup> In the case of 1–2 store building, the cars are parked not in the street but the areas attached to the building or in the garages built into the plinth floors of the residential buildings or into the ones that are the extension of the building.

it is easy to foresee the emergence of developer designs of not spacious flats. In such a case the city will secure itself against the potential risks and the troubles referred to social segregation if it introduces (on the level of giving out the urban planning conditions and limitations) the rigid requirements for the projects of that kind – to envisage not less than 20 % of flats for endowed buyers. Such flats had to be of enough large size with a comfortable layout of the apartments and increased stores height, profitably located within the structure of residential buildings (on the rooves like the penthouses, on the ground floors with the joint yards, with the attractive view from the windows, etc.).

In cases of social dwelling construction regardless of the quantity of the small flats in the residential buildings, it is reasonable:

- to orient the architects toward the development of small flat projects – with the same total space of the flat to envisage there the higher number of living rooms of minimal size (one-person bedroom may be of 6–7 m<sup>2</sup>, two-person – 10–12 m<sup>2</sup>). Using the small flats of that kind will allow meeting the immediate requirement of comfort living – providing every member of the family with a separate room and at the same time reducing a settlement density of housing stock on the level of living premises and is the key to lowering the level of antisocial inhabitants' behavior;

- not less than 20 % of social flats at once should be directed to the realization at the dwelling market<sup>2</sup>. Such an approach will promote the essential increase of total rating of social dwelling as well as de facto forming of socio-integrated housing creations to counterbalance social segregation – as the major source of antisocial inhabitants' behavior;

- to enable the inhabitants to privatize the social housing flats via the reducing of market prices<sup>3</sup>, maybe with perks, taking into account a rental payment for the whole period of living in the flat as a down payment<sup>4</sup>. Such measures are also directed to the reduction of effluent from the social dwelling of the inhabitants that improved their financial level and this factor will promote the processes of forming the socio-integrated housing creations as well.

Despite numerous serious lacks of a multi-store dwelling, described in several publications, its construction today is going on since it remains to be attractive for investors, designers and builders. Besides, there are a lot of theoreticians considering this dwelling to be the only one possible for the centers of large megapolises. In the situation of inevitability and under the conditions of dwelling deficit in Ukraine today a multi-store dwelling finds the ones who wish to settle down in it without any problems. Along with it, there exists a good possibility that with the emergence of equipollent alternative solutions concerning the average and low dwellings the popularity of multi-store dwellings will reduce, the inhabitants will begin to leave it. It will appear the question about its further destiny. Taking into account the fact, that the solidity of the main load-bearing constructions of these buildings is of hundred years, pulling down and utilizing the contemporary multi-store dwelling if it is necessary, will be a complicated and resource-outlay problem. Thus, the problem of their adaptation to the new functions is actualizing. Taking into consideration that today Ukraine is faced with an extremely complicated large-scale task connected with readjustment of the housing stock of 1960 – 1980s (it is approximately 80 % of the whole country housing stock), the society has no rights to multiply these problems. In other words, designing the modern residential buildings, especially high-altitude ones should be realized for future using:

- for their intended purpose as a dwelling for a childless contingent, maybe as a specialized dwelling – temporary, rental, for singles, etc.;

- having changed the direct function (in the case of fall in demand) – to adapt to offices, hotels, education establishments, factories, etc;

- it is reasonable to design the small flats of social dwelling in the form of two flats with the further possibility to be united into a larger one if it is necessary or so, that they could be attached, if needed, to the ordinary flat for its permanent or temporary expansion.

Apart from adaptation to the new functions, a multi-flat dwelling built today should envisage the possibility of its revitalization or readjustment in future, maybe in several stages, taking into account the new

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<sup>2</sup> The analogous practice is successfully used in China.

<sup>3</sup> The possibility of privatization of social dwelling is envisaged by the legislation of most countries belonging to SU.

<sup>4</sup> The most effective realization of a similar privatization procedure of social dwelling took place in Great Britain during a wide-scale housing reform introduced by M. Tetcher in the 80s of the XX century.

requirements set before the objects of that kind, conditions of balanced development of the settlements, as well as tendencies and prognoses of human planet development: climate changes; depletion of planet resources (power, agrarian, material, clean drinkable water, etc) against the backdrop of planet population growth and a considerable intensification of migration processes. Since today neither the investor nor the consumer is ready for additional expenses concerning the building improvement to the standard of a “passive building” and the state has no additional resources to stimulate the construction of a passive dwelling, which in Europe in a short time can become an obligatory standard of dwelling, then it means that into the contemporary designs of the residential buildings one should introduce the solutions making possible their modernization till the society will “ripen” to the necessity of doing it as well as will have the resources for it.

The initial period of this process could be the readjustment for the purpose of attainment of a “passive building” standard, the next level of development – the house of “zero-power” and in further remote perspective a “power-producing dwelling”. It should be envisaged the possibility to debug the recuperation of the heat produced by processed air and this under the condition of central recuperation systems requires envisaging the reserve canals for the vertical and horizontal air tubes, technical premises for installing the recuperators. In a similar manner, it could be organized the heat withdrawal of the sewerage, and this again needs the technical premises for the heat exchangers, thermal and circulation pumps. The same premises will be required if one needs repeated usage of conditionally clean (“grey”) sewers (of a shower, bath, washbowl, dishwasher, and washing machine) as well as using the rain and melted waters (collection, cleaning, and keeping) and in case of the necessity of prolonged (seasonal) accumulation of solar power as well. In foreign practice, the alternates of local, that is, within the housing creations clearance and reprocessing of waste products (organic waste, fecal sewer) for the purpose of production of methane and organic manures necessary for hothouse economies is already being accomplished. And it requires specialized premises too. It is also necessary that one should foresee the situation of economic unprofitability of heat generators installed in separate flats in contrast with the modern systems of central heating, in particular, with spreading the co-generative units, like in Sweden, where it is already functioning.

The city administration of architecture is authorized to demand the compliance of the foregoing requirements while giving out architectural urban planning conditions and limitations toward projecting object. Besides, the administration may condition the introduction of hybrid housing objects – into the structure of a residential building it should be additionally put nonresidential function, attractive for the business, for instance, parking, commercial and public centers, offices, etc. Hence, a hybrid function may partially bear the financial burden of social dwelling construction.

The competence of city authority includes some more efficient measures concerning the sphere of housing policy:

I. activation activation of construction resources of the dwelling consumers. It will give the opportunity to involve the working skills of the future inhabitants in the construction process and will mean that on the one hand, it is possible to reduce the price on an affordable dwelling and, on the other hand, into this process there will be involved additional colossal human, material and financial resources of a non-state derivation. It is reasonable to implement this activation in three directions:

1) allotment of sites for the construction of one-family affordable dwelling in the suburban zones, in the zones influenced by out-of-town roads and highways as a continuation of the existing settlements or the introduction of absolutely new housing creations – 14 % of townspeople are ready to construct themselves their own building, more about 60 % of them would like to perform some part of the work by themselves and to employ the construction brigades for the rest work. 71 % of questioned people prefer the construction of their building to be done in several stages (Hnes, I. P., 2008. pp. 296–299);

2) endowing the cottage zones in the suburb with the status of housing building up accompanied by a reconstruction permit or the permit to extend the cottage construction;

3) in a multi-flat dwelling, not more than 30 % of flats can be designed like the flats of step-by-step mastering, so that in their structure it has been envisaged a starting unit (Fig. 1) – a minimal completed area of the flat, sufficient for a temporary living (one room with a kitchen and a sanitary unit), the rest of the premises the inhabitants have the opportunity to complete themselves during a certain period of time. It will allow:

- reduce the flat cost by 15–20 %;
- at the first stage (quartering the family into the starting unit) the inhabitants may delay putting money in the arrangement of the interior of the flat;

- provide the young families with the flats “for growth”, having immediately benefited them of purchasing a larger flat.

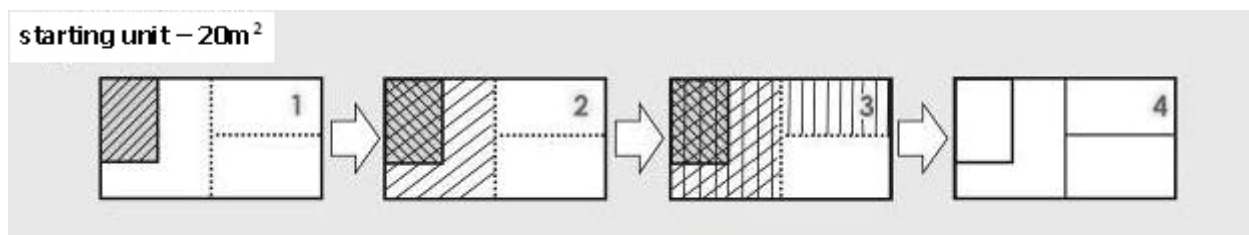


Fig. 1. The flats of step-by-step mastering. Source: own work

The flats of step-by-step (delayed) mastering are oriented approximately to the third part of potential consumers.

II. search of key factors of the impact on the investors to encourage them to introduce a rental dwelling (Hnes, I. P., 2013. pp. 67–69). Questioning suggested that the ones who wish to rent the dwelling today are two or three times more than those that prefer to purchase the flat, as it is equally cheaper than payment to the bank for the mortgage. The structure of housing stock needs as a minimum of the three types of rental:

- profitable rental buildings – a commercial rental dwelling for getting income via leasing the flats;
- unprofitable rental dwelling with a minimal level of return, which allow only cover the cost of housing maintenance, current repair and may be later – the expenses on the construction – it is, in fact, an affordable dwelling;
- dotation rental dwelling for the persons that have no sufficient income to pay in full the living conditions of this dwelling – it is a social dwelling.

The question of rental dwelling is not revealed by the construction of rental buildings. A powerful market of private rent of flats and rooms existed in Ukraine prompts one more direction, which can become attractive enough for the flat purchasers: projecting the flats so, that the part of the flat could be rented without any inconveniences for the owner. Sociological studies showed that such flats could be demanded by potential consumers. Thus, the questioned persons that have already displayed the readiness for renting a surplus area of their flat is 50 %, 16 % are ready for renting if the financial circumstances will make them do it. In other words, to sum up, about two-thirds of the questioned persons perceive positively the idea to design the flats with partial rental functions. This is essentially a pair of flats with the separate entries: a larger one is basic and the second one is of a mini-flat type or, so-called, “studio apartment”. These two flats can exist either autonomously or form a whole (Fig. 2).

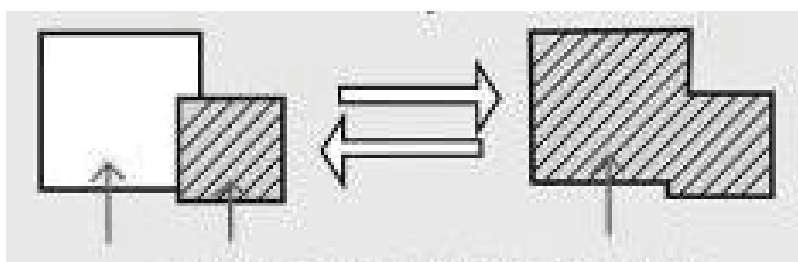


Fig. 2. Flats-duplexes. Source: own work

Suchlike flats-duplexes could solve some other problems:

- cohabitant-separate residence of the families consisting of three generations, civilized and humane taking care of old-age parents;
- cohabitant-separate residence of the families consisting of two generations, in which the grown-up children aspire to live independently;
- realization of a surplus area in families left by grown-up children;
- profitable capitalization of the financial savings that generate a stable income

- liquid goods that do not depend on inflation and permanently go up in value.

Since a rental dwelling, because of its broad terms of recoupment, is not popular among the investors there exists a necessity to develop specific attractive conditions toward the involvement a private capital into the realm of affordable dwelling construction, for example, free of charge plot of land, preferential taxation or credit in exchange for the agreement to keep a low rental payment for dwelling during a certain period (15–20 years), likewise, it is being practiced in Germany.

To the actual problems of housing policy it should also be referred to the following:

- juridically-legal maintenance of measures on housing policy realization;
- enlightenment and high culture education of potential consumer of urban dwelling, including the upbringing of ecological self-consciousness of inhabitants and the propaganda of the reasonable limitations, concerning the size of the dwelling;
- introducing the participative methods into the design practice.

The priorities of housing policy of future perspective are dictated by the actual requirements to provide a balanced development of the settlements envisaging displacement of the assents onto the level of housing creation, namely, creating of the favorable conditions for the arrangement in the residential city-blocks:

- common systems of collecting, after-purification and keeping rain and melting water;
- common systems of using the alternative energy supply, its long-term (seasonal) keeping and distribution;
- common systems of collecting and purification conditionally clean, so-called, “grey” drain waters, their repeated utilization for the watering the green planting and for the technical needs;
- common systems of leading away, collecting, and alteration of the organic waste products in the methane-generating units.
- as much as possible greater number of the working places, including the introducing the elements agricultural production into the structure of the building;
- places for realizing the forms of joint inhabitants’ vital activity.

## Conclusions

1. Forming a housing stock in a big city, especially social and affordable dwelling, mainly depends on the fullness of using all the possible forms and means of housing policy, the arsenal of which is efficient and diverse enough, however, the degree of its awareness by city authority is today far from the necessary level. Still, there is no understanding of the fact that the application of the most effective key factors of housing policy do not require the state or municipal funding and lie in the plan of organizing and regulative forms.

2. The effectiveness of housing policy in a big city should be determined on the basis of sociological monitoring both the realized projects and the projects suggested for realization. On the basis of such focal sociological studies, a city bank of information should be formed, which is available for all the participants of the process of creating the housing stock and the city communities as well.

3. To the actual problems of housing policy, it should belong the enlightenment and high culture education of potential consumers of urban dwelling. The investigations carried on by the scientist in the sphere of dwelling have accumulated a considerable scope of knowledge concerning the mechanisms of creating and functioning of the housing environment, however, this information remains to be unknown for a wide general public. Hence, the actual problem set before scientists becomes a universal popularization of the results obtained while carrying on the scientific investigations in the mass media as well as their clarification and deepening in the most perspective directions.

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## ПОТЕНЦІАЛ МІСЬКОЇ ВЛАДИ У ФОРМУВАННІ СОЦІАЛЬНО КОМФОРТНОГО ЖИТЛОВОГО СЕРЕДОВИЩА

**Анотація.** Проаналізовано найбільш характерні ситуації в сфері формування житлової політики крупного міста, що постали в процесі переходу від соціалістичної до ринкової системи господарювання, можливості впливу міських органів влади на процеси формування міського житлового фонду. Окреслено можливі напрямки формування муніципальної житлової політики в сферах житлового будівництва, які не входять у компетенцію державної житлової політики, не регламентуються чинними проєктними нормами, однак від вирішення яких значною мірою може залежати соціальна безпека житлового середовища і міста загалом, фізичне здоров'я мешканців, загальний соціально-психологічний комфорт міського житла. Розглянуто найпроблемніші ситуації та тенденції, регулювання яких з боку міських органів влади може дати значимий соціальний ефект. Запропоновано шляхи вдосконалення типологічної структури міського житлового фонду.

**Ключові слова:** житловий фонд, соціальна безпека, багатоквартирне житло, поверховість, щільність, квартири, оренда, мешканці.

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**CEMETERY AND CHURCH: ART ENVIRONMENT  
AND SPIRITUALY-FUNCTIONAL SYMBIOSIS**

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**Abstract.** The article is studying the role and place of art in shaping the spiritual and functional space of the cemetery and the church in the conditions of moral and religious chaos. The study is based on the study of historical monuments and newly built church complexes in Galicia. In particular, the dynamics of the coexistence of church and cemetery in large cities, as well as in historic towns and villages are considered.

**Key words:** cemetery, church, works of art, monument, conservation.

**Problem statement**

Christianity is the largest religion in Europe. After the adoption of Christianity by the Roman emperor Constantine, Europe became an important center of Christian culture. The occurrence of the concept “Europe” is closely related to the concept of “Christianity” or “Christian world”. At all times, traditions of folk religion have existed largely regardless of official denominations or dogmas. Christianity in Ukraine is a national religion. The Church is regarded by Christians as the most important and necessary institution of Christianity. In Ukraine, the church appears not only as an institution, a community of believers and priests but also as a temple in which Christian worship takes place. For the Ukrainians, the temple itself is extremely important – it is the manifestation, the material embodiment of the spiritual essence of Christianity. This is the house of God, and most churches are not ordinary buildings, but real works of art. In ancient times the area around each Christian temple was also called a “cemetery”. The cemetery was a place where the bodies of the dead were resting in peace, awaiting the time of the Second Coming of the Lord and the general resurrection of the dead. In ancient times, Christians were buried around churches, as well as in church crypts and vice versa temples and chapels were specially built in places of mass graves. Thus, the interaction and coexistence of memory of the past, the realities of the present, and the hope of the future.

**The purpose of the article**

The purpose of the article is to find out the role of the spiritual and artistic environment and the place of the functional space of the cemetery and the church in the modern world, the prospects of their preservation and coexistence.

## **Analysis of recent research and publications**

The historical cemeteries of Ukraine in general and, in particular, Galicia are poorly researched. Existing research mainly relates to the history of origin and describes the outstanding people buried in these cemeteries. Mostly addressed to the known cemeteries in major cities. The history of church architecture has been studied by many scholars, historians, architects, and art critics in particular M. Drahan, V. Aleksandrovysh, V. Slobodian, J. Taras, and others. A church and a cemetery are generally studied by different people separately and from different perspectives. The issues of memorial plastic, both professional and folk, were in one way or another raised by the researchers M. Mozdyr, I. Mohytych, I. Kryp'iakevych, A. Dorosh, R. Odrekhivskyyi, K. Prysiazhnyi, J. Biriulov, and others. Questions of Galicia historical cemeteries are explored by M. Dolynska, A. Chemerchynskyyi, P. Hrankin, H. Kharchuk, and others.

## **Result and discussions**

Lviv is an ancient and historic city the oldest part of which is listed on the UNESCO World Heritage List.

Speaking about such a city as Lviv is, we usually talk about history. This history is multicultural, dynamic, constantly changing, and vividly reflected in architecture. The architectural history of Lviv is largely shaped by Christian temples. The first written mention of Lviv happens in the Galicia-Volyn chronicle, so 1256 is the official date of Lviv's founding. Although the exact date of the foundation of the city and its founder is still debatable. The current main square is the Rynok Square, which is the center of what is now an existing historic city, was founded south of High Castle based on a privilege received from King Casimir III (Krypyakevych, 1991, s. 10–15). The Rynok Square is still the heart of the old city of Lviv and this is the part that is on the UNESCO World Heritage List. Quarters around Rynok Square are formed by four national communities of Lviv – Ukrainian, Polish, Armenian and Jewish. The architectural face of each of the communities is most clearly manifested in the place of worship. In ancient times a cemetery existed around each of the churches. This tradition was stopped by the reforms of the Austrian Emperor Joseph II on the elimination of cemeteries around the church in the cities. And then four new cemeteries were laid in Lviv outside the city. Let us see what is happening in Lviv today. The oldest temples of Lviv are traditionally considered to be the Church of St. Nicholas and the Church of John the Baptist. Church of St. Nicholas is a temple of white hewn stone, raised near the foot of Prince's Mountain. There is a historical tradition according to which the church was a courtier for the Galicia-Volyn princes, a princely tomb, and the center of the social and political life of early Lviv (Zubryczkyj, 1845, s. 15–18). The Church of John the Baptist was also built near the foot of Prince's Mountain. There are no accurate, scientifically proven data on the foundation and ancient history of the temple. At different times, several hypotheses were put forward that offered a wide range of origins and dates for the construction of the building, varying from 1201 to 1370 years. The most popular is the legend that the temple was built around 1260 by the Prince of Galicia-Volyn Lev I for his wife – the Hungarian Princess Constance, daughter of King Bela IV (Kachor, 2004, s. 168–169). Today we can not see any traces of the cemetery around these ancient churches. If we talk about the church of St. Nicholas as a prince's tomb, then the burial should be sought in crypts.

As for the quarters around Rynok Square. The Ukrainian quarter is marked by the Assumption Church whose ensemble includes its church, bell tower, and chapel. It is the most interesting monument of the Lviv Renaissance, built in the years 1591–1629 by the order of the Lviv Stavropigian brotherhood. The brotherhood organized a hospital and a cripple shelter in Lviv, had a printing house, a school, and led its own library (Mogytych, 1982, s. 14–17). As for burials, today we can only talk about burial in the crypt of the church. No other traces of the cemetery are preserved.

The Polish Quarter is marked by the Latin Cathedral as the main Lviv temple of the Roman Catholic Church. According to one version, the cornerstone of the Cathedral was laid in 1349 by King Casimir III. During history, Cathedral has been repeatedly rebuilt and reconstructed. Nowadays, 8 chapels remained, which are built around the temple. From the very beginning, there was a cemetery around the Cathedral. Probably it

arose around 1405 when the cathedral was consecrated because no one was buried in the unholy land. The cemetery occupied the territory of almost all of the present Cathedral Square and was enclosed by a wall. On the wall, there was a large gate and three wickets.

In 1776 the walls of the cemetery were demolished. At the same time, the sculpture group “Christ on the deathbed” (also known as the “The Tomb of the Lord” chapel), standing in one of the gates, was brought under the cathedral walls (Kozubska, 2000, s. 252–261). After the so-called “Josephine” reforms, the cemetery was eliminated. Of the six chapels standing alone, only the Boim Chapel is preserved. Some statues of saints were also preserved. After the demolition of the cemetery, these statues were put on the wall around the cathedral. The Chapel “The Tomb of the Lord” can be still seen today near the south wall of the cathedral. (Fig. 1)

The Armenian quarter is marked by an Armenian church whose ensemble includes a bell tower, a palace of the Armenian archbishops, an Armenian bank, a monastery of Armenian Benedictines. All the buildings are clustered around the church, forming three small enclosed courtyards. In the yards, you can view the remains of the Armenian cemetery. These are tombstones, traditional for Armenians. The oldest tombstones are about 600 years old. They were moved from the cemeteries of other Armenian temples and monasteries that have not existed in Lviv for several centuries. On the walls, you can see ancient epitaphs written in Latin. Among them: “This is the tomb of the Reverend Father Patriarch of Greater Armenia, who was in Rome and on his way to Lviv gave his soul to God in the year of God in 1551”; “The Earth to Earth, the Soul to God was given by Ignatius Nurovich in 1769” (Krypyakevych, 1991, s. 74–75).



**Fig. 1.** Latin Cathedral and the Boim Chapel

All Christian temples of all national communities have been preserved to this day and are in operation. In addition, in the old city, the so-called city on the walls, there were a number of monasteries with their temples.

These temples today are active and occupy an important place in the architectural face of the city. These include the complex of the Jesuit temple and monastery (today Saints Peter and Paul Garrison Church), the complex of the Dominican temple and monastery (today the Church of the Holy Eucharist), the complex of the temple and monastery of Carmelites (today the Church of St. Michael). There were no cemeteries around any of these temples. Crypt burials, tombstones, and tables inside temples have been preserved. The complex of the temple and the monastery of Bernardine (today St. Andrew's Church) can be considered as an exception and interesting thing. The wooden monastery was built in the 15th century on the site of the modern building. In the 1600s and 1630s, a stone temple and the whole monastery complex was constructed with stone. It was stone walls with loopholes and a tower; outbuildings, forge, stable, cemetery. In 1484, St. John of Dukley was buried there. According to legend, a healing source soon appeared at the burial site. A well with a stone rotunda was built above the source. The relics of the saint were moved to the temple, where they are kept to this day (Vecherskyj, 2008, s. 335–337). In honor of Blessed John of Dukley, a column with the figure of a saint was built near the church. We can still see the column today, it is topped with a flowerpot. The figure was moved to a stone rotunda above a well near the north side of the temple.

Today, about a hundred churches of different denominations operate in Lviv. The oldest churches are concentrated in the historic center of Lviv. The rest churches are very different: they were built in the 18th and in the 19th, at the beginning of the 20th, and at the end of the 20th century. Today, there are 13 cemeteries in Lviv, of which four are active. Nowadays, in Lviv there is not a single cemetery around the church: neither acting nor out of use. We can only study the history and see the remains or traces of former cemeteries around the Latin Cathedral, the Bernardine Church, and the Armenian Church. The Armenian tombstones are absolutely original with their own inscriptions, images, compositions. Not similar to other Christian tombstones we may see in Lviv. The existing Bernardine church is built in a baroque style. All of its interior decorations are made in the same baroque style. The preserved elements of the former cemetery, the column itself, and a stone rotunda with a well and the sculpture of St. John is designed in the same baroque style.

It is a pity that only one chapel has been preserved from the detached ones around the Latin Cathedral. The preserved Boim's Chapel is a true masterpiece, a pearl of Renaissance architecture in Lviv. If the other chapels in their artistic qualities were at least half as preserved, their disappearance is a great loss for Lviv. The second reminder of the nonexistent cemetery is the baroque figures of the saints on the wall around the cathedral. The Latin Cathedral has a long and rich history. It has been rebuilt and reconstructed many times. In particular, during the Baroque period, the Cathedral received baroque tops, decorative flowerpots in the exterior and some interior decoration: paintings, sculptures, etc. The baroque sculptures around the cathedral fit quite organically into the exterior of the building.

On the preserved remains we can only hypothesize how did these churchyard cemeteries look. From what we see, the idea is that these are the same architects and artists who built the church and chapels, and then the same sculptors performed the building of the church, chapel, and tombstones for the cemetery. The successor to the churchyard cemeteries is probably the Lychakiv Cemetery, which was opened in 1786. In the Lychakiv Cemetery well-to-do, mostly noble families also built monumental chapels, mostly in the new style. 24 chapels have been preserved there. About 500 sculptures and reliefs are constructed on the graves and tombs in Lychakiv. Famous architects and sculptors, authors of many other buildings, and structures in Lviv worked at Lychakiv Cemetery (Harchuk, 2013, s. 232–239).

There is no church built at Lychakiv Cemetery. There is no church in any of the existing cemeteries in Lviv. You might think that the tradition of coexistence between the church and the cemetery is interrupted. But this is not quite so. If we will leave Lviv and go along the highway, whether in the western or the eastern directions, every time we can see a church in small villages, and the cemetery near it. In bigger towns, the situation is that if the church is located in the town center, there is usually no cemetery around. There may be several old crosses around the church, a monumental or patrimonial cross, or something like a cross on a mass grave. If the church is located near the edge of town, there already appears cemetery.

The city of Kolomyia is a very good example. Kolomyia has been known since the mid-13th century as a salt extraction center. It suffered considerable destruction during the Turkish-Tatar attacks in the 16th–17th centuries. Nowadays, Kolomyia is the district center of the Ivano-Frankivsk region. The Kolomyia City Ritual

Service oversees one active and two inactive cemeteries. The cemetery on “Monastyrok”, or so-called Ukrainian, is located at Carpathian street. Burial in the cemetery began in the first half of the 19th century. Immediately at the entrance to the cemetery, to the left of the main alley, stands the wooden Church of the Annunciation and the bell tower. The people called it “monastery church”, because in ancient times, according to legend, there was a monastery near the church. A similar name was given to the cemetery. The church was built in 1709. This date has been preserved on the sill of the south door of the porch of the modern building. In 1980, the church was restored. Since 1983, Easter Egg Painting Museum has been opened in the church building (Slobodyan, 2009, s. 62–67). Today the church is active but the cemetery is not active anymore (Fig. 2). In this case, the church and the cemetery have nothing to do with each other. The church is a wonderful example of folk wood architecture. And the cemetery is a testament to the fact that in the 19th century Kolomyia was a highly developed, rich, European city, part of the Austrian Empire. The cemetery is urban: it is a large area divided by alleys. Alleyways are paved: they are not dirt roads and paths but paved alleys. The graves and the tombs are arranged in orderly and clear rows. The tombs and tombstones are made by professional architects and sculptors. The scale and capacity of the cemetery are also reflected in the palette of materials from which the monuments were made. It is diverse and rich – you can see not only the local material but also the material brought from afar, such as marble. Cemetery with a church surrounded by a wall, there are entrance gates and wickets. In simple terms, this is like the Lychakiv cemetery, just a little bit smaller.



**Fig. 2.** The cemetery on “Monastyrok” in Kolomyia

Another example provided is the city of Rohatyn. Rohatyn arose at the settlement site of the Slavic tribes. The first written mention of Rohatyn dated 1184 when the settlement was part of the Galicia-Volyn principality (Grushevskyj, 1913, s. 229). Nowadays, Rohatyn is a district center of the Ivano-Frankivsk region. There are five Christian temples in the city. Among them, the Church of the Holy Spirit – the oldest preserved wooden church in Ukraine. It is dated 1598 – this date was found in the interior of the church on the north wall of the central log house (Slobodyan, 2004, s. 142–147). In June 2013, the Church of the Holy Spirit, together with other wooden churches of the Carpathian region, was included in the UNESCO World Heritage List. The other end of Rohatyn houses the wooden church of St. Nicholas, which was constructed in 1729 (Slobodyan, 2004, s. 150–154). The church is located on a picturesque hill. Near the church of St. Nicholas in the west direction is a bell tower. The cemetery with old interesting tombstones is located around each of these wooden churches (Fig. 3). Both wooden churches are examples of folk architecture. The cemeteries around them are formed by limestone tombstones dominated by the cross motif. There are several figures near the Church of the Holy Spirit. All the tombstones are made in the folk style by true local craftsmen.



**Fig. 3a.** The Church of the Holy Spirit in Rohatyn



**Fig. 3b.** The Church of St. Nicholas in Rohatyn

Finally, the village of Smolin (Yavoriv district, Lviv region). In the 15th century, it was a large village (firstly mentioned in the massif of the written documents in 1423). At that time there was an independent parish of the Eastern rite in the village. The present Church of the Transfiguration stands on the site of several previous Orthodox churches, built in 1753 from the foundation of the village community (Shematyzm, 1939, s. 83). The church is bordered by a cemetery with tombstones of the Brusnian stone masonry school (Fig. 4). This is an extremely typical example of the coexistence of a church and cemetery in a small village in Galicia. We can gather huge numbers of such examples. The photograph taken from the window of the car by the roads of Galicia is extremely demonstrative, visual, and illustrative (Fig. 5).



**Fig. 4.** The church and the cemetery in Smolin



**Fig. 5.** The church and the cemetery. Photo by the roads of Galicia

## Conclusions

And those historic churches and those newly built churches in Galicia are real works of art. And the number of newly built temples is astounding. The spiritual environment is not thought without the artistic environment. The church is the material embodiment of the spiritual environment which is improved and decorated with the use of all available artistic means. And this has not changed since the Middle Ages until today.

The coexistence of the cemetery and the church has been very close for centuries. “Mini-cemetery” in church crypts and a real cemetery around the church. Today, this situation has changed dramatically.

The example of laying a cemetery around a newly built church was not found. The actual construction of a church in a newly laid cemetery or in a relatively new cemetery that is functioning and has no church was not found, too. That is to say, today the church and the cemetery are moving in the direction of coexistence at a distance.

This situation characterizes larger cities: more dynamic, rapidly evolving, and changing. Small towns and villages are more likely to preserve traditions. If there is a cemetery near a church in some settlement, today nobody is going to destroy it. Nowadays, people are more respectful of the cemetery and the church, not only as an institution but as a building, too.

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### **ЦВИНТАР І ЦЕРКВА: МИСТЕЦЬКЕ СЕРЕДОВИЩЕ ТА ДУХОВНО-ФУНКЦІОНАЛЬНИЙ СИМБІОЗ**

***Анотація.** Християнство – найбільша релігія в Європі. Після прийняття християнства римським імператором Костянтином Європа стала важливим центром християнської культури, Виникнення поняття “Європа” тісно пов’язане з поняттям “християнства” чи “християнського світу”. У всі часи традиції народної релігії існували в значній мірі незалежно від офіційних конфесій чи догматів. Християнство в Україні є справді народною релігією. Церкву християни розглядають як найважливіший та необхідний інститут християнства. В Україні церква фігурує не лише як інституція, спільнота віруючих мирян і священників, але і як храм, в якому відбувається християнське богослужіння. Для українців сам храм є надзвичайно важливим – це унаочнення, матеріальне втілення духовної сутності християнства. Це дім Бога, а більшість церков – це не звичайні споруди, а справжні витвори мистецтва. Територію навколо кожного християнського храму називали також і “цвинтарем”. Цвинтар був місцем де тіла покійних спочивають, очікуючи часу Другого пришествя Господнього та загального воскресіння померлих. У давнину християн ховали довкола церков, а також в церковних криптах. І навпаки – храми та каплиці спеціально будували на місцях масових поховань. Звідси властиво взаємодія і співіснування пам’яті минулого, реалій сьогодення і надії на майбутнє.*

*Сьогодні у Львові функціонує біля сотні церков різних конфесій. Найстаріші церкви зосереджені в історичному центрі Львова. А далі церкви є дуже різні – побудовані і у XVIII, і у XIX і на початку XX і в кінці XX століття. Сьогодні у Львові налічується 13 цвинтарів, з яких діють чотири. Сьогодні у Львові немає жодного прицерковного цвинтаря – ні діючого, ні не діючого. Ми можемо лише вивчати історію і бачити рештки чи залишки колишніх цвинтарів довкола Латинської катедрі, костелу Бернардинів та Вірменської церкви.*

*І ті історичні церкви, і ті новозбудовані в Галичині є справжніми витворами мистецтва. І кількість новозбудованих храмів вражає. Духовне середовище не мислиться без мистецького середовища. Духовне середовище, матеріальним втіленням якого є церква, покращується і прикрашається зі застосуванням усіх доступних мистецьких засобів. І це не змінюється від середньовіччя до сьогодні.*

*Співіснування цвинтаря і церкви впродовж століть було дуже тісним. “Мініцвинтар” у церковних криптах і справжній цвинтар навколо церкви. Сьогодні ця ситуація кардинально змінилася. Я не знаю прикладу закладення цвинтаря довкола новозбудованої церкви. Я також не знаю актуального будівництва церкви на новозакладеному цвинтарі чи на відносно новому цвинтарі, який функціонує і на якому нема церкви. Тобто можна сказати, що сьогодні церква і цвинтар рухаються до співіснування на відстані.*

*Така ситуація характерна для більших міст – динамічніших, які швидко розвиваються і змінюються. Маленькі містечка і села більш схильні до збереження традицій. Якщо в якомусь населеному пункті існує цвинтар коло церкви, то сьогодні ніхто руйнувати його не збирається. Сьогодні люди скоріше з пошаною ставляться і до цвинтаря і до церкви не лише як до інституції, але і як до споруди.*

**Ключові слова:** цвинтар, церква, витвір мистецтва, монумент, консервація.

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**DEVELOPMENT OF THE THEATRICAL FUNCTION  
IN THE NETWORK OF UKRAINIAN CULTURAL  
AND EDUCATIONAL ESTABLISHMENTS OF GALICIA**

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**Abstract.** The article dwells upon the main stages of development of the network of Ukrainian cultural and educational buildings in Galicia. The connection of the activity of the Ukrainian theater with the functional and spatial solution for the Ukrainian people's houses has been explored. The significant influence of the theatrical function on the development of the typology of Ukrainian cultural and educational institutions has been established.

**Key words:** club buildings, Ukrainian theater, People's House.

**Problem statement**

The traditions of Ukrainian theater go back to the pre-Christian antiquity. In the course of its development, its history is closely intertwined with the activities of cultural and educational institutions that began to emerge in Galicia in the middle of the 19th century, and before the beginning of World War II formed a network that evenly covered settlements in those territories. People's houses, reading rooms "Prosvita", houses of societies, and unions became the real centers of cultural life. Since Ukrainians did not have their own specialized theater buildings, club stages have long been used as a space for national theater activity.

**Analysis of recent research and publications**

The descriptions of individual cultural and educational buildings and personalities associated with their construction are currently found in the scientific works of V. Chepelyk (Chepelyk. V., 2000), V. Vuytsyk and R. Lypka (Vuytsyk V. S., Lypka R.M. 1987), O. Noga (Noha O. 2009), I. Zhuk (Zhuk I. 1996), Y. Biryulov (Biryul'ov Yu. O. 2005), M. Yasinsky, B. Cherkes and O. Grytsyuk (Cherkes B., Hrytsyuk L. 1991., s. 92–93), V. Proskuryakov (Proskuryakov V. I. 2000, s. 198–200) and O. Stoyanovsky (Proskuryakov V. I., Stoyanovs'kyk O. 2000, s. 204–207). The development of Ukrainian theater has been thoroughly explored in the works of V. Proskuryakov (Proskuryakov V. I. 2004) and Y. Yamash (Proskuryakov V., Yamash Yu. 1997), but the issues of functioning of Ukrainian clubs in contemporary realities require further study and discussion.

**Objective of the article**

The purpose of the study is to review the activities of the national theater in historical Ukrainian cultural and educational buildings and to identify the impact it has had on their development.

## **Results and discussions**

The first Ukrainian clubs can be attributed to the period of social evening gatherings called “vechornytsi”. In those days, each farm had at least two houses for such club activities, while villages and towns had one per street. It also spans the period of Ukrainian religious fraternities, which became the prototype of cultural and educational centers (societies, unions, universities, etc.).

Stationary cultural and educational buildings began to appear on the territory of Ukraine in the middle of the 19th century. They were founded by public organizations and unions in towns and villages to disseminate basic knowledge. Libraries, reading rooms, bookstores, lectures, and theatrical halls were housed there, providing space for delivering various courses and developing amateur-talent groups.

Concerning Galicia, the beginning of the genesis of the Ukrainian cultural and educational network could be set by the ancient ceremonial theater, later referred to as the folk and liturgical theater, as a kind of educational activity that imbibed the centuries-old experience.

For a long time, folk ceremonies and other events were mostly held in the open air. The public gathering places to host such activities were mainly city streets, squares, yards.

The Italian courtyard of the Korniyak's House in Lviv, where the first professional performances took place, can be considered the first stationary palace building with a spectacular view.

Performances by professional touring companies as well as local theater groups at the end of the 18th and the first half of the 19th century were held at the Jesuit Collegium.

A small theater behind the Jesuit Gate (in the area of the modern I. Pidkova Square) can be considered the first stationary entertainment venue in Lviv. It was a wooden house adapted for theatrical needs, with a characteristic division into tiers with beds and a ground floor with a gallery (Proskuryakov V. I. 2004, s. 124–132).

With the beginning of the functioning of the Greek-Catholic seminary in Lviv (1783), the tradition of staging theatrical performances emerges within its walls. The theater of the Theological Seminary, while being amateur one, engaged professional approach to theatrical business. It also laid the foundation for the further development of the Ukrainian theater movement, becoming the first step on the path towards educating future Ukrainian public and cultural figures who grew up and established themselves in Lviv. (Bozhko N. M., Tsubov L. V. 2016, s. 17)

In 1852, on the ruins of the Old University, the People's House was built, which is the first building for the Ukrainian professional theater, since March 29, 1864. A premiere “Marusya”, staged by the first professional Ukrainian Galician Theater “Ruska Besida”, was performed here.

The architecture of the building, designed by V. Schmidt and S. Havryshkevych, corresponds to the Biedermeier style. After the refurbishment of the main hall, designed by A. Opolsky, a stage and ceremonial stairs for the public were constructed here. A men's gymnasium, where all the classes were run in Ukrainian, was functioning within the walls of the People's House, which was also a place for various courses and amateur-talent groups, for a library and museum.

The architecture of the early 20th century is marked by the search for a new stage of development. In many cities of Ukraine, Art Nouveau has acquired national features, borrowing motifs from folk wooden construction, forms of roofs, window and wooden slits with beveled upper corners, majolica inserts with national ornamentation and other decorative elements of folk art. The initiator of modern national architecture in Galicia was I. Levynskyi, who worked with architects T. Obminski, O. Lushpynsky, V. Nahirny. He built objects that became models of the embodiment of the Ukrainian tradition, and the best of them is the building of the “Dnister” Insurance Company in Lviv, 20 Ruska Street, built in 1905 under the project of I. Levynskyi, T. Obminski, and O. Lushpynsky.

This multifunctional building included spaces for a bank, several public associations, and the Ukrainian Sports Union “Sokil”, which was one of the first gyms there. It was on the premises of the Society “Dnister” that in 1908 the famous director and actor Les Kurbas made his debut. He staged E. Chirkov's play “Jews” and played a leading part in it.

The expressive silhouettes of the roof with a wooden tower, which were then frequently used in other objects commissioned by the Ukrainian community: Gymnasium and Bursa of the Ukrainian Pedagogical Society (1906–1908, 103, Chupryny Str.), the Academic Society Building (1905, 21a, Kotsyubyns'koho St.) and numerous people's houses.

People's House in Kamianka-Buzka (Fig. 1), built by I. Levynskiy's firm under the project of O. Lushpynsky in 1911–1912, also has a rich theatrical history. The architectural expressiveness of the building is enhanced by the embellished plasticity of the walls, complemented by friezes and inserts of greenish-blue majolica tiles, and a sophisticated central risolite. On the second floor, twin windows with sloping corners, a significant element of Ukrainian modernism, were used, which became widespread in Central and Eastern Ukraine and has just begun to take root in the Western region. The high expressiveness is gained owing to the high roof in the form of a four-slope tent. Despite its small size, this house is monumental and harmonious with respect to the person it dignifies rather than inhibits. In 1914, the actors of the Ukrainian Theater "Ruska Besida" staged the drama "Ukradene Shchastya" by Ivan Franko at the People's House. The legendary Les Kurbas was in the cast.



**Fig. 1.** People's House in Kamianka-Buzka. (Tsentris'koyi istoriyi Tsentral'no-Skhidnoyi Yevropy. *People's House in Kamianka-Buzka*. [online] Available at: <<http://www.lvivcenter.org/uk/uid/picture/?pictureid=4251>> [Date of reference 10 April 2020])



**Fig. 2.** People's House in Kolomyia. (Natsional'nyy muzey narodnoho mystetstva Hutsul'shchyny ta Pokuttya. *Kolomyia. People's House. Postcard of the early twentieth century*. [online] Available at: <<http://hutsul.museum/museum/history/overview/>> [Date of reference 11 April 2020])

At the beginning of the 20th century with the rapid rise of theatrical art in Lviv and Galicia, a large number of dramatic groups have been established. This gave impetus to the change of planning decisions of cultural and educational buildings, and then almost every one of them provided space for theater auditorium.

After the defeat of the Ukrainian forces in the Ukrainian-Polish War in 1918, the re-equipped auditorium and stage of the Musical Institute, named after M. Lysenko, became the only venue for Ukrainian theater activity in the 20–30s.

In the concert hall of the Institute, the famous Galician Theater performed. The interior of the building, built in 1914–1916 under the design of I. Levynskiy and O. Lushpynsky, strikes viewers and actors with the monumental paintings of O. Novakivskiy and M. Sosenko.

Along with Lviv, one of the largest cultural centers of Galicia of that time was Kolomyia. As early as in 1848, Ivan Ozarkevych founded the first Ukrainian National Amateur Theater here, and on June 8th, 1848, a premiere of the first performance "Divka na vydannyu" by Ivan Kotlyarevsky was held there. On October 19th, the same year, on the premises of a Greek Catholic seminary, Lviv, the theater presented this performance for the Ruthenian Council delegates. According to I. Franko, this event sparked the Ukrainian theater movement in Lviv and Galicia.

Since 1901, theatrical performances and concerts of the prominent Ukrainian artists, singers, musicians, in particular, Solomiya Krushelnytska, Mykola Lysenko, and residents of Kolomyia were held in the hall of the People's House (Fig. 2).

Since 1920, concerts, gatherings, and Ukrainian campaigns have taken place in the House of Craftsman Society "Hvyazda", where the Kolomyia Academic Regional Ukrainian Drama Theater, named after Ivan Ozarkevych, is currently operating.

Interesting examples of club houses can be found in the creative work of the famous Ukrainian architect Yevhen Nahirny, better known as the unsurpassed master of sacral construction.

One of the earliest works of Y. Nahirny is the project of the People's House in Kal'ne, which is designed as a two-store building similar to the silhouette of an extended Ukrainian house, with pryzba and a high roof. Despite its relatively small size, there was a theater hall with a 6x3m stage and additional entrances. A reading room, a cooperative shop, a warehouse, and two rooms for amateur-talent groups were designed as a separate block of the building.

The project of the "Prosvita" Society building in Knyahynyn colony, completed in 1923, can be considered the next stage in the work of Y. Nahirny. The layout of the building has a mixed character, similar in type to Lviv casinos (especially Casino de Paris), in which the ground floor is developed, which by function can be attributed to a chamber theater with a niche stage. The second floor features a stage box, a staircase gallery, a dressing room, a theatrical balcony, and a small recreational space. The third floor has a rather large recreation over the second floor of the theater, sanitary facilities, and four auditoriums.

The architecture of the building boasts all the hallmarks of Ukrainian modernity: elements and motifs of folk architecture and some architectural layouts have the silhouette of Ukrainian churches. Analyzing the graphics of the facades, we can assume that in addition to various plaster, brick, natural stone in their design, the use of ceramic finishes of soaked bricks was also planned.

The sketch of the People's House in Syanok (Fig. 3) is the evidence to the fact that one of the methods of shaping the architecture of Ukrainian cultural and educational buildings is the synthesis of the architectural layout of the Ukrainian house and the Ukrainian church. The features of a more perfect spatial organization are already seen here: the stairs and the capacious halls become the center of functional planning, around which various genres of activity are created. The premises that serve the stage and the hall are united in a single zone (Cherkes B., Hrytsyuk L. 1991, s. 92–93).

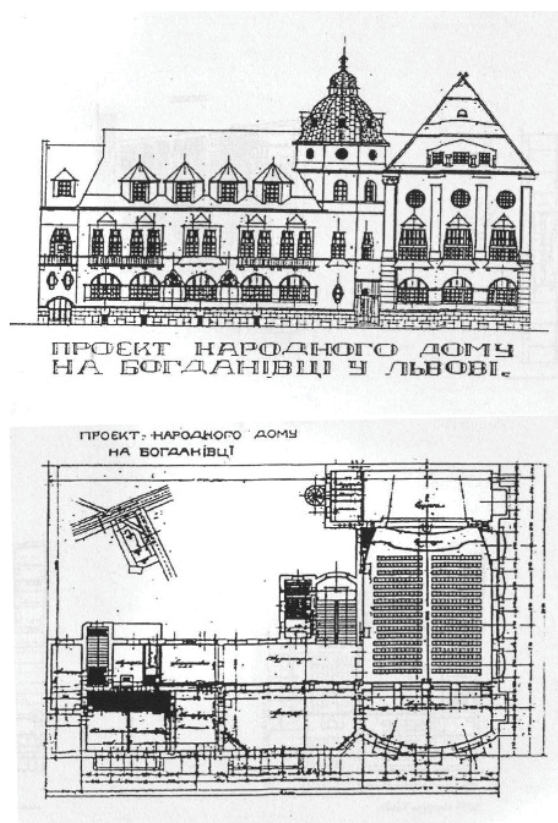


**Fig. 3.** The project of the "Prosvita"

Society building in Knyahynyn colony (Bondarev I. 2016.

*Not as it happened: Stanyslavov's projects that were not completed, part two.* [online] Available at: <

<http://report.if.ua/uncategorized/ne-tak-stalosya-yak-gadalosya-nezdijnseni-proekty-stanyslavova-chastyna-druga/>  
> [Date of reference 11 April 2020]]



**Fig. 4.** People's House in Bohdanivka

(Proskuryakov V. I., Stoyanovs'kyy O., 2000, c. 206)

The project of the People's House in Bohdanivka in Lviv (Fig. 4), completed in the 30s, can be recognized to be the most successful of all the design decisions of the master. The planning scheme contains advanced achievements of that time: entertainment, educational, technical premises are compactly grouped into separate blocks. The 400-seat multi-purpose hall, with a stage depth of 5 m and a width of 12 m, is perpendicular to other premises. This layout is similar to that used later by H. Zarembo for the railway workers club in Lviv (1938). The facades of the People's House resonates with the findings of stylistic solutions for previous projects (Proskuryakov V. I., Stoyanovskyy O., 2000, s. 204–207).

Analyzing Y. Nahirny's creative work, one can see that the theatrical function became an integral part of the architecture of Ukrainian cultural and educational buildings in the 20–30s of the 20th century. Similar tendencies are observed in the works of other architects who at that time worked in the cities and villages of Galicia, such as Peremyshl, Stryi, Kamianka-Buzka, Sudova Vyshnya, Yavoriv, and many others.

With the advent of Soviet power, there was a change in approaches to organizing the functioning of Ukrainian clubs, which were democratic and publicly available, namely, their professional orientation followed the example of an "English club". Thus, the palaces of officers, workers, pioneers, etc. were housed both in existing buildings (the House of Officers in Lviv located in the spaces of the People's House) and in specially constructed places (LORTA Palace of Culture and Technology in Lviv, 1982).

During Soviet times, the main theaters of Lviv were the specially constructed buildings of the Bolshoi Theater (S. Krushelnytska Opera and Ballet Theater), the Skarbka Theater (M. Zankovetska Theater), the Jewish Theater (the First Ukrainian Theater for Children and Youth), and adapted club spaces at the "Catholic House" (PrykVO Theater) and the Chamber of Craftsmen (Lviv Puppet Theater).

In times of independence L. Kurbas Theater received the premises of the former Casino de Paris for its activity, and the "Pioneer" cinema, in the past the cabaret "Marusenka", housed the "Voskresinnia" Theater.

With the stabilization of the economy, the cultural development of society a powerful demand for modern spaces for communication, training, and recreation has emerged. To meet these needs, new cultural and educational centers (Metropolitan Andrey Sheptytsky Center of UCU) and adapted ("Porokhova Vezha", the architecture, urban and design center, and "LEM station", social hub project) began to appear. An interesting phenomenon of recent years has become the popularity of cultural spaces, integrated mainly in residential buildings (the network of coworkings "Communa", Urban Library in Ustianovych Street, etc.), which play an important role in the cultural life of the city.

## Conclusions (Висновки)

Therefore, it can be concluded that the development and activities of the Ukrainian theater are very closely and, in some cases, inextricably connected with the activities of the network of Ukrainian cultural and educational institutions.

The processes of the formation of new types of cultural and educational buildings, their structures, occurred depending on the development and changes of social and cultural conditions in the country. Therefore, in order to predict the development of modern cultural centers and to determine their optimal functional structure and space/spatial solution, it is necessary to analyze and use the architectural experience, especially of the first half of the 20th century, the time when people's houses became most popular, both in Ukraine and around the globe.

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Natsional'nyy muzey narodnoho mystetstva Hutsul'shchyny ta Pokuttya. *Kolomyia. People's House. Postcard of the early twentieth century*. [online] Available at: < <http://hutsul.museum/museum/history/overview/> > [Date of reference 11 April 2020].

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## РОЗВИТОК ТЕАТРАЛЬНОЇ ФУНКЦІЇ У МЕРЕЖІ УКРАЇНСЬКИХ КУЛЬТУРНО-ПРОСВІТНИЦЬКИХ БУДІВЕЛЬ ГАЛИЧИНИ

**Анотація.** Традиції українського театру сягають своїми коренями сивої давнини дохристиянської епохи. Початок генезі українського театру в Галичині могли покласти літургійний та старовинний обрядовий театри, як своєрідні просвітницькі дієства, що несуть досвід із глибини віків. Протягом довгого часу народні обрядові дієства переважно відбувалися просто неба, а майданчиком для них були міські вулиці, площі, подвір'я.

З початком функціонування греко-католицької семінарії у Львові (1783 р.), в її стінах виникає традиція постановки театральних видовищ. Театр духовної семінарії, залишаючись аматорським, професійно підходив до театральної справи. Він заклав основу подальшому розвитку українського театального руху, ставши першою сходинкою на шляху виховання майбутніх громадських і культурних діячів, які вирости і сформувалися у Львові.

У процесі свого становлення український театр був тісно пов'язаний із мережею культурно-просвітницьких установ, які почали виникати в Галичині вже з середини XIX століття, а перед початком Другої світової війни сформували тенденцію, що рівномірно охопила населені пункти на цих територіях. Народні дома, читальні "Просвіти", будинки товариств та спілок – стали справжніми осередками культурного життя. Оскільки українці не мали власних спеціалізованих театральних будівель, то сцени клубів надовго стали простором для діяльності національного театру.

Процеси формування нових типів культурно-просвітницьких будівель, їхніх структур, відбувалися залежно від розвитку і змін соціально-культурних умов у країні. Тому, щоб передбачити розвиток сучасних культурних центрів, визначити їхню оптимальну функціональну структуру та об'ємно-просторове рішення, необхідно аналізувати та використовувати архітектурний досвід, особливо першої половини XX століть, часу, коли громадські будівлі стають найпопулярнішими і на наших теренах, і в світовому досвіді.

**Ключові слова:** клубна будівля, український театр, Народний дім.

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**UKRAINIAN IDENTITY IN BUILDINGS  
OF IVAN LEVYNSKYI'S COMPANY**

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**Abstract.** The diversity of styles of the architectural environment at the outset of the 20th century gave a unique possibility to express the national identity of a building in its forms and details. The Ukrainian identity was not only present in the buildings of the Lviv but also equally competed with other styles, thanks to the creative methods of interpretation of compositional solutions that were traditional for the Ukrainian architecture and design, implemented by the company of Ivan Levynskyi. Buildings designed and constructed for the Ukrainian community contributed greatly to the preservation and purposeful formation of the Ukrainian architectural image of Lviv. They present a valuable foundation for the creative rethinking and use in conditions of the current architectural process in Ukraine.

**Key words:** Ivan Levynskyi, Ukrainian architectural identity, Ukrainian Art Nouveau architecture.

**Problem statement**

The modern architecture, including the Ukrainian one, pays more and more attention to the search and materialization of its own regional identity. Such priorities as conformity to standards, uniformity, savings at the cost of aesthetic qualities are now far back in the past. Researches in the sphere of psychology and sociology unanimously prove that architecture has a great ideological and socially oriented educative potential. To develop this potential, the architecture must be not only functional but also attractive both for the local people and for those visiting the country as tourists (Dyda, 2016). Usage of respectively tailored traditional regional characteristics in the modern architectural environment promotes the psychological comfort of dwellers, since the aesthetic principles of the architectural composition become more understandable and close for them, as well as increases the touristic attractiveness of the locality since guests can familiarize themselves with new architectural characteristics that are unknown in their home countries. At the beginning of the 20th century, at the initiative and with the active participation of Ivan Levynskyi's company, buildings with the Ukrainian architectural identity were designed within the framework of the new Secession style in Ukrainian cities, including Lviv. Today, these buildings have a great ideological, educative, and mental significance for us. They prove that the Ukrainian architectural tradition has a wide array of peculiar features and tools that can become a basis for the revival of the identity in the current architectural environment in Ukraine. This research is aimed at the search of the creative methodology of expression of the Ukrainian architectural identity based on the analysis of architectural features of the most famous buildings in the style of the Ukrainian Art Nouveau erected by Ivan Levynskyi's company in Lviv.

**Analysis of recent research and publications**

The research is based on works of scientists on a great variety of topics. The biggest group of sources is represented by papers dedicated to the life and work of Ivan Levynskyi and the operation of his company. These

papers include in particular art researches of peculiarities of the artistic and constructive design of the most famous buildings projected and implemented by Ivan Levynskyi's company (Noha, 1993; Zuk, 1996; Slobodyan, 2007). Partially connected with these sources are the academic works devoted to the study of architectural processes in Ukraine and in Lviv in the early 20th century and, among others, the analysis of the architectural heritage of the Ukrainian Art Nouveau (Sichynskyi, 1956; Chepelyk, 2001; Tymofiyenko, eds., 2003; Biriuliov, ред., 2008; Barytskyi, 1917), as well as the study and analysis of separate monuments of architecture and art of the early 20th century – carriers of the Ukrainian identity. The social significance of preservation of the Ukrainian identity in the architecture and art is also evidenced by the recently published profound research of works of the Ukrainian modernist M. Sosenko (Cherkes, Radomska, 2019). Another group of researches is related to the role of the architecture in the life of the society: the idea of the national identity in the architecture (Cherkes, 2008), its reflection in the architectural environment of Lviv positioned as an architectural presentation of the cultural polyethnicity (Cherkes, Linda, 2016), the notion of the architectural attractiveness (Dyda, 2016). Such source base provides the required preconditions and materials for the further analysis and confirms the current significance of the selected topic of the research.

### **Objective of the article**

The purpose of the research is to study the main tools of expression of the Ukrainian identity using the example of buildings erected in Lviv in the early 20th century by the company of an architect, entrepreneur, and professor of Lviv Polytechnic University Ivan Levynskyi in the context of the general form-building experience of the Ukrainian Art Nouveau. Ivan Levynskyi and his colleagues managed to create avant-garde buildings equipped with the newest technical facilities that corresponded to the current European architectural fashion and at the same time stayed deeply traditional and purely Ukrainian. The research is carried out by methods of analysis and comparison of architectural features of Lviv buildings of Ivan Levynskyi's company being the carriers of the Ukrainian architectural identity. The tasks of the research: analysis of social and artistic preconditions of the appearance of the most famous monuments of the Ukrainian Art Nouveau in Lviv; identification of peculiarities of expression of the Ukrainian image of buildings in conditions of the architectural environment of Lviv of the early 20th century; study of creative methods and tools of development of the Ukrainian architectural identity within the frameworks of the style; generalization of the creative experience of Ivan Levynskyi's company in the context of his role in formation of the national identity of the modern architecture in Ukraine.

### **Results and discussions**

In the early 20th century, a new creative trend of European architecture appeared based on the interpretation of traditional peculiarities of the popular construction of various countries and nations. This tendency was also present in the Ukrainian national culture that became the primary source for the creation of a large group of buildings in the style of the Ukrainian Art Nouveau (Chepelyk, 2001). A peculiar circumstance of origination and development of this style was the fact that the state authorities did not provide any economic or ideological support since both parts of the Ukrainian territory were included in the Russian and Austro-Hungarian Empires. Buildings with the Ukrainian motifs were often perceived not only as pieces of architecture but primarily as a manifestation of the existence of Ukrainians and Ukraine, i.e. had a political implication. V. Sichynskyi draws attention to the fact that revival of the Ukrainian style to a large extent became possible owing to the development of social attitudes supporting the idea of the Ukrainian identity (Sichynskyi, 1956, p. 157). In particular, in 1898, the Society of Supporters of the Ukrainian Art was established in Galicia. According to V. Sichynskyi, "revival of the Ukrainian architectural style in the first two decades of our century gained such momentum and distribution that almost all architects practiced in this nation-wide trend. This vivid movement was independent of former state borders" (1956, p. 160).

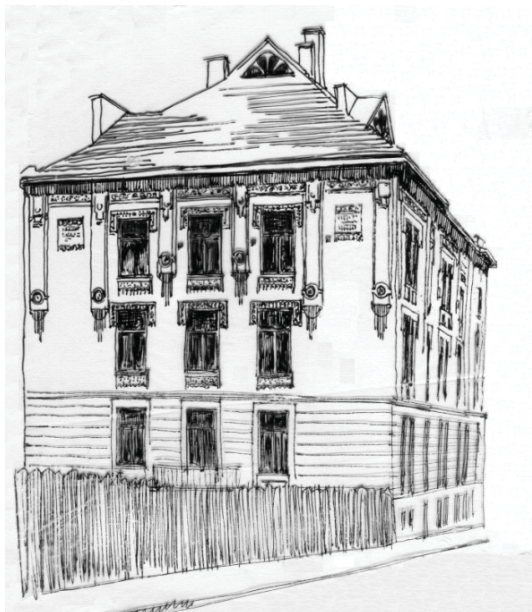
In contrast to other architectural styles that spontaneously reflected the Ukrainian identity in the historical past, in particular, in times of the Kievan Rus or Hetmanate of the 17th century, buildings of the Ukrainian Art Nouveau were the result of the deep analysis and generalization of the Ukrainian architectural heritage. V. Chepelyk states that the theory of the new Ukrainian style was born in discussions between architects. These are the main problems that became the subjects of discussion: the right to the creative activity within the framework of one's own style; peculiarities and originality of the Ukrainian architecture; interconnection of the

past and the present; professional quality and artistic aspects of the new Ukrainian architecture; prospects of development and the future of the Ukrainian architectural identity (2001, p.47). A significant contribution to the theory of a new style was made by O. Slastion. He outlined the principle that is also relevant to modern architecture. The principle says that we need to look ahead, not behind and that the fundamentals of the national architecture should be old and traditional, but their comprehension and use must always be up-to-date. O. Slastion theoretically substantiated and initiated the use of ceramics for decoration of Ukrainian art nouveau buildings; he emphasized that this material has old and rich traditions of use in the whole territory of Ukraine and corresponds to aesthetic perceptions of the people and local climatic conditions. Thus, he promoted a separate direction of the use of the decorative ceramics in the architecture that was actively supported by Ivan Levynskyi. Levynskyi's company developed its own vision and methodology of interpretation of traditional features of the Ukrainian architecture in newly constructed buildings. The primary source was first of all represented by the folk architectural tradition developed in the territory of Western Ukraine. However, Ukrainian architects of Galicia faced a task that was rather difficult in the ideological and political aspects. A house in the Ukrainian style build in Lviv had to: a) have characteristic traits of the Ukrainian architecture traditional for ethnographic regions of Western Ukraine in order to make the image of a building visually familiar and "native" for the local Ukrainian community; b) underline the ethnocultural unity of Galicia with other Ukrainian regions via some characteristics that are common for the whole Ukrainian traditional architecture; c) identify the difference of the Ukrainian style of the architectural image from the style from Zakopane which was also widely used in the Ukrainian architecture of that time and had many traits in common; d) express the functional purpose and cultural and emotional priorities of the community, for which the house was built, via the visual image of this house. All these factors and circumstances also impacted the architectural design of buildings erected by Ivan Levynskyi's company in Lviv.

It is interesting to trace the impact of the competition on the part of Zakopane style on the architectural decoration of Ukrainian-style buildings in Lviv. The primary source of it was represented by the wooden architecture of the Gorals – indigenous dwellers of the Polish part of the Carpathians, while the Guzyl art, also born in the Carpathians, served as a source of form-shaping and decoration of the Ukrainian Art Nouveau. Due to equal geographical and climatic conditions, the folk architecture of the Gurals and the Guzyls had many traits in common. Among them – high steep roofs, porches with carved supporting structures, carved decoration of facades, and their details. Therefore, to achieve a visible visual difference between the Secession buildings erected in Zakopane and Guzyl traditions only with the help of interpretation of three-dimensional characteristics of the folk primary source was very difficult. The difference at the level of ornaments, colors, small details was the most visible. Therefore, Ivan Levynskyi paid great attention namely to the study, analysis, and interpretation of details of decoration and ornamental motifs. O. Noha wrote about the difference between the Gural and the Guzyl decorations: "... the difference between these two ways of decoration is that the Guzyl method does not use any floral motifs and is expressed primarily via the geometrical ornament, while Zakopane style often uses curved lines and floral images..." (1993, p. 51) Therefore, Ivan Levynskyi's company accentuated geometrical motifs of the ornament in the decoration of Lviv buildings that were inherent to the West-Ukrainian folk art, and the Guzyl art in particular. An important role in the image of the building was also played by the traditional local coloristic.

One of the methods of accentuation of visual characteristics of the environment, common for all ethnographic regions of Ukraine, was the decoration of windows on facades of Lviv buildings in the Ukrainian style. Made of colored ceramic tiles, it greatly resembles traditional Ukrainian embroidered rushnyks (ritual cloth) used for decoration of icons, pictures, windows. According to V. Chepelyk (2001, p. 180), namely the laconic and monumental image, the vibrant and harmonious local charm of these rushnyks allowed them to become the main accents in the composition of facades of the sacristan's dormitory (Fig. 1) and some other Lviv Secession buildings in the Ukrainian style (Fig. 2).

In order To understand the methodology of the formation of the Ukrainian identity in the works of Ivan Levynskyi, first of all, we need to pay attention to public buildings. The public function of a building envisages the availability of a broad circle of people impacted by its architectural design, artistic image, and content richness. Public buildings are primarily located in the central part of the city, its architecture is visually available for a large number of people – local ones, visitants, those having some dealings in the house or those just passing by. Therefore, namely public buildings bear the main responsibility for the development of the architectural identity of the city. A great merit of Ivan Levynskyi's company is the introduction of the Ukrainian identity into the general multicultural (Cherkes, Linda, 2016) architectural environment of central streets of Lviv.

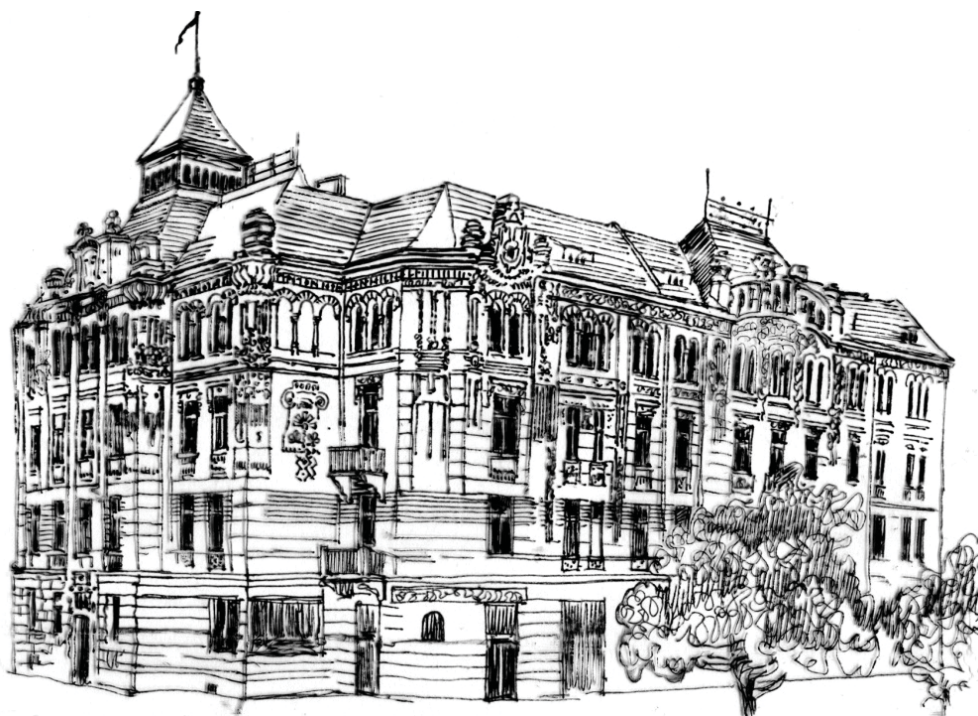


**Fig. 1.** Sacristan's dormitory in the early twentieth century (author's own drawing)



**Fig. 2.** Ceramic decor at the building of K. Soletsky's sanatorium (author's own drawing)

Among public buildings designed and built by Ivan Levynskyi's company in Lviv, the majority of researchers unanimously single out the building of Dnister Credit Company (Fig. 3) and Bank and the dormitory (bursa) of the pedagogic society. Describing the architectural decoration of these buildings, V. Sichynskyi notes that Levynskyi "... tried to add the traits of the Ukrainian style by decorating buildings with some ornamental motifs and details taken from the Byzantine and Ukrainian art and the folk art" (1956, p. 156). In his turn, V. Chepelyk named the building of Dnister Credit Company and Bank "one of the most essential examples of the Ukrainian Art Nouveau in Lviv" although he considered its decoration to be slightly overloaded. He saw the Ukrainian identity not only in the external shapes of this building but also in the characteristic planning and dimension inherent to Ukrainian monumental buildings (2001, p. 289; p. 182; p. 183).



**Fig. 3.** The building of Dnister Credit Company (author's own drawing)

Dnister building has four stores and occupies a visually important position at the street corner in the traditional Ukrainian historical part opposite to the Renaissance Assumption Church. It was built for the main representative office of Dnister Insurance and Credit Company – a leading financial institution in pre-war Galicia. Along with Ivan Levynskyi, the works over Dnister building were also performed by Tadeusz Obmiński (architectural design of facades), Oleksandr Lushpynkyi (polychrome majolica decoration) and Filemon Levytskyi (engineering and construction works) (Zuk, 1996). They all had a complex task: to integrate the building into the historical environment, to reflect its Ukrainian nature in its architecture, and to demonstrate the progressiveness and economic success of the customer. A land plot with a complicated location and configuration was planned out by Levynskyi based on the principles of the “rational plan”. A system of internal premises grouped around the main courtyard, convenient location of internal yards, staircases and corridors ensured the efficient operation of the building. Its main function was also expanded by the cultural and educative, trade, sport, and residential functions. The building had a small hall with a scene, premises for the Ukrainian public organizations, shops, sports gym of Sokil Sports Society (Biriuliov, eds., 2008, p. 419). A big role in the image of Dnister building is played by the expressive silhouette of the steep roof inspired by shapes of the folk wooden architecture. Ukrainian motifs, stylized Guzul ornaments are used in the plasterwork and ceramic veneers of Levynskyi’s factory, metal decorations, carved wooden details. Majolica facade paintings were made based on the Guzul coloristic (Zuk, 1996, p. 8). As a result, Lviv architectural environment was enriched by “a silhouette with echoes of traditions of the folk Carpathian architecture... and a wall profusely decorated with plasterwork and majolica with the coloristic impact of the Guzul ceramics spectacularly proved the birth of the modern Ukrainian nationally oriented architecture in Galicia” (Tymofiyenko, eds., 2003, p. 357).

Another famous work of Levynskyi’s company – the dormitory (bursa) of the Ukrainian Pedagogic Society in Lviv – was also positively assessed by the architectural historians. In particular, V.Tymofiyenko accentuated the unique character of this building pointing out at the wide spectrum of tools of imaginative interpretation of facades. Thus, the main facade is created based on a combination of art nouveau principles with folk Guzul art traditions, while the architectural design of the back facade is inspired by the folk architecture of Dnieper Ukraine (Naddnipyrianshchyna) with its white walls and “khata”-form roofs. Such a combination of regional traditions “... added traits of elegance, spirituality, and national unity into the composition of the building” (Tymofiyenko, eds., 2003, p. 349). The Ukrainian Pedagogic Society operated in Lviv since 1881, popularizing education among the Ukrainians of Galicia. The Society built dormitories (bursas) for young people willing to study in Lviv. In 1905, it announced a contest for the design project of a new dormitory. The contest was won by Levynskyi’s architectural bureau (authors – Tadeusz Obmiński and Lev Levynskyi). Due to the lack of public funding, the continuation of the building process was at risk. Its successful completion became possible owing to the patronage and responsible civic position of Ivan Levynskyi who provided his own land plot for a token fee and the Metropolitan Andrei Sheptytskyi who donated a half of the sum required for construction. Opposite to previous buildings of the “ornamental period” designed by Ivan Levynskyi’s bureau, the dormitory of the Ukrainian Pedagogic Society belongs to the rational art nouveau and is almost deprived of the secession decorations except for pediment shapes and majolica architraves on the central avant-corps. However, as V.Slobodian notes, following the customer’s request to use the Ukrainian folk shapes in the design of the building, the authors managed to strictly adhere to the Ukrainian traditions: the building has light white walls that contrast with high, visually active roofs with kinks and tops, and its monumental and at the same time laconic shape harmoniously fits into the landscape environment (2007, p. 32).

A peculiar option of expression of the Ukrainian identity in the architecture is represented by the building of Lysenko Music Society in Lviv. Its facades are designed in the forms that were popular in the European architecture, and its interiors are decorated in particular by paintings of M.Sosenko (Cherkes, Radomska, 2019) and have a vivid Ukrainian style.

The article of A. Barytskyi devoted to the house of the Lysenko Music Society tells us how the Ukrainian style of buildings was perceived by those who were to use these buildings and describes the moods of the

Ukrainian community of Lviv in times of the World War One. In 1917, when this article was published, the society still hoped to build the National Ukrainian Theater in Lviv. Special leaflets were published to raise funds for its construction (Fig. 4). A. Barytskyi wrote that the building of the theater “will visually correspond to its noble purpose and will become a respectable center of Ukrainian muses”(Barytskyi, 1917, p. 222). The newly built building of the Lysenko Music Society had to temporarily perform functions of a theater (Fig. 5). The author notes its convenient location close to the center of the city and its accessibility by transport. Construction started in 1913 was finished already in the time of the war in 1916. It was the last Lviv building with traits of the Ukrainian Art Nouveau in its interior. The article says that the building was designed by “a good young architect Chervynskiy” (Barytskyi, 1917, p. 222), construction works were performed by the company of professor Ivan Levynskyi, and the engineering infrastructure was designed and built by another Ukrainian company belonging to the engineer Durbak. It should be emphasized that: “The building was designed and built in the modernist style. Electric lighting, central heating, artificial ventilation, water pipe, reinforced concrete flooring above the hall, iron roof support – all these installations correspond to requirements of the modern construction” (Barytskyi, 1917, p. 223). A big hall designed for theatrical performances was projected as a multifunctional facility: it corresponded to all operational requirements of a cinema and could be transformed into a dance hall. The main decoration with the Ukrainian motifs (large paintings by O. Novakivskiy, ornamental wall paintings of M. Sosenko, sculptural portraits made by M. Parashchuk) is concentrated in the big hall with a scene (Barytskyi, 1917, p. 225). Based on the above-cited fragments of the article of A. Barytskyi we can see the importance of buildings with the national stylistics for the Ukrainian community. The best Ukrainian artists and world-famous specialists were engaged in their design, construction, and decoration. Therefore, it is logical that these buildings, which were Ukrainian in their nature, were built in the popular Art Nouveau style with the use of the newest engineering developments and presented a worthy adornment of the city.



**Fig. 4.** Special leaflet, published to raise funds for construction of the National Ukrainian Theater in Lviv (From the private archive of the author)

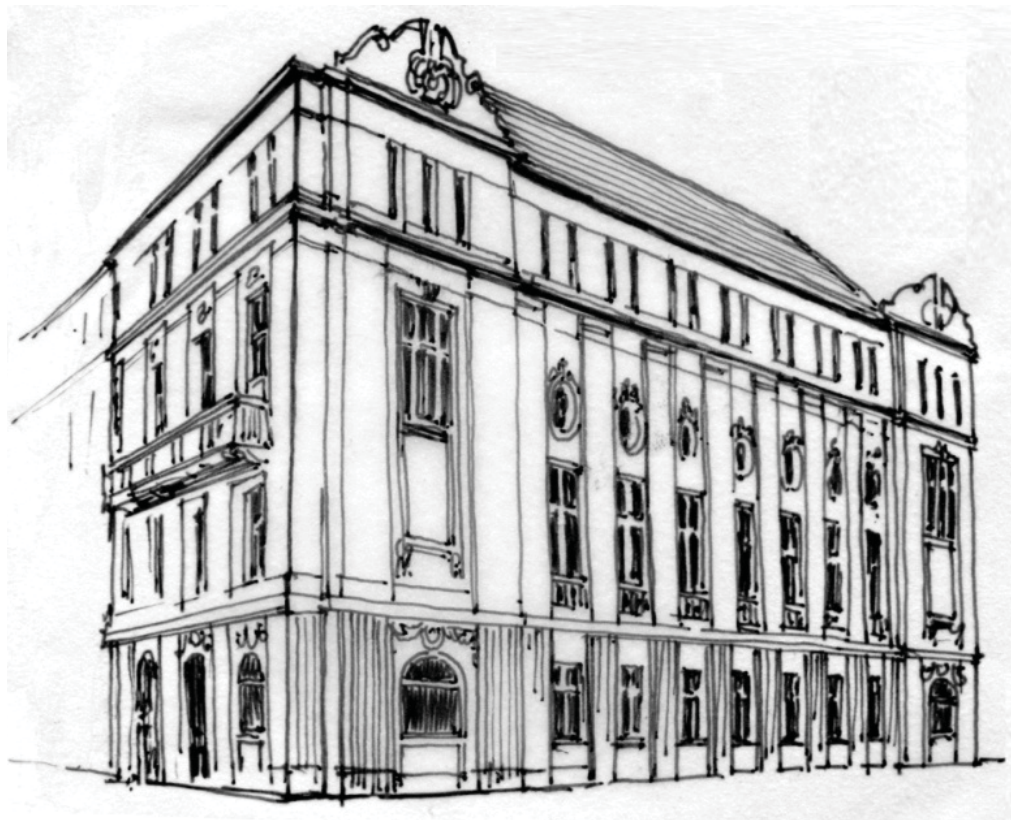


Fig. 5. The building of Lysenko Music Society (author's own drawing)

The analysis of a broad spectrum of architectural methods and tools used in formation of the Ukrainian architectural identity within the framework of the Ukrainian Art Nouveau style in the whole Ukrainian territory (Chepelyk, 2001) gives a possibility to divide them into several groups: 1) reproduction of shapes of famous buildings of the ancient Ukrainian architecture, typically the wooden one, in new and more durable materials; 2) use of shapes of the Ukrainian (Cossack) Baroque, since this period is associated with the revival of the Ukrainian statehood and Ukrainian traditions in the art and architecture; 3) use of form-shaping principles traditional for the Ukrainian folk architecture: borrowing the forms of roofs and cupolas from the folk wooden architecture, including the sacral one; introduction of the color contrast of light walls with dark high roofs; 4) use of ornamental motifs of the Ukrainian folk art as an architectural decoration of facades of Secession-style buildings; 5) use of Ukrainian motifs only in the decoration of interiors.

These methods and tools could be used both on their own and in any combination in different buildings. Usually, we see the complex approach when forms of roofs typical for the folk wooden architecture are used together with the traditional coloristic and ornamental motifs in the decoration of facades and interiors. The examples of such complex use of artistic and image tools are represented, among others, by the building of Dnister Insurance Society in Lviv architecture, and the building of Poltava country council designed by V. Krychevskyi in central Ukraine. However, the Lviv School of the Ukrainian Art Nouveau has its specific peculiarities as compared to other Ukrainian creative centers of this style. In particular, the main emphasis is made on interpretation of forms traditional for the local folk construction, primarily wooden construction, and special attention is paid to Guzul art traditions and geometrical folk ornament. At the same time, as compared to other Ukrainian regions, the facades practically do not reflect the achievement of the Ukrainian (Cossack) Baroque, and the method of copying of famous Ukrainian buildings in new materials did not find a particular favor (for example in Plishivtsi village in Poltava region, where D. Yavornytskyi initiated the construction of a stone copy of the wooden nine-cupola Cossack church from Novoselytsi in Zaporizhzhia region). On the other hand, as we have already noted, there is a noticeable attempt to demonstrate the idea of the ethnocultural unity of the whole Ukraine in the architectural and decorative design of buildings of the Ukrainian Art Nouveau in Lviv and Galicia. The most vivid example of this is the building of the Lviv Pedagogic Society. Among the

peculiar features of the use of Ukrainian motifs in the Lviv architectural environment is the widespread practice of restriction of their introduction only by interiors of public and residential buildings. Owing to the operation of Ivan Levynskyi's company, the decoration in a form of majolica ceramic tiles with motifs of the Ukrainian ornament was widely used in Lviv and Galicia in general. This high-quality decorative ceramics presented a separate element and was used in the decoration of exteriors and interiors irrespective of the specific style of the whole building.

## Conclusions

Buildings of the Ukrainian Art Nouveau, including those built in Lviv by Ivan Levynskyi's company, in an ideal way, united the newest advanced functional, technological and stylistic requirements with expressed traditional visual characteristics that allow to identify them as purely Ukrainian. It became possible as a result of joint efforts of architects, constructors and the Ukrainian community of the city, their conscious desire to have, first of all, the high-quality architecture corresponding to the world standards, and, secondly, the Ukrainian architecture that would develop the ancient Ukrainian cultural traditions in new conditions.

In this context, Lviv buildings of the Ukrainian Art Nouveau are valuable for us not only as the best samples of this style but also as a positive example of the material implementation of the program of preservation and permanent reproduction of the Ukrainian architectural identity in the modern environment. In this context, we should accentuate some important aspects: 1) carriers of the Ukrainian identity were primarily represented by buildings with the expressed public function, such as financial institutions, educational establishments, hospitals, concert halls; 2) their location inside the city was convenient and compositionally attractive; 3) these buildings and even the minor parts of their decoration were designed by famous architects and artists – experts at their job; 4) the Ukrainian community formed a corresponding public demand for the Ukrainian architectural identity.

After more than one hundred years of break, the architectural activity in Ukraine found itself in conditions of the market economy without the predefined ideological dictate of state structures. The stylistics that forms the identity of buildings and the architectural environment of the city as a whole greatly depends on customer's requests and the world-view position of an architect. The Soviet approach led to irreparable losses not only in the architectural heritage but also in the attitude of the society towards it. Due to objective historically conditioned reasons, the current Ukrainian architectural realities differ from those of the early 20 th century, first of all, by a specific mental paradox: for the majority of the Ukrainian society the phrase “modern architecture” is automatically associated with foreign samples. Common “efforts” led to the disappearance of the system of stable self-reproduction of the Ukrainian national architecture typical of all other countries. At the same time, the mechanism of self-reproduction of compositionally and the philosophically alien architectural environment is actively working.

Buildings of the Ukrainian Art Nouveau, including those designed by Ivan Levynskyi's company, clearly demonstrate that the Ukrainian identity and the modern innovative architecture of the European level are synonymic notions, and both the Ukrainian architects and the Ukrainian society should perceive them in this context.

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## УКРАЇНСЬКА ІДЕНТИЧНІСТЬ У СПОРУДАХ ФІРМИ ІВАНА ЛЕВИНСЬКОГО

***Анотація.** Стильове різноманіття архітектурного середовища на початку ХХ ст. сприяло демонстрації національної ідентичності будинку в його формах і деталях. На відміну від попередніх стилів, український архітектурний модерн став результатом аналізу та узагальнення історичної української архітектурної спадщини. Фірма Левинського розвивала своє бачення і свою методику інтерпретації традиційних рис української архітектури в нових спорудах. Значний вплив на вибір творчих засобів інтерпретації періоджерел мали специфічні місцеві чинники і обставини: споруди для української громади, поряд з традиційними регіональними характеристиками, мали підкреслити етнокультурну єдність Галичини з рештою України, виявити стильову відмінність від "закопанського способу" у будівництві, зазначити культурно-емоційні пріоритети громади – замовника. В цьому контексті, фірма Левинського поряд з інтерпретацією форм народної дерев'яної архітектури, робила акцент на гуцульських регіональних мотивах в орнаментиці і колористиці, і на використанні кераміки в декорі фасадів. Зважаючи, що основу архітектурної ідентичності міста формують будинки з громадською функцією, детальніше розглядаються будинки кредитного товариства і банку "Дністер", бурси Педагогічного товариства, Українського музичного товариства ім. Лисенка, в яких проявились індивідуальні підходи до художньо-образного та архітектурного вирішення. Вони в оптимальний спосіб поєднали в собі передові для свого часу функціональні, технологічні та стилістичні вимоги з дуже виразними традиційними візуальними характеристиками. Це стало результатом спільних зусиль архітекторів, будівельників і української громади міста, їх усвідомленого бажання мати якісну архітектуру, що відповідала б світовим стандартам, і, одночасно, архітектуру українську, здатну в нових умовах розвивати українські культурні традиції. Запроектовані і побудовані для української спільноти Львова споруди є цінним підґрунтям для творчого переосмислення питання української ідентичності в умовах сучасного архітектурного процесу в Україні.*

***Ключові слова:** Іван Левинський, українська архітектурна ідентичність, український архітектурний модерн.*

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## **ANALYSIS OF THE GENRE PALETTE OF F. KIESLER'S CREATIVE ACTIVITIES**

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**Abstract.** Kiesler's art was not based on the theory of form, color, and means; his art was not a political instrument to comment on the state of society, and he did not consider his art to be the product of a scientific process, a result that contained a truth that was absolute. He believed that his art revealed a truth that science could not see, and that truth was the key to a "core" existence. He believed that his process and his ritual were attacked by the deceptive beliefs of others. "A revived art that has been stolen from a warm embrace, freezing in its nakedness, cooled by the sweat of its forehead, desperately needs a new cloak so as not to freeze to death." Kiesler's environmental and galactic art, like its endless architecture, was warm clothing for art that desperately needed warmth.

**Key words:** theater, art, F. Kiesler, ideas, space.

### **Problem statement**

The art of the twentieth century still has not been properly studied. The rapid development of styles and directions was preceded by a period of active experimentation and search. The picture of the artistic life of this time is not comparable to any of the past epochs in its diversity and paradox. Many new genres are emerging: either due to new technical capabilities or due to a rethinking of traditional ones. The synthesis of the arts is extremely widespread. All this leads to the emergence of large-scale figures that set their creativity vectors for the further development of various fields of art.

### **Analysis of recent research and publications**

There are few scientific sources in which a thorough analysis of the genre palette of the creative activity of F. Kiesler. Among the existing scientific works in Ukraine devoted to the architectural heritage of Frederick Kiesler, most of the explorations belong to the representatives of the Lviv Architectural School, in particular, V. Proskuryakov (Proskuryakov V., Proskuryakov O.) O. Proskuryakov (Proskuryakova V., Kordunyan O., Proskuryakov O., 2006.) K. Yanchuk and others. However, despite the worldwide recognition, genius, and innovativeness of F. Kiesler's ideas, his work remains poorly researched and insufficiently covered in domestic and foreign publications.

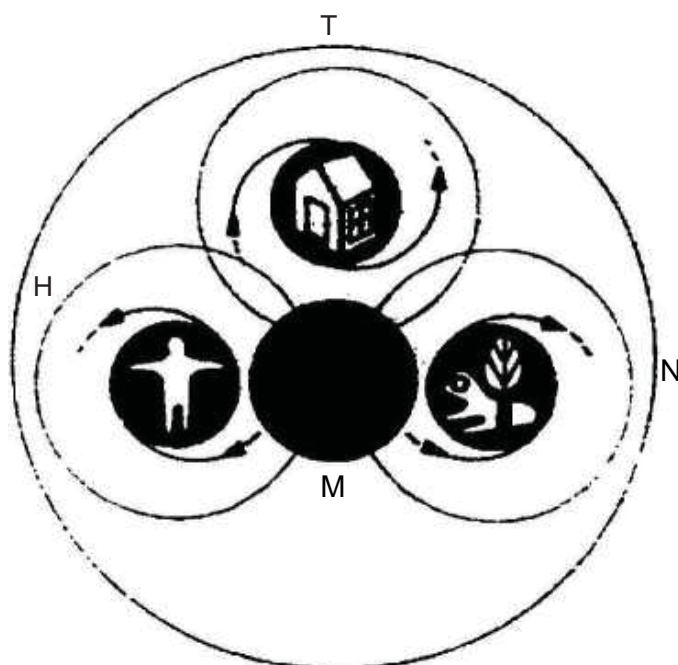
## Objective of the article

The purpose of the article is to highlight F. Kiesler's work through an analysis of the genre palette of activities that influenced the formation of art of the XX–XXI centuries.

## Results and discussions

“Society depends on nothing less than its ability to reach the infinite in terms of the finite through its symbols, be it totems or majestic churches” (Adelina Efimenko, 2013). Kiesler worked with the finite, trying to understand the infinite and the reality, so he developed an iconography to represent his discoveries. Galactic creations were a manifestation of this system. Kiesler's early galaxies were a combination of many two-dimensional sketches, and later his works became increasingly sculptural, he called them ecological. The galaxies sometimes included up to 20 parts, which in the exhibited composition were the only work. Various fragments were placed directly on the wall or hung at different distances from it. The galactic elements were not randomly and haphazardly located; the distances between them were carefully calculated by a formula known only to Kiesler. He will argue that this formula is generated by intuition, as is all knowledge of the universe. Kiesler composed galactic art in the same way as stars and planets in the sky were located, and thought that because of this similarity it would affect human consciousness. Kiesler also wanted the galactic method to destroy modern display technology, where art was framed and isolated on the wall. He believed that the modern method hindered any correlative interaction between art, humanity, and the universe. The galactic method was an attempt to break these constraints (L. Ficus. 2015)

In 1956, Kiesler wrote the following about his early galaxies: “To help these forms of art go beyond their usual limits in space is to change their laws, which, perhaps, can fairly be called a revolution against the present state of the art.” (Rabinovich Isaac Moiseevich, 2015). The system shown in the diagram of correalism (Fig. 1) shows the same interaction that connects the galactic parts of the dope. The purpose of each element of the galaxy was to have integrating and disintegrating bonds with each part of the work, forming a connection or chain between the distances that separated them.



**Fig. 1.** The Chart of Realism. (Architectural record, September 1939):

H = Human environment

N = Natural environment

T = Technological environment

M = Man – Heredity (Мокроусов, 2016).

Kiesler argued that a scientist would never be able to fully uncover the truth of the universe, but at least this partial knowledge is necessary. It was an art and its creator, not a pursuer of science, with enough information to understand the connection between humanity and the universe.

“It’s a poet, an artist. Feeling the inner movement and work of nature. The poet’s senses go deeper, wider, and more dacha than any device designed by man to look into the mysteries of nature. He (the artist) knows about the forces that hold the sun and the stardust in the relationship, as well as the planets, which, even when rotating, do not lose their family relationships (Ivanna Stefyuk, 2015).

All of the originals of the Kiesler galactic works are partially lost, there are only his descriptions and sketches as proof that no works ever existed. The first galaxies had a peculiar feature: all heads were separated from the body. “The Russian Student” (1908–10) and “The Jeweler” (1908–10) were two of four galactic portraits that Kiesler created before World War I. Kiesler made it clear that the head and body of a Russian student were placed on different tablets and it seems that the Jeweler also had this feature of his sketches. He did not explain why he decided to make this feature the norm for his earlier work. It may have been a metaphor for the separation of thoughts and bodies of different nature, or it could mean that the correlation between the head and the body is so strong conceptually that the natural observer will make the connection between them. Kiesler never specified this process, although it is certainly important as it was repeated in later work.

The portrayal galaxy that Kiesler drew from Duchamp was conceptually the most expressive, despite the fact that it was a simple pencil drawing. Deciding to use the image of Duchamp in his galaxy, Kiesler considered what parts of this surrealist’s thoughts should be present in the work. Kiesler appreciated Duchamp’s work and other qualities. He was fascinated by work that conceptually extended beyond two-dimensional space, so he considered Duchamp’s creation a success. “The work was surface and space at the same time,” said Kiesler. “Big Glass” is an x-ray of space. “Kiesler’s poetic approval of Duchamp’s method of disengagement can be explained [Flagship, 2016].



Fig. 2. Portrait of Andre Breton, 1949 (Kiesler, 1949, c. 100–102)

Kiesler stopped creating galaxy portraits shortly after creating Duchamp’s portrait, further channeling his galactic creativity in two directions. One path was the continuation of its wall galaxies, which consisted of many plates, and the other was the seizure of space through sculpture. with the direction of Kiesler changed the means of expression. Instead of pencil, ink, coal, pastel appeared, and his sculptures were clay, metal, and wood. The easy-to-handle materials helped to dissuade Kiesler from delicate work and encouraged him to create the same bold art as his words and actions. The force contained in the weight of these materials could have helped Kiesler to break through the surface and give a new understanding of space. One of the earliest examples of this type of galaxy is the 19-part galaxy (Fig. 3), created in 1951.



Fig. 3.1. A Galaxy of 19 Parts, 1951 (Archi.ru, 2012)



Fig. 3.2. Galaxy 1948- 51 (Galinsky, 2003)

The next step in the development of galaxies was the “Galaxy of Horses” (Fig. 3.1), Whose expression resembles a cubic one. Different tablets depict parts of a horse’s body, but the picture contains many incarnations. The geometric style of the early cubist works is absent, but the Galaxy of Horses imitates their idea of numerous points of view.

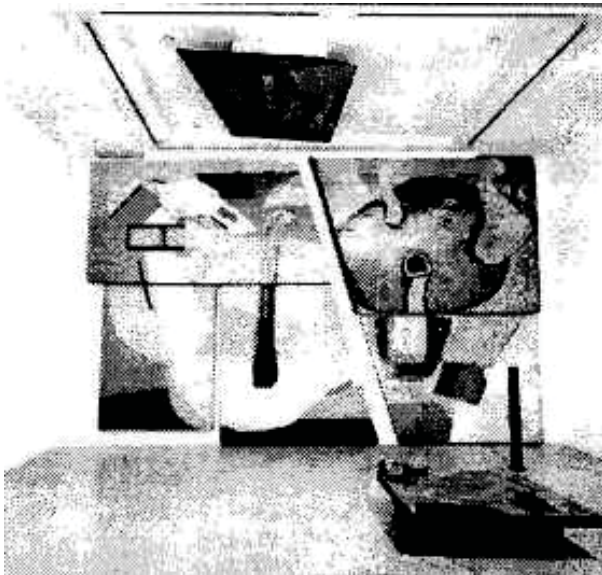


Fig. 3.3. Horse Galaxy, 1954 (Zaha Haddit, 2009)

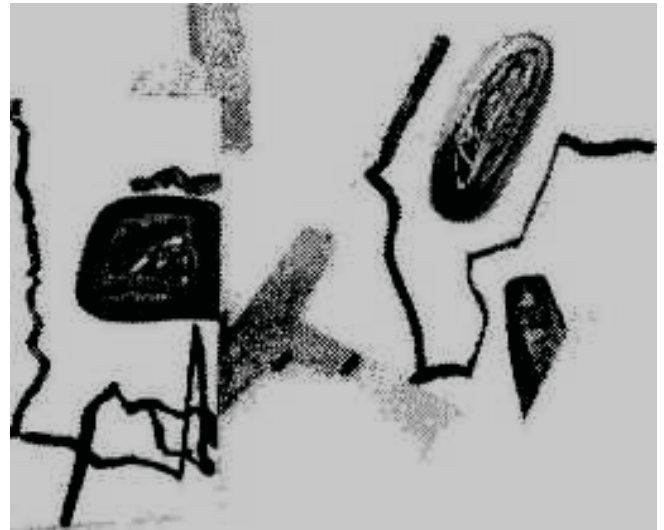


Fig. 3.4. Galaxy F, 1960 (Uoker, 2005)

In recent years, Kiesler’s life of his galaxy has evolved one way. Recent galactic creations were a visual exploration of the Infinite House. The images that Kiesler used in these works, apparently derived from the Infinite House, which became the source of energy for their creation. They depict the very familiar egg-shaped shape that determined the early design of the home. The significance of the other galaxy elements is not so obvious. In Galaxy F (Fig. 3.4). clear black lines envelop the tablets, acting as a cohesive element that reinforces the painted tree used in the work to physically connect the individual parts (Kubota & Bachmann Architects, 2011).

## Conclusions

Kiesler's art was not based on the theory of form, color, and means; his art was not a political instrument that commented on the state of society, and he did not consider his art to be the product of a scientific process, a result that contained absolute truth. He believed that his art revealed a truth that science could not see, and that truth was the key to a "core" existence. He believed that his process, his ritual was attacked by the deceptive beliefs of others. "A revived art that has been stolen from a warm embrace, freezes in its nakedness, cooled by the sweat of its forehead, desperately needs a new cloak so as not to freeze to death". Kiesler's environmental and galactic art, like its endless architecture, was a warm garment for art that desperately needed warmth.

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### АНАЛІЗ ЖАНРОВОЇ ПАЛІТРИ ТВОРЧОЇ ДІЯЛЬНОСТІ Ф. КІЗЛЕРА

**Анотація.** Мистецтво Кізлера не базувалося на теорії форми, кольору та засобів; його мистецтво не було політичним інструментом для коментування стану суспільства, і він не вважав його мистецтвом, продуктом наукового процесу, результатом, який містить абсолютну істину. Він вважав, що його мистецтво відкриває істину, яку наука не може побачити, і ця правда є ключем до "стриженого" існування. Він вважав, що на його процес і його ритуал напали оманливі вірування інших. "Відроджене мистецтво, викрадене з теплого об'єму, замерзаючи в його наготі, охолоджене потом чола, відчайдушно потребує нового плаща, щоб не замерзнути до смерті". Екологічне та галактичне мистецтво Кізлера, як і його нескінченна архітектура, були теплим одягом для мистецтва, яке відчайдушно потребувало тепла.

**Ключові слова:** театр, мистецтво, Ф. Кізлер, ідея, простір.

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## STENOGRAPHY OF LIGHT IN THE ARCHITECTURE OF MODERN THEATER BUILDINGS

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**Abstract.** The article discusses the role and functions of light in the space of modern theater buildings outside the auditorium and stage space. The architectural and structural factors of the formation of the lighting environment in modern theater buildings are determined; trends and features of the functioning of light in the space of modern theaters are revealed. The influence of the architectonics of buildings on the nature of the illumination of theatrical spaces is established. The experience of the formation of the lighting environment of theater buildings on the example of modern domestic and foreign theaters is analyzed.

**Key words:** theater buildings, natural light, theater lighting environment.

### **Problem statement**

Light is the substrate of the visual image, its essence, and its basis. Light in a performance is a means of immersing the viewer into a theatrical atmosphere, conceived by the director and created by an artist of light and actors. Set design now closely linked to directing. The first hypnotic impulse that actively acts on the viewer is light. Everything the human eye sees is an endless ocean of combinations of light. Therefore, set design can be considered as a dynamic construction of light streams (Zakharov, 2019).

In a theater building, outside the stage space, natural light plays an important role. The architect should not only understand the nature of light but also be able to manipulate it to create the desired architectural image, mood, and appropriate atmosphere in the interior. Creating a luminous environment in the architecture of theater by the means of natural light is a special art of creating an emotional experience by a person of the dynamic space of a theater building and its architectonics. With the help of light, creative, artistic tasks solved, which reduced to revealing volumes and textures of architectural form, light-shade, and color of the object environment. Natural and artificial lighting and visual effects provide not only the visibility of the subject environment but also the necessary character of the theatrical space. Every kind of light in the theater fulfills its aesthetic, artistic, and utilitarian technological task. Thanks to the light, the viewer immediately evaluates the culture and aesthetics of the theatrical spaces.

Light in the space of a theater building plays several roles. Primarily, it is a communicative-directional function, when light acts as a kind of “guide” and focuses the attention of visitors on high light areas and bright objects, directing people in the appropriate direction (Gusev, 1973). The typologically hierarchical aspect of light related to the features of illumination in the context of vision work in premises of various purposes, a combination of conditions of illumination of functional zones and groups of premises in the structure of a theater building. According to the morphological and shaping role in the space of the theater building, such lighting conditions are created that correspond to the correct perception of the architectural form or change that perception in the desired direction, in accordance with the architect’s design. A special role in the architecture of

theaters played by the imaginative-associative-creative level of illumination, when in a person during visual perception of the light image in the imagination there are associations with landscapes of nature or elements of anthropogenic object origin (Kazakov, 2010).

The question of the harmony of architecture and light considered in the unity of the historical and socio-economic conditions of the development of society. Natural light, while remaining relatively unchanged, in all epochs determined the nature of the perception of architectural objects and environment, emphasized the light and color architecture of buildings, influenced the perception of form, and was, at the same time, a determining factor in the creation of emotions associated with visual perception (Kazakov, 2010).

### **Analysis of recent investigation and publication**

Significant changes in the architecture, technique, and methods of construction cause architects to desire a revision of aesthetic ideals and views on the organization of the lighting environment in theaters. According to the researchers of the phenomenon of light in modern architecture and set design, along with the replacement of forms and materials, in modern architecture, the understanding of the meaning of light in the interior space and in its architectural image has changed. Researchers draw attention to various aspects of the functioning of light and the space of theater buildings. In contemporary set design, light considered not only as light design but as a means of strong emotional influence on the viewer and actors (Zakharov, 2019). A means for creating a form of space of the theater and its psychological and emotional filling (Proskuryakov, 2012; Klimko, 2014). As a means of artistic expression (Gudkova, 2010). The theoretical foundations and practice of designing the light environment in architecture are laid in the second half of the 20th century (Gusev, 1973), which have been creatively developed today in many works (for example, Kazakov, 2010). In the writings of well-known Polish researchers, the importance of light in the architecture of public buildings noted, using the example of realized objects of culture (Gyurkovich, 2017).

### **Objective of the article**

The purpose of the study is to find out how the replacement of the architectural paradigm, social changes in society, the development of construction technologies, and ways of lighting have changed the organization of natural lighting and the architectonics of contemporary theater buildings. The author does not investigate the methods of illumination of the auditoriums and scenes of contemporary theaters, whose illumination is formed by means of artificial light and is a separate important topic of research.

### **Results and discussions**

In residential, industrial, educational, and office premises, the role of light is primarily utilitarian. The light entering these rooms, the intensity and distribution of the interior space determined by practice, ergonomic regulations depending on the purpose of the room, and the needs of creating a comfortable working environment. The utilitarian function of natural light in many cultural institutions, including theatrical buildings, is not important. In them, natural light is sometimes undesirable, the necessary comfort of visual perception achieved by means of artificial lighting.

There was an atmosphere of pomp in historic theater buildings. The viewer, who entered the interior space, felt the atmosphere of “seclusion” of the interior. Thick walls and a small number of windows reliably shield the interior from the environment, from street noise and sunlight, with virtually no visual connection to the urban environment. Visitors’ attention focused on interior design and communication with other viewers before the show and during intermission.

According to the type of organization of the lighting environment, modern theater buildings divided into three large groups. The first group includes theatrical buildings with the traditional organization of the lighting environment – natural light penetrates into the interior in small portions through a small number of light

openings in the structure of the exterior walls. The interior of the room mainly illuminated by artificial light. In the second group of theaters, we observe a more active disclosure of the internal space. Partially the outer walls replaced by transparent stained-glass windows, structural structures made of glass. The third group includes theatrical buildings, the walls, and even the roofs of which are made of translucent or transparent materials.

By the method of organizing the light environment by the first group of theatrical buildings is the Podil Theater in Kyiv (2016, reconstruction). The lighting design of the theater offers minimal interference with natural light into the interior space (see Fig. 1a). Natural light penetrates only those areas where it is needed for utilitarian purposes, or to open the interior space outside. The general nature of lighting is formed using natural and electric lighting (see Fig. 1b). General lighting is dominated by electric lighting, which creates unusual lighting effects. For example, a dark ceiling and walls and a brightly lit floor create a theatrical character of interior lighting in the lobby of the theater.



Fig. 1. The main facade of the Podil Theater in Kyiv (a); the lobby interior (b) [I]

Not a typical example of contemporary architecture is the Shakespeare Theater in Gdansk (Poland, 2014). Outside, the theatrical ensemble resembles a Sumerian ziggurat, with massive, almost light-tight walls. Natural light, however, makes its way into the space of the theater hall from above, through an open-top roof, allowing viewers to watch the performance in daylight in the open air.

The Walt Disney Concert Hall (Los Angeles, 2003) consists of separate blocks whose facades are made of curved metal sheets. At first glance, the facades of the building completely shield the interior space from sunlight. However, this is not the case. Daylight penetrates the interior space through the exterior glass areas that frame nearly the entire perimeter of the ground floor building, same time, through vertical windows hidden in the configuration of curvilinear wall panels. According to the architect (Frank Gehry), the erratic bends of the steel facade surfaces designed to capture sunlight. Through high windows and glazed areas, daylight enters not only the lobby but also the auditorium.

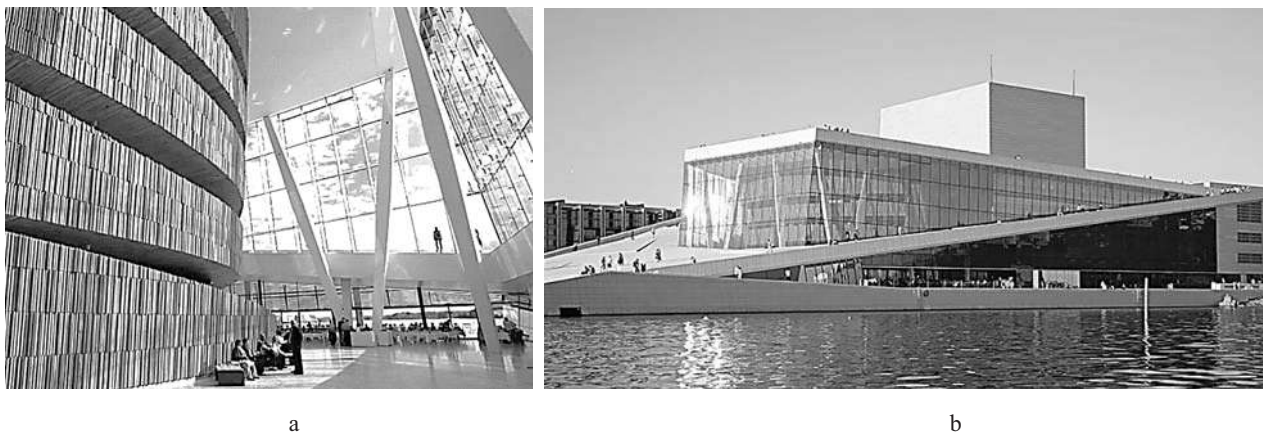
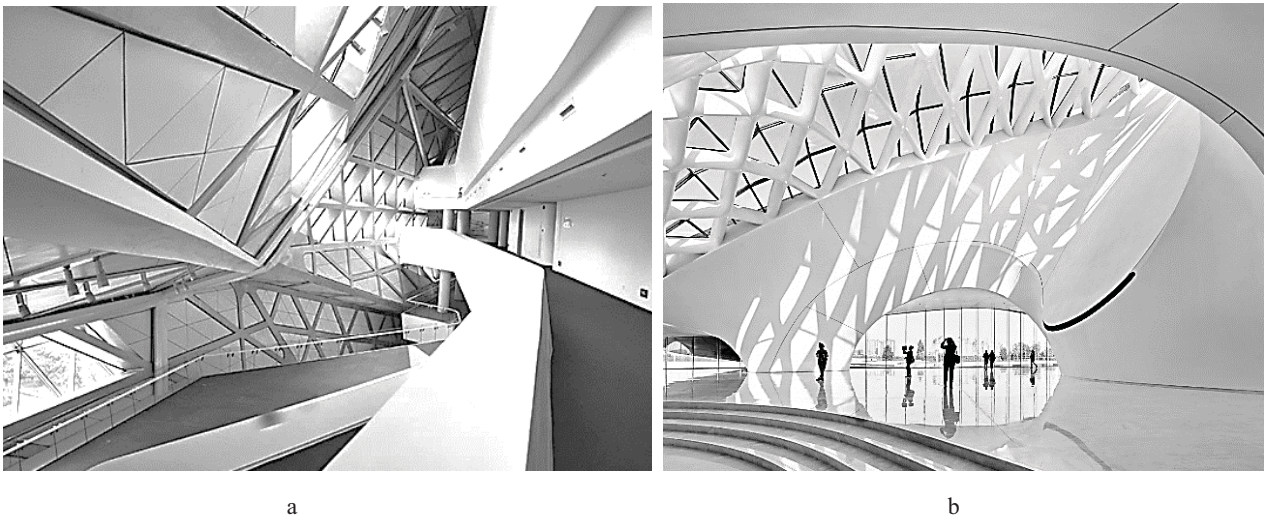


Fig. 2. Oslo Opera House interior (a); general view of the theater from the sea (b) [II]

Among the many modern theaters, the most common is a group of architectural buildings whose walls replaced by glass constructions. This is characteristic of modern architecture as a whole – blurring the boundaries between internal and external, real, and virtual space.

The Oslo Opera House (2008) is unlike the traditional one. Simple planar geometric shapes, monumental volume “glued together” of concrete, steel, and glass, dominate the structure of the building. Glass walls enclose the lobby of the building. Transparent glass panels, joined by a thin metal frame, make the wall as transparent as possible (see Fig. 2a). Natural light penetrating through a glass wall creates luminous effects on the surfaces of the inner walls, the nature of which is constantly changing depending on the intensity, spectrum, and direction of the light fluxes. In the evening, the building “works like a lamp”, illuminating the surfaces of the environment (see Fig. 2b).

The shining “cover” of a partially glazed, harmoniously inscribed in the landscape with streamlined forms, Makes the building of a theater in Guangzhou (China 2010) look like precious stones that overflow with silver, or river boulders with moist sides (see Fig. 3a). The author of the project, architect Z. Hadid claimed that during the design of the opera house in Guangzhou, she drew inspiration from the natural landscape – rivers, gorges, boulders, and mountain slopes. The Opera building designed as a stylization of two stones on the riverbank. Impressions and unusual facades enhanced, where concrete structures are interspersed with fabricated glass and metal structures. These transparent inserts allow natural light to penetrate deeply into the interior of the building. Natural light creates unusual dynamic light effects on curved wall surfaces in some rooms and provides ergonomic uniform illumination in others.

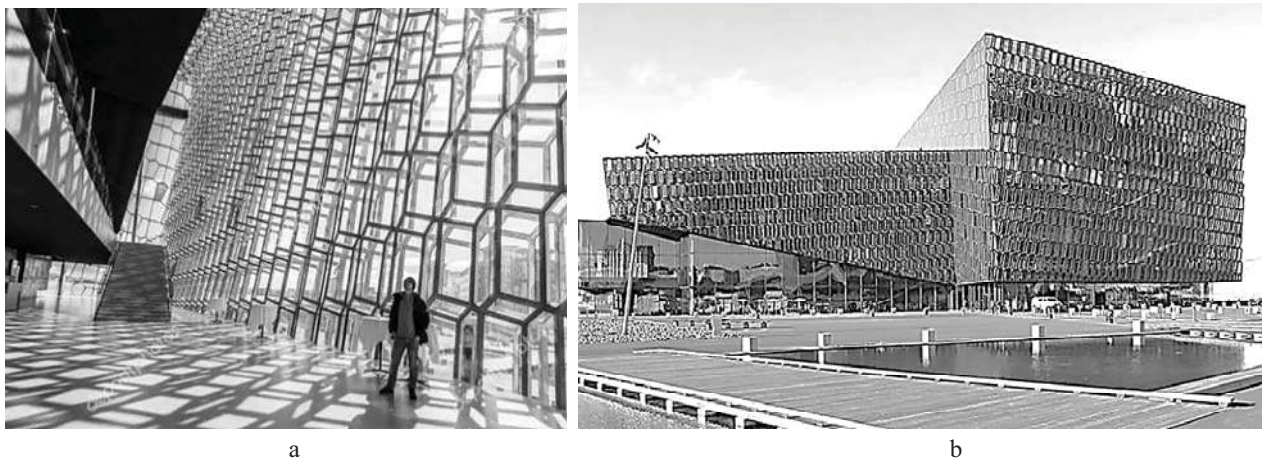


**Fig. 3.** Natural light in the Guangzhou Opera House (a); the light in the lobby of the Harbin Opera House (b) [III]

The architecture of the Harbin Opera House (China, 2015), in streamlined forms, is reminiscent of the architectonics of a theater in Guangzhou. Smooth aluminum wall panels and glass pyramidal roof structures have become the material by which the desired visual effect has been achieved the combination of architectural forms with the landscape. Entering the house, visitors enter the lobby – a large light atrium. The atriums of the large and small halls maximally saturated with natural light. Sunlight enters through large panoramic windows on the sidewalls and glass roof, creating an interesting game of light shading on the ceiling and white curvilinear surfaces of the lobby walls (see Fig. 3b). The large arched windows in the sidewalls, which start from the floor, not only get light but also give a great visual connection to the environment. The transparent roof partially covers the large auditorium. Thanks to the glass roof, sunlight enters the large hall during the day and the darkness of the starry sky envelops the audience in the evening. In the middle of another, smaller hall, the interior visually connected to the

environment thanks to a large panoramic window behind the stage. Not only does this window provide a natural backdrop for musical orchestras as a continuation of the environment, but it also creates a dynamic set design due to the changing nature and intensity of daylight. The Harbin Opera House is an example of a successful combination of the interior space of the building with the outside environment. Natural light is the determining factor in this relationship.

There are also modern theatrical buildings in which natural light penetrates from all directions, thanks to the use of frame structures and glass panels (*see* Fig. 4b). The Harpa Concert Hall and Convention Center in Reykjavik implemented the basis of the principle of complete transparency (Iceland, 2011). The lobby of the hall, the exterior walls, and the coverings are made of transparent glass panels of light blue and light yellow colors, which mounted in a steel frame. In them, the natural light is differently reflected and scattered, creating the illusion of dynamic space, the nature of which changes throughout the day. The brightness of the glass surfaces contrasted with the dark gray concrete, from which the walls of the theater hall, stairs, balconies, and more made. Visitor vision, which reflexively searches for brighter surfaces in space, directed, first, to the transparent wall and the urban landscape behind it (*see* Fig. 4a). The lobby of the building plays the role of a kind of urban “living room” because the natural light that penetrates the interior creates a visible sense of free space and direct communication with the environment. In the lobby and on the sidelines, filled with natural light, visitors can not only have fun before the concert, get distracted from everyday life, sit in cafes or visit small shops, but also enjoy the magnificent views of the sea. At night, the “Harpa” illuminated by a huge number of LED light sources embedded in a steel frame of glass “bricks”. The building with its light, like a huge art-framed diamond, floods the expanse of the sea and harbor with multi-colored glow.



**Fig. 4.** The natural light of the lobby of the Harpa Concert Center in Reykjavik (a); image of the Concert Center (b) [IV]

## Conclusions

The achievements of modern architecture have significantly expanded the means of natural light in shaping the space and architectonics of theater buildings. This evidenced by the practice of the construction of many contemporary theaters. Architecture offers new planning solutions, new spatial forms, and designs following trends in architecture and design, allowing natural light to penetrate all the most remote places of theatrical space. Today, light not only performs utilitarian functions of illumination but also reveals the character of architectural form, gives emotional depth to architectural space, is a means of creating a figurative, associative, and creative perception. Thanks to the use of extensive glazing and various artificial lighting, contemporary theater architecture reflects a new reality – the blurring of the boundaries between internal and external, real and virtual space. Due to the use of transparent structures in the facade structure, the natural light

more actively penetrates the inner space of the theater building, creating a new reality – the openness and accessibility of the theatrical space.

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## СТЕНОГРАФІЯ СВІТЛА В АРХІТЕКТУРІ СУЧАСНИХ ТЕАТРАЛЬНИХ БУДІВЕЛЬ

**Анотація.** *Світло – це субстрат візуального образу, його сутність і основа. В театральному спектаклі світло – це спосіб занурити глядача в атмосферу, задуману режисером і створену художником світла та акторами. Усе, що бачить людське око, являє собою нескінченний океан комбінацій світла. Тому декорацію вистави можна розглядати як динамічну побудову світлових потоків.*

*У театральній будівлі, за межами сценічного простору, важливе значення має природне світло. Архітектору треба не тільки розуміти природу світла, але й вміти маніпулювати ним задля створення потрібного архітектурного образу та відповідної атмосфери в інтер'єрі. Створення світлового середовища в архітектурі театру засобами природного світла – це особливе мистецтво творення емоційного переживання людиною динамічного простору*

театральної будівлі та її архітекtonіки. За допомогою світла вирішуються творчі художні завдання, які зводяться до виявлення обсягів і фактур архітектурної форми, світлотіні та колориту предметного середовища.

За способом організації світлового середовища, сучасні театральні будівлі можна поділити на три великі групи. До першої залучимо театри, в яких природне світло потрапляє у внутрішній простір малими порціями, крізь малочисельні світлові прорізи в структурі зовнішніх стін. У другій групі театрів спостерігаємо активніше розкриття внутрішнього простору. Стіни замінюються напівпрозорим огороженням: вітражами, структурними скляними конструкціями. До третьої групи належать театральні будівлі стіни, навіть покрівля яких виконується з напівпрозорих чи прозорих матеріалів.

За встановленою класифікацією досліджувалось світлове середовище таких театрів: театр Подолі в Києві (Україна), театр Шекспіра в Гданську (Польща), оперний театр в Осло (Норвегія), театри в Гуанчжоу і Харбіні (Китай) та Концертний центр в Рейк'явіку (Ісландія).

Встановлено, що сьогодні світло в театральних будівлях не лише виявляє архітектурну форму, але надає емоційну глибину архітектурному простору, є засобом створення різноманітних асоціативних образів. Завдяки активному використанню скління сучасна театральна архітектура відображає нову реальність – розмивання меж між внутрішнім та зовнішнім, реальним та віртуальним просторами.

**Ключові слова:** театральні будівлі, світлове середовище, театральний простір, природне світло

*Nino Gunia-Kuznetsova*

## **THEATRE PERFORMANCES IN NON-THEATRE SPACES (BASED ON GURAM MATSKHONASHVILI'S THREE PERFORMANCES)**

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**Abstract.** Analyzing theatrical activity in extra-theatrical spaces based on the work of Guram Matkhonashvili, the author drew our attention to three performances of the talented theatre actor: “Countdown” by T. Melashvili, “Antimedeia” by L. Bugadze and Shakespeare’s version of “Hamlet”.

For which the director has found a solution in the extra-theatrical spaces: the buildings restored for the first performance, Malta beach in the Black Sea for the second, the environment in one of the most important spaces of Tbilisi’s informal culture – Mktvartse nightclub.

**Key words:** non-theatrical spaces, contemporary Georgian theatre, new sensitive theatre, Royal District Theatre, V. Gunia Poti Drama Theatre, Poti International Festival of Regional Theatres, Black Sea Arena.

### **Problem statement**

Theatre art of Georgia is popular in the world but theatrical activity in extra-theatrical spaces when innovative directors seek solutions to the performances in line with syncretism in architecture – unfinished homes, the natural environment, other buildings and structures have not been completely elucidated.

### **Analysis of recent research and publications**

The publication is based on the practical theatrical and cultural experience of the author, which she gained through her active working in the Young Theater Actors Union and the National OISTAT Center of Georgia.

### **Objective of the article**

The objective of the article is to highlight the achievements of avant-garde performances and their directors, actors, theatrical figures in non-theatre spaces, in which their environment – natural and man-made is syncretic with set design and action – based on the example of three plays by Guram Matkhonashvili.

### **Results and discussions**

At the end of the 2010s cultural context of Georgia went through a process of transformation when we found ourselves face to face with the situation when we may have become witnesses of emergence of a new cultural paradigm.

In the case of applying the concept of Papern’s famous “Culture 2” as a module or tool of analysis of these changes, we can consider architecture to be a metaphor of the essence of the society and its state.

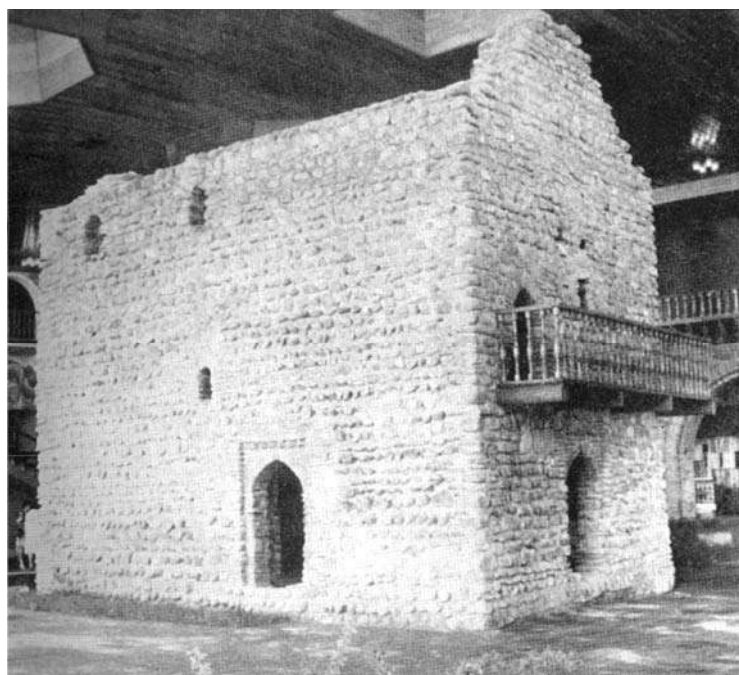
Architecture expresses the soul of the epoch. The Theatre directly reflects the existing policy and encompasses global generalizing as well as journalistic specific details. Therefore the society and ongoing processes can also be analyzed in the scope of non-theatre spaces that are used for avant-garde or marginal performances. The narratives of architectural theatrical spaces can be used as the metaphor of development of contemporary Georgian culture.

In Georgia of 1990s during the period of wars, dissociation, power shortcuts and cold the young directors created new small scale intimate platforms – so-called “cellars”, which had a much more sensitive and adequate audience and repertoire than academic theatres. However, after the revolution of 2003 when the innovator directors left the walls of these cellars and settled down in large theatres intimate and authentic character of their activities started to fade...

During the first decade of the 21st century development of theatrical architecture took two directions: a. restoration and modernization of the outstanding monuments of cultural heritage and historically important theatres and b. construction of new buildings. Such as the Drama Theater for 800 spectators in the city of Telavi, the composition of which includes such architectural landmark as the Basilica of the seventeenth century. In the interior courtyards of the entrance of the theatre motifs of ancient Georgian architecture with typical construction techniques were used (Gnedovskiy S., Bokov A., 1983, s. 33–34) (Fig. 1).



a



b

**Fig. 1.** Drama Theater in Telavi; a – General view; b – Basilica of the XVII century, in the lobby.  
(Gnedovskiy S., Bokov A., 1983, s. 33–34)

The futuristic building of inadequate scale in the historic centre of Tbilisi has been completed; in Poti (the town at the shore of the Black Sea) newly built V. Gunia Drama Theatre requires permanent restoration (*Georgian State Drama Theatre named after Valerian Gunia.*) (Fig. 2). From the newly constructed spaces, it is only the Black Sea Arena which was designed by the German architects and built by Georgian billionaire Bidzina Ivanishvili that functions in accordance to its concept (Opened on July 31, 2016).

This indoor arena is located on the coast of the Black Sea in Shekvetili, Guria, some 45 km north of Batumi, the country's second-largest city. The venue, designed by the architects from the German company Drei Architekten, is the largest open concert hall in the Caucasus. The auditorium has a capacity of 10,000 seats in circular grandstands (Reinis Fischer, 2019. *Black Sea Arena Georgia.*). Various entertainment events are held at the arena, including rock bands concerts: Aerosmith and Scorpion's, Elton John, and others. There are also numerous concerts of Georgian stars (Fig. 3).



**Fig. 2.** General view V. Gunia Poti Drama Theatre.  
(Photo by Nino Gunia-Kuznetsova).



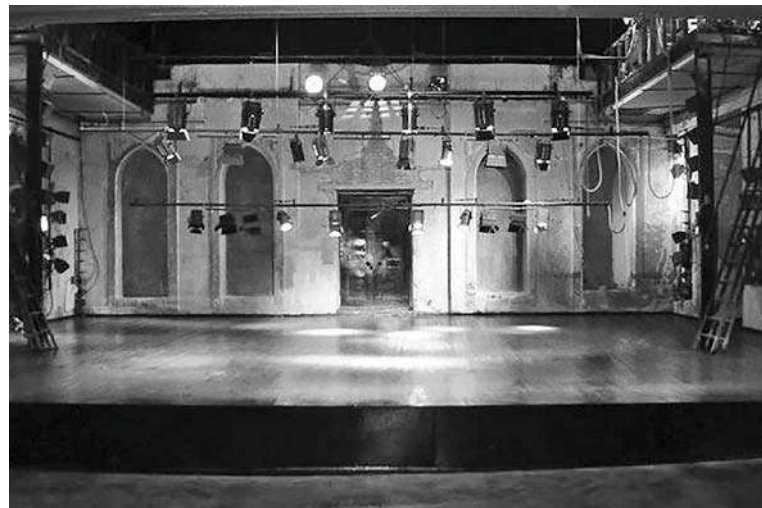
**Fig. 3.** Stage and amphitheatre space. Black Sea Arena in Shekvetili.  
(Photo by Nino Gunia-Kuznetsova).

Realization of creative architectural concepts still faces numerous challenges.

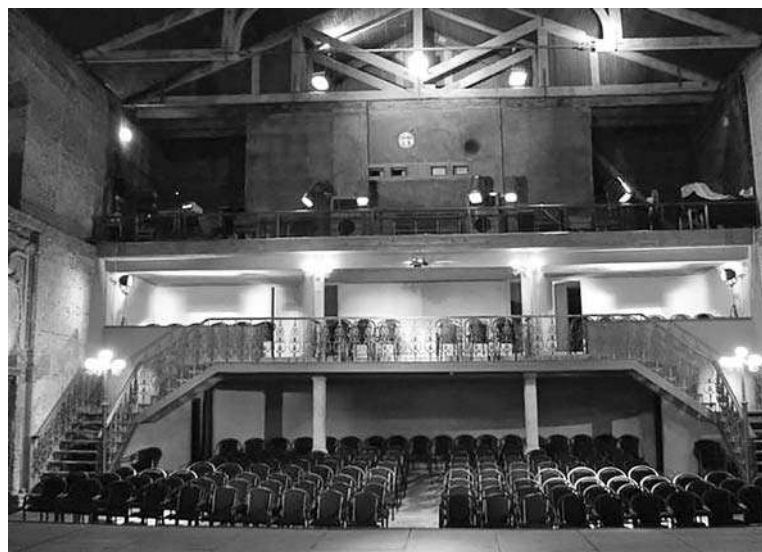
Georgian theatre critic and theoretician Tamar Bokuchava talked in one of her last essays about the death of Georgian logocentric theatre and establishment of “the new sensitive theatre”. This “new sensitive theatre” emerged during the first decade of the 21st century at the Royal District Theatre with the staging of “The Women of Troy” (2013, director and stage designer David Tavadze). The performance introduced Georgian theatre to new expressive language which was of semi-documentary, painful, simple, strict, non-compromising and at the same time lyrical character. The authenticity of documentary narratives is even more emphasized by non-decorated, dilapidated walls of the Royal District Theatre.

The story of the Royal District Theatre resembles the history of independent Georgia. Since its establishment in 1997, Royal District Theatre has been supporting innovative and free theatrical thinking, encouraging the new writing and experimental theatre. Since 2008 a young group led by award-winning director Data Tavadze made RDT internationally successful and turned it into one of the most important performing platforms in the region (*Royal District Theatre. (Tbilisi, Georgia).*).

Generations of theatre workers advocated for the use of the non-theatrical space since the 1990s. Today it is exactly the theatre that produces the needed results and enables avant-post of contemporary Georgian theatre. It becomes a competitor of large famous national theatres and offers a space where the young generation of directors from 1989 started to experiment with new forms (Fig. 4).



a



b

**Fig. 4.** Wall and hall (a), Royal District Theatre (b).  
(Photo by Nino Gunia-Kuznetsova)

The Georgian directors who are indulged with an abundance of classical theatre buildings seemingly do not need to look for new non-standard spaces. However new narratives prompt the rebellious youth with a nonstandard way of thinking to discover different forms. Their investigation is not limited to a finding of new theatrical tools and extends to the suggestion of new platforms for the staging of their production and use of non-theatre spaces. This is for example how an “open space” – an interdisciplinary laboratory for artists of visual and performing fields was established in one of the suburbs of Tbilisi.

Director Guram Matskhonashvili, who comes from a background of journalism, is one of the most interesting representatives of the generation of 1989s. His last three performances are produced in a form of “theatre out of a scenic box” and are close to the idea of a “site specific” production. His work is marked by a strong focus on the social issues of war, trauma, femicide, ecology, refuge, migration, gender and intolerance.

I would like to concentrate on three of his performances.

In 2017 Matskhonashvili staged Tamta Melashvili's novel “Counting Out”. It was an experimental work which introduced the actors of the state puppet theatre to the front stage and invited them to participate in the performance of a dramatic theatre. The performance took place in different spaces of construction that was under restoration. Actors and spectators moved between the floors and different rooms. Ruins of the building represented the acting field of the play: a village in a war zone and a neutral line that was frozen in time and space. Place where two teenage girls – the protagonists of the play exist, dream, die and continue to live. Scenography (the design is produced by Guram Matskhonashvili as well) is extremely grotesque and finds itself on the verge on kitsch allowing the non-theatre environment to create a feeling of documentary happening and frankness.

Lasha Bughadze's “Antimedeia” was presented during the Poti International Festival of Regional Theatres in 2018. It has to be noted that the location at the Maltakva beach of the Black Sea was selected by the organizers of the festival because the newly built Poti theatre is not safe for the actors and spectators. This tragicomic fact gave Matskhonashvili a chance to use a very advantageous, dramatic and naturally changing sea landscape for creation of the background for an ancient story which he transformed into a tale of a migrant woman from Kolchis. The drama that takes place in an abandoned Soviet construction and the change of the lights create a special atmosphere. Director and scenographer Guram Matskhonashvili masterly used the effects of sunset and twilight to emphasize the natural change of scenographic images. Vast surface of the sea created an association with the ancient tragedy and enhanced the scale of the tragedy of modern refugees.

Matskhonashvili's version of Shakespeare's “Hamlet” that was staged in spring of 2019 made a shocking effect on the Georgian Theatre as it presents Hamlet as a transgender woman. It was staged at a night club “Mtkvarze” – one of the most important spaces of non-formal culture in Tbilisi.

The choice was influenced by the police raids in the night clubs, the following mass protest actions and “rave” in front of the parliament building in 2018.

Matskhonashvili was very firm in his choice of a club format, which he explained in an interview the following way: “In case of Georgia the club was a space, where renewal of the way of thinking and its convergence with the European consciousness took place in the first place. “Bassiani”, “Mtkvarze”, “Gallery” managed to achieve the results Georgian theatre never managed to do. I like that theatre was the one to approach the club that found a key to European and in general, human ideology as a phenomenon. This is a very important gesture and from a certain point of view, acknowledgement of a fiasco as well. We entered the space that appeared to be stronger than us.”

Format of the play was tailored to the environment of the club itself. Spectators had to stand during the whole performance and go to the balcony when Ophelia's body passed by floating on the river Mtkvari on a raft. Space of a club limited Matskhonashvili's chances to conduct scenographic experiments and the play did not have the anticipated effect. However, it created an interesting precedent of theatrical intervention into the clubbing subculture.

## **Conclusions**

In Georgia performances in non-theatre spaces remain a rarity. This may be connected to faithfulness to traditional theatrical forms and lack of experiments in performing arts compared to the visual genres. Therefore,

independently from their artistic value Matskhonashvili's experiments still should be seen as positive experience as they undoubtedly introduce new direction into the life of the Georgian theatre.

Matkshonashvili and his performances are presented at the Georgian national pavilion next to the works of his colleagues as he is the representative of the three generations of directors and scenographers who step by step disrupt cliché of the logocentric action, undergo a transformation on the quest for new expressive tools and create the artistic narrative of Georgia of the first decade of the 21st century.

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## ТЕАТРАЛЬНІ ВИСТАВИ В НЕТЕАТРАЛЬНИХ ПРОСТОРАХ (ЗА МОТИВАМИ ТРЬОХ ВИСТУПІВ ГУРАМА МАЦХОНАШВІЛІ)

**Анотація.** Автор статті на початках висвітлює і аналізує стан театрального мистецтва наприкінці ХХ початку ХХІ століття в Грузії. Свій аналіз автор розпочинає від усвідомлення важливості театральної архітектури, яка, на її погляд, виражає “душу епохи” і яку можна вважати метафорою єдності суспільства і його держави. Автор наголошує, що у Грузії в 1990 роках, в період війн і інших впливів молоді режисери працювали на “інтимних” майданчиках і мали набагато чутливішу та адекватнішу аудиторію і репертуар, ніж академічні театри. Але після революції 2003, коли режисери-новатори влаштувались у великих театрах, справжній характер їхньої діяльності почав згасати.

Протягом першого десятиліття ХХІ ст. розвиток театральної архітектури отримав два напрямки: а) реставрація та модернізація видатних пам'яток культурної спадщини та історично важливих театрів, та б) будівництво нових. До перших можна зарахувати висвітлений приклад драматичного театру на 800 глядачів в м. Телаві, до других – Державний драматичний театр ім. В. Гунія в Поті, Чорноморську арену в Шекветелі і Королівський районний театр, що діяльністю та зусиллями молодого трупи під опікою Д. Тевадзе перетворився на найважливішу сцену в регіоні.

Аналізуючи театральну діяльність у позатеатральних просторах на прикладі творчості Гурама Мацхонашвілі, автор зупинилася на трьох виставах талановитого діяча театру: “Відлік часу” Т. Мелашвілі, “Антимедея” Л. Бугадзе і версії “Гамлета” Шекспіра. Для яких режисер знайшов рішення в позатеатральних просторах: будівлі що реставрувалися для першої вистави, пляж Мальтаква у Чорному морі для другої, середовище в одному з найважливіших просторів неформальної культури Тбілісі – нічного клубу “Мктварце”.

**Ключові слова:** не театральні простори, сучасний грузинський театр, новий чутливий театр, Королівський районний театр, Драматичний театр ім. В. Гунія Поті, Міжнародний фестиваль регіональних театрів у Поті, Чорноморська арена

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**BETWEEN TRADITIONALISM AND AVANT-GARDE: CREATIVE  
HERITAGE OF ARCHITECTOR SERHIY TYMOSHENKO  
IN THE INTERWAR PERIOD**

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**Abstract.** The architectural activity of Serhiy Tymoshenko during the interwar period is considered in the article. Based on revealed archive sources the typology of buildings, designed by him, is defined, the authorship of separate dwelling houses and religious buildings is ascertained, the peculiarities of the creative approach to their design are analyzed. On the example of specific buildings the evolution of architectural-stylistic and volume-planning solutions in the context of modernistic tendencies in the development of architecture in the interwar period, the author's notion about the implementation methods of the national idea in architecture, based on the synthesis of traditional and new morphology, is reflected.

**Key words:** architecture, S. Tymoshenko, interwar period, Ukraine, Lviv, Luck, Wolhynia.

**Problem statement**

The particular interest to the researchers of the architectural heritage in Ukraine is the personalities of architects, who with their creativity determined the development of architecture at the turning stages of history, reflecting the complexity and contradictions of their time. Particularly dynamic in this context is the first third of the 20th century, when several stylistic trends were simultaneously established and developed in Ukrainian architecture: national style – Ukrainian architectural modern style, which occupied its historical niche after the rationalism of the end of the 19th century, and avant-garde architecture – one of the stages of the modernism development in the 20th century.

The creative activity of a prominent Ukrainian architect, politician, and public figure Serhiy Tymoshenko (1881–1950) developed at the crossroads of the times. The creative and social activity of this eminent specialist, one of the founders of the school of Ukrainian architectural modernism, was directly proportional to the tension and dynamics of the events that took place in Ukraine in the first decades of the last century. Work in Kharkiv, Kyiv, and exile Lviv, Padebrad (Czech Republic), Lutsk, and later in the United States, as well as enormous practical experience and versatility in the professional field, have yielded enormous results. Dozens of high-quality real estate projects are valuable architectural assets of cities and communities in Ukraine, the USA, and Canada.

## **Analysis of recent research and publications**

The first comprehensive studies of S. Tymoshenko's architectural activity were carried out in the monograph and articles of a famous Ukrainian architecture expert V. Chepelyk. The analytical and factual material published in these papers became the starting point for the establishment of a list of objects created during the interwar period. In the 2000s, interest in S. Tymoshenko's personality in the context of his socio-political activity increased significantly. V. Vlasenko and R. Davidyuk devoted their works to the study of his life, social and pedagogical work, in which the authors give a brief discussion of his interwar architectural practice.

Today, the Kharkiv and Kyiv periods of architect's creative work and the Lviv and Volyn periods, which cover his work in the 1920s and 1930s, are well-researched. A lot of information can be found in the articles published for the scientific seminar dedicated to the 130th anniversary of the architect's birth (Rivne, 2011). In particular, the publication of S. Linda and Yu. Bogdanova explores the architectural and social activities of Serhiy Tymoshenko in Lviv; an article by O. Mykhaylyshyn and P. Benediuk presents an analysis of his work in the Volyn period; the articles by P. Rychkov, V. Slobodyan, O. Smolinska consider the architectural features of temples designed by S. Tymoshenko.

A significant contribution to the study of the creative portrait of the architect was made by D. Vitchenko, who examines his ideas on the formation of Ukrainian architectural style in the context of the Kharkiv school of Ukrainian architectural modern style of the early 20th century. Of special importance is the article by P. Benediuk, which explores little known objects of S. Tymoshenko's authorship, located in the Kuban, the territory of modern Russia.

## **Objective of the article**

The article aims to form a comprehensive understanding of S. Tymoshenko's creative activity in the interwar period in the context of traditionalist and modernist ideas of 1920–30s taking into account newly found and unknown documents and projects.

## **Results and discussions**

Among the well-known general facts about S. Tymoshenko's biography is the beginning of his career: obtaining a professional education at the Institute of Civil Engineers in St. Petersburg in 1907 (Chepelyk, 1991, pp. 37–41; CSIA SPb, f. 184, op. 3, d. 3447). Even in his student years, Tymoshenko expressed interest in the motives of Ukrainian folk architecture as a means of national self-identification in the professional environment; actively participated in the social life of Ukrainian student community, was one of the initiators of the establishment of a circle of Ukrainian architecture in 1905, which was officially registered under the name "Hromada" in 1909. A broad interest in the study of folk art and national architectural heritage, especially the iconic monuments of architecture, the introduction, and development of Ukrainian architectural forms in the design and construction of that time became a major part of Tymoshenko's further architectural activity. After graduation, he focused on gaining practical experience. Working by the assignment on the construction of the railway station in Kovel and, at the same time, in the local county council, he had the opportunity to bring to life his vision of the development of architectural style, inextricably linked to the Ukrainian tradition. In 1908, Tymoshenko moved to Kyiv, worked as an engineer in the technical department of the Southwestern Railroad.

The next period of the architect's life is connected with moving to Kharkiv with his family. It can be argued that the Kharkiv period (1909–1918) became one of the most fruitful for him: more than 10 residential and public buildings in Kharkiv (Chepelyk, 1999, pp. 217–219), as well as about forty buildings and structures of railway complexes of the North-Donetsk and Kuban railways, were designed and constructed (Benediuk, 2016, pp. 47–58). The last of the named objects could be identified only through the pronounced author's stylistic manner and brief references in archival documents (DAVO, f. 46, op. 7, p. 2450). Tymoshenko actively participated in architectural competitions. Contest project for the tombstone of the composer M. Lysenko in Kyiv (1913) was the winner and was highly distinguished by a jury for the successful proportions and restrained modernization of the "Ukrainian style". In 1915, S. Tymoshenko participated in the architectural competition

for the “People’s House in the village of Lysvensky county of the Perm province” and received the 4th prize. The project took the form of a restrained rationalist modern style with elements of neoclassicism. These and other well-known projects of the Kharkiv period demonstrate the ability for functional planning and the ability to successfully apply the stylistic features of the forms of Ukrainian architectural modern style – as the basis for forming a regional center of this style.

Besides, Tymoshenko actively participated in the artistic life of Kharkiv. In 1912, he became one of the founders of the Ukrainian Literary and Ethnographic Society named after G. Kvitka-Osnovyanenko, and later, one of the leaders of the Ukrainian Art and Architectural Department of Kharkiv Literary and Art Circle, which popularized Ukrainian art, Ukrainian architectural style, took care of the monuments of antiquity. During 1917–1918, the architect was a member of the faction of the local Council of workers, soldiers and peasants deputies, the chief governor of zemstvo (community self-governance), and a delegate to the All-Ukrainian Congress of Zemstvos, and was a leading member of the Ukrainian Council of Kharkiv region. S. Tymoshenko was a member of the Ukrainian Central Rada and chairman of the Peasant Congress of Slobidska Ukraine (1917), in 1918 – the provincial commissioner of the Kharkiv region. In 1919, S. Tymoshenko worked as a senior inspector of the railways of the Ministry of Roads in Kyiv and headed the Ministry of Roads of the UNR (1919). While in Kyiv, he initiated the creation of the Ukrainian Architectural Institute. In 1920–1921 he was a member of the governments of V. Prokopovich and A. Livitsky (Chepelyk, 1999, pp. 195–210; Vlasenko, 2007, pp. 29–37).

In 1921, after the search of Tymoshenko’s apartment in Kharkiv, all materials relating to his workshop along with copies of the projects were seized. Attempts of Professor M. F. Sumtsov to return the documents weren’t successful (Vlasenko, 2007, p. 32). The description of the activity of the architect of that period shows the high professionalism, the impressive typological breadth and stylistic uniqueness of the objects – urban complexes, industrial, public, residential, sacral buildings, engineering and railway structures, small architectural forms (CSAHAG, f. 3795, op. 1, d. 581, pp. 36–41).

S. Tymoshenko’s active socio-political position and change of political vectors in the country forced S. Tymoshenko and his colleagues (P. Kholodny and V. Sichynsky) to move to Lviv, which at that time was a part of the Second Polish Republic. In Lviv, S. Tymoshenko, P. Kholodny, and V. Sichynsky began active consolidation of Ukrainian art forces, organizing groups, exhibitions, and engaging in publishing activities. Researchers point out that periodicals published in Lviv in the early 1920s, namely the journals *Dilo*, *Hromadskyi Visnyk*, and *Svoboda*, became an important source for the analysis of this period. Thanks to these publications, it became possible to outline the milestones of the creative and public life of S. Tymoshenko and his colleagues in Lviv (Linda, Bogdanova, 2012, p. 256). One of the most significant achievements of their civic activities was the organization of the Circle of Ukrainian Art Workers (GDUM) on December 28, 1921 (*Hrom. Visnyk*, 1922, p. 6). The principles and ideas of the organization were developed in the activity of the Association of Independent Ukrainian Artists (1931).

The exhibitions organized by GDUM (1922, 1923, 1924) demonstrated more than 50 different architectural design projects by S. Tymoshenko (GDUM Catalog, 1922, No. 272–286; GDUM Catalog, 1923, No. 272–303). Exhibition catalogs confirm the continuation of S. Tymoshenko’s active creative work. Over the years, the architect has completed a large number of projects: sketches of small architectural forms, tombstones, kiosks and pavilions, temples and complexes of public buildings. Many of them were conceptual in nature (only the type of object and its location were determined). Some of them provided a specific name for the owner or contractor. Among the projects found, the project proposal for the construction of the National Museum in Lviv is especially worth mentioning. The main custodian of the museum I. Sventcitsky at different times, since 1918, invited Ukrainian architects V. Pezhansky, R. Gritsay, O. Kharkiv, and S. Tymoshenko to cooperation. It was S. Tymoshenko in 1922, who proposed the complete construction of the museum square in the characteristic modernized forms of the Ukrainian Baroque (Fig. 1). The ideas of building the museum stretched for decades. The last variant was proposed by architect J. Novakowski in 1969 (Posadska, 2006, pp. 6–10). Tymoshenko used his stylistic morphology in many of his other projects. Residential buildings, villas, schools, town halls, and community centers combined the features of Ukrainian modern, baroque, and folk architecture (Figs. 2–3). Characteristic elements determined the peculiarity of the author’s style: roofs with spiers and kinks, curved pediments, windows and doors with trapezoid finishes, porches with columns, decor, and ornament on the facades.

Civil engineering projects have not come to existence. However, the implemented projects of the Greek Catholic and Orthodox churches inscribed Tymoshenko's name in the history of the sacral architecture of Galicia (Figs. 4–6). It was in Lviv that the architect found those architectural solutions and stylistic techniques for his sacral structures that later became unique and made it possible to immediately identify their author. First and foremost, it is the church's dominant top, a dome of exquisite neo-baroque shape with a small cimborio and a crown. In the case where the nave is covered by a high roof with a small crease at the top, it is crowned with the same top on the "blind" cimborio. Another feature of Tymoshenko's sacral structures is the covering of the lateral arms of the cartilaginous plan with lower three-sloped roofs that follow the shape of the roofs of Ukrainian huts. The characteristic elements are three windows in the lateral arms, a non-baroque pediment on the front facade, or on its porch. S. Tymoshenko used these elements in the design of stone (stone and brick) and wooden buildings (Slobodyan, 2012, pp. 295–297). We can distinguish a church in the village of Bronnyky near Rivne, designed in 1923 (built in 1928), which became a universal model of a new Ukrainian temple.

The short two-year Lviv period became very important for S. Tymoshenko. It was then that the architect had all the opportunities and favorable socio-cultural circumstances to develop and implement the idea of national identity in Ukrainian architecture.

1923 to 1930, Tymoshenko was in the Czech Republic and worked at the Ukrainian Academy of Economics in Podebrady as an associate professor, later as a professor, and rector of the Academy since 1927. Scientific and pedagogical activities in the Czech period (teaching architecture and construction art at the Academy and the Studio of Plastic Arts) contributed to new architectural searches (UGA, 1959, pp. 65–68; Prague Studio Group, 1925, p. 14).



**Fig. 1.** Projects for the National Museum in Lviv. 1921 (National Museum in Lviv, 1921, ГН-3742)



**Fig. 2.** Rural school project. 1922. (National Museum in Lviv, 1922, Дор – 5645, 25102/2)



**Fig. 3.** Project of a House for M. Golubecz', 1923. (National Museum in Lviv, 1923, ГН-1949)



**Fig. 4.** Project of the Wooden Church near Drohobych, 1920s. (Prague Studio Group, 1925, il.28)



**Fig. 5.** Project of the Nativity of the Holy Intercession Church, 1921 (Prague Studio Group, 1925, il.29)



**Fig. 6.** The project of the church in Kleparov, 1922. (National Museum in Lviv, 1922, ГН-1908)

The next period of Tymoshenko's life was connected with Volhynia. Archival documents show that S. Tymoshenko and his wife Maria obtained Polish citizenship on November 18, 1929 (DAVO, f. 46, op. 7,

d. 2457, p. 12), and on February 16, 1930, the architect was accepted as the head of the construction department of the District Land Directorate in Lutsk (DAVO, f. 277, op. 1, d. 745, p. 107zv). From April 1934 to August 1935 S. Tymoshenko worked as a clerk of the construction department of the Volyn Voivodeship Administration (DAVO, f. 46, op. 7, d. 2457, pp. 66, 91).

A significant shortage of skilled specialists in the architectural and construction industry of the Volyn Voivodeship was felt throughout the interwar period, which is why the emergence of an experienced architect in the region gave hope for the effective solution of many professional problems, including construction in the field of agriculture. The projects of exemplary farms and vegetable warehouses, developed by S. Tymoshenko during his work at the Directorate, were recommended by the Ministry of Agriculture of the Second Polish Republic for use in all regions of the country. In 1932, for the first time this typical project was used to build a house in the village of Zhydychyn in the Volyn region. The building consisted of three rooms, a kitchen, and a cellar, and was constructed of clay rolls, a traditional material for the construction of folk housing in the central region of Ukraine.

In early 1935, Tymoshenko began his work on the development of three types of individual homes for employees of the Lutsk branch of the Agricultural Bank (DAVO, f.46, op. 7, d. 2457, p. 82).

Together with performing his official duties during this period, the architect carried out many private contracts: projects of individual houses for officials of voivodships and city governments, representatives of intelligentsia and bourgeoisie. Representatives of these social groups most often settled in prestigious areas planned according to new urban planning requirements, where living conditions met all comfort requirements. Reports for Volyn Voivode G. Yuzevsky on the completed design works, concluded by S. Tymoshenko, and preserved drawings certify the fact of designing projects of residential buildings for V. Leshchinsky, M. Kubashevsky, R. Podolsky, D. Grigorovich-Barsky – in Lutsk, for S. Eismund and V. Halkevich in Kremenets (DAVO, p. 46, op. 7, d. 2457, p. 80–81, 83), as well as the objects not mentioned in the reports: mansion for P. Bogdanovich – in Rivne, for T. Serikov – in Kovel, for A. Stanishevskya – in Kremenets, for L. Lisitsyna, G. and I. Zavidsky, V. Kurdzhinovskyy, A. and V. Tymoschuk, M. Kasprovich, A. and M. Zalesky, L. and J. Tsaruk, and, finally, Tymoshenko's own house, in Lutsk.

It can be assumed that some of these projects became part of the author's exhibit display at the 10th exhibition of the Ukrainian Art Circle "Spokiy" (founded in 1927 by students of the Academy of Arts in Warsaw), which took place in May-June 1937 in Warsaw, Lutsk, Rivne, and Kremenets. In the architectural department of the exhibition, besides Serhiy Tymoshenko, architects Oleksandr Tymoshenko and Leonid Maslov presented their works. The architectural heritage of the experienced master was the largest. S. Tymoshenko presented a retrospective of his own work since 1913, including 15 projects of residential buildings (One reliable life..., 2009, p.162). Among them were several "modern villa projects" (Davydyuk, 2010, p. 232). The projects in the list above allow us to trace the development of the architect's views on the problem of imagery of different types of residential buildings. The development of each project can be considered a creative experiment aimed at rethinking housing as a "small" architectural form, as opposed to previous experience, mainly related to the design of apartment buildings in Kharkiv and Kyiv.

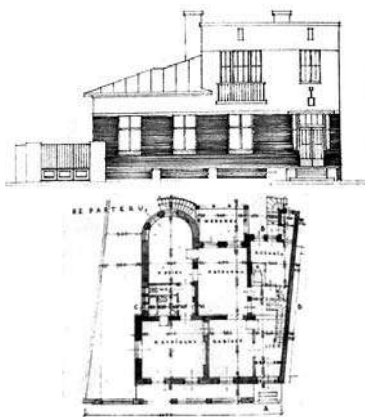
The earliest among the identified ones is the project of a house on the territory of an officer's settlement in Lutsk (1931) (DARO, f.31, op. 1, d. 1791). The tiny building contains only two rooms, an entrance hall, and a kitchen that form a rectangular plan. Two vestibules and a covered terrace are attached to the house. In the decorative design of the arcade and the carvings of the pillars, there is a clear desire to link the architectural solution to the folk tradition of housing in its universal dimension. Here, there are elements of the morphology of the Ukrainian architectural modern style promoted by S. Tymoshenko: a rectangular window on the gable wall is framed by characteristic small columns.

The next projects demonstrate the original synthesis of traditional and new forms. These include the project of a brick house for Volodymyr Kurdzhinovskyy in Lutsk (1931) (DAVO, f.158, op. 4, d. 1621) (Fig. 7) and a wooden house for Terentij Serikov in Kovel (1934) (DARO, f. 40, op. 5, d. 76). Despite some time distance, the projects integrate a similar approach to architectural design. In one bundle, parts resembling the traditional Ukrainian house and strict volumes typical of the avant-garde architecture are combined (Fig. 8). A wooden residential house for Pavlo Bogdanovich in the new district of Rivne – Hrabnik (1932) can be considered as transitional from the point of view of stylistics (DARO, f. 31, op. 1, d. 1849) (Fig. 9), where an

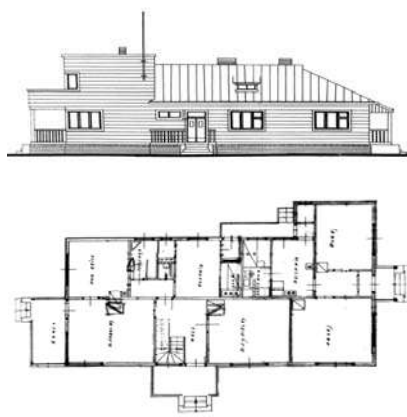
attempt was made to modernize the image by extending the function and applying the forms of constructivism. The integrating elements of a complex asymmetric volume are the horizontals of the eaves and the windows. Plastering the surfaces of wooden walls mimics the stone structure and demonstrates the interpretation of new stylistics in traditional material.

The first “pure” examples of this approach are the projects of two-store mansions: for Anelia Stanishevskya in Kremenets (1933) (DARO, f. 40, op. 6, d. 131) (Fig. 10) and for Dr. Marian Kubashevsky in Lutsk (1934) (DAVO, f. 158, op. 4, file 2162). The architectural solution is based on a common explicitly functionalist scheme; the facades are distinguished only by some elements (location, shape, and proportions of the individual windows). The volume is arranged around a staircase with a characteristic “constructivist” window (in the form of an elongated rectangle) and a circular “porthole” window. The influence of the style of constructivism is also emphasized by the open brickwork of the porch columns in front of the main entrance, the strict linearity of the metal fencing of balconies and terraces, the cement stucco of the facades.

Because of his election as a senator of the Polish Seim in 1935, Tymoshenko left his office at the Directorate and other institutions of the architectural and construction industry of Volyn. However, he continued with his design practice. The project of a two-store 3-apartment building for Lydia Lisitsyna in Lutsk (1936) (DARO, f. 40, op. 9, d. 124) (Fig. 11) illustrates the further implementation of contemporary architecture ideas in the creative works of S. Tymoshenko. The opening of the volume towards the street space is achieved through the separation of functional blocks – a high parallelepiped staircase and lower cube-shaped blocks of living and utility rooms. The two-store building of doctors Halyna and Irenaeus Zavidsky in Lutsk (1938) (DARO, f.40, op.10, d. 99) (Fig. 12) is an example of the ordinary block building, characteristic of new quarters of the city. The architectural solution attests to the focus solely on the layout of the floors. The accent of the main and yard facades is only the balconies on the second floor, which visually define the axis of symmetry. To ensure the connection between the street and yard space, there is a passage through the ground floor from where one can enter the house. A staircase with a horizontal window – a lantern – is arranged in the volume of a rectangular prism, reminiscent of the techniques of Art Nouveau architecture, hidden here by the asceticism of the external forms.



**Fig. 7.** The project of a house for V. Kurdzhinovskiy in Lutsk, 1931. (DAVO, f.158, op.4, d.1621).



**Fig. 8.** The project of a house for T. Serikov in Kovel, 1934 p. (DAVO, f.40, op. 5, d. 76). Drawing by P. Benediuk

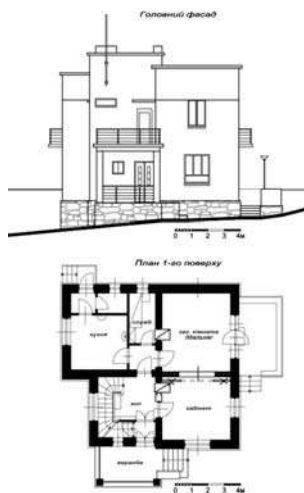


**Fig. 9.** The project of a house for P. Bogdanovich in Rivne, 1932. (DARO, f.31, op.1, d. 1849). Drawing by P. Benediuk

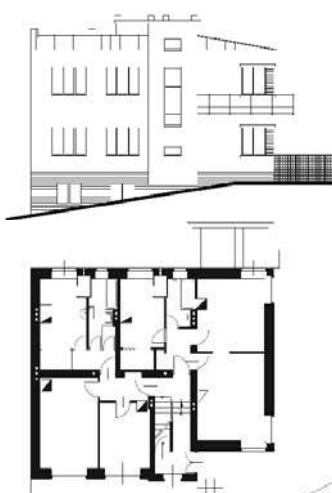
At the site belonging to the Lutsk society “Volt”, and later to Anna and Mykola Zalesky, S. Tymoshenko designed a multi-apartment three-store block (DAVO, f. 158, op. 4, d. 2985) – one of the largest in the city at that time. The image of a house located in the center of the city (Kryvy Val Street, 17) near the building of the new post office (1937) synthesized elements of the modernized classicism of the late 1930s (the pilaster side of the main facade resembles an overhead portico), constructivism (decorative pointing of the surfaces of facades

imitate the structure of large wall blocks) and streamline style (balconies occupy the corner of the house and have a rounded outline) (Fig. 13).

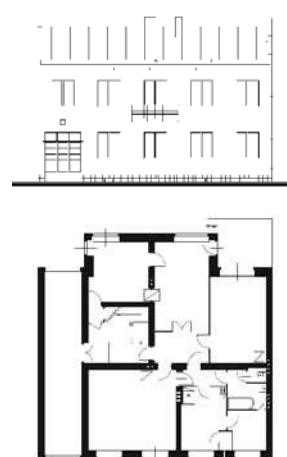
S. Tymoshenko's own house (1938) (16 Yaroshchuk St.) (Fig. 14) and the mansion of Lucia and Yulian Tsaruk (1939) (14 Yaroshchuk St.) (DARO, f. 40, op. 10, d. 170) (Fig. 15) are characterized by maximum laconicism, which tends to be architectural cubism. These objects were the last of the architect's designs during the interwar period.



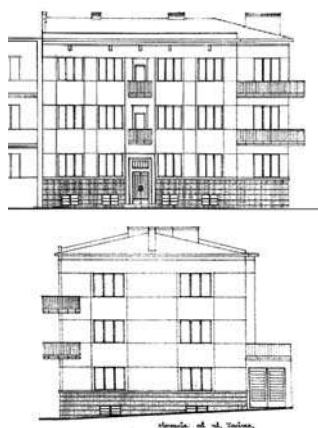
**Fig. 10.** The project of a house for A. Stanishevskaya in Kremenets, 1933. (DARO, f.40, op. 6, d.131) Drawing by P. Benediuk



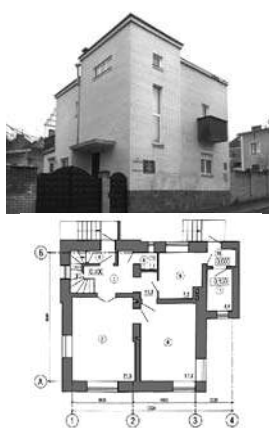
**Fig. 11.** The project of a house for L. Lisitsyna in Lutsk, 1936. (DARO, f.40, op.9, d.124). Drawing by P. Benediuk



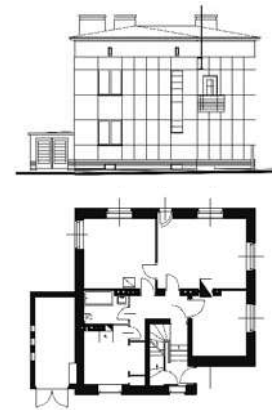
**Fig. 12.** The project of a house for H. and I. Zavidsky in Lutsk, 1938. (DARO, f.40, op.10, d.99). Drawing by P. Benediuk



**Fig. 13.** The project of an apartment building in Lutsk, 1937. (DAVO, f.158, op. 4, d. 2985)



**Fig. 14.** S. Tymoshenko's house in Lutsk, 1934. Foto and drawing by P. Benediuk



**Fig. 15.** The project of a house for L. and Ju. Tsaruk in Lutsk, 1938. (DARO, f. 40, op. 10, d.170). Drawing by P. Benediuk

S. Tymoshenko's creative work in Volyn was not limited to residential buildings. The aforementioned project of a temple for the village of Bronnyky was recognized by Metropolitan of Warsaw and Volyn Dionysius as, from the perspective of the Orthodox Church, the most appropriate representation of the style of an Orthodox church for Volyn and as a model for the design of new shrines (AAN, p. 300). By the end of the 1930s, S. Tymoshenko's architectural heritage had been complemented by five more temples – a wooden one in the village of Kivertsi (now Prylutske) (1934) and Horaymivka (1938), and a brick building in the village of Borovychi (1937) in the Volyn region, built in Yasynnychy (1935) and Oparypsy (1939) in the Rivne region.

At the blueprint core of Tymoshenko's Volyn churches lies a centric or compact cross-shaped scheme with a short transverse nave and an elongated western part, reminiscent of nine-part wooden shrines of the Dnieper and temples – examples of monumental stone architecture of Ukrainian Baroque era beginning of the XVIII century. Unlike the churches built by the architect in the interwar Galicia, the ninety-part plan of the Volyn temples is small in volume. The one thing that remains unchanged is an altitude composition of volume, dominated by the dome of an exquisite silhouette, completed by a characteristic bell-shaped top on the “blind” lantern. The dynamic plasticity of the silhouettes is reinforced by the same tops mounted above each volume. One characteristic of the architect's creative demeanor is the low-breaking roof and the selection of transitional elements in the completion of temples from the lower tier to the dome drum or to the dome. However, in the context of accentuating the figurative connection with the tradition of Ukrainian temple building, there were noticeable changes in the sign and morphological system: reduction, minimization, or rejection of decorative elements used by the architect in the 1900–20s. Modernist tendencies in the architecture of Tymoshenko's Volyn churches is evident in the accentuated monumentality, massiveness, laconism of the lower part of the volumes, the dry geometry of the columns and the shape of the window openings. The appearance of round windows on the facades, strict “constructivist” horizontal eaves, window sills, and ribbon windows can be considered as a sign of the influence of avant-garde architecture. It should be noted that by modernizing the image of the churches, the architect certainly emphasizes the connection with the archetype – the dwelling house from which each Ukrainian temple originates (expressed in the characteristic form of a church covering – a four-sloped roof with a small semi-gable, architectural and decorative design of porches).

## Conclusions

To sum up, it should be noted that the interwar period of Serghiy Tymoshenko's life was marked by high creative activity which was fulfilled in the design of a large number of objects. The vision of the development of national stylistics in the early 1920s, which was based on the interpretation of traditional (folk) and classical (Ukrainian baroque) forms of Ukrainian architecture during the “Lviv” period, underwent a gradual transformation under the influence of external social and creative factors in the years of creative work in Volyn. The change of scale and content of design tasks, in particular with regard to the design of housing in 1921–39, led to the maximum individualization of the creative process, a significant expansion of the range of stylistic landmarks, complementing its formal and compositional techniques of avant-garde architecture, as the time required. The architect focused on church construction, in which he sought to express the national idea and to present visions of the ways of development of new Ukrainian architecture in general. In the 1930s, Halychyna and Volyn, unlike other regions of Ukraine in its present borders, were regions where such searches were possible, and church architecture was perhaps the only creative ground for such activity. S. Tymoshenko's proposal to rethink the traditional image of the Ukrainian temple in the context of the universalization and modernization of architectural forms was seen as one means of emphasizing the connection between Ukrainian and European culture and, at the same time, national identification of the Ukrainian people.

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### МІЖ ТРАДИЦІОНАЛІЗМОМ І АВАНГАРДОМ: ТВОРЧА СПАДЩИНА АРХІТЕКТОРА СЕРГІЯ ТИМОШЕНКА МІЖВОЄННОГО ПЕРІОДУ

**Анотація.** У статті досліджена архітектурна діяльність Сергія Прокоповича Тимошенка у міжвоєнний період. На основі виявлених авторами архівних джерел окреслено типологію об'єктів архітектора в регіоні, встановлено авторство щодо окремих житлових будинків та культових будівель, проаналізовано особливості творчого підходу до їх проектування. На прикладі конкретних об'єктів показано еволюцію архітектурно-стилістичних та об'ємно-планувальних вирішень в контексті модерністичних тенденцій розвитку архітектури міжвоєнного періоду, уявляють автора про прийоми втілення національної ідеї в архітектурі, що базуються на синтезі традиційної і нової морфології.

**Ключові слова:** архітектура, С. Тимошенко, міжвоєнний період, Україна, Львів, Луцьк, Волинь

*Pavlo Bosyy<sup>1</sup>, Viktor Proskuryakov<sup>2</sup>*

**ARCHITECTS AND THEATRICAL DESIGNERS  
COOPERATION: MAIN ASPECTS**

**(based on the results of the student Ukrainian – Canadian  
project seminar in Lviv in 2017 on the renovation of the hall of the first  
academic building of “Lviv Polytechnic” and expansion of theatrical-  
entertaining and cultural-educational functions)**

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**Abstract.** According to the results of the student Ukrainian – Canadian seminar in Lviv, 2017, on the renovation of the hall of the First academic building of “Lviv Polytechnic” with the expansion of theatrical-entertaining and cultural-educational functions the features of cooperation of theatrical architects and theatrical designers are highlighted.

**Key words:** architectural, scenographic, technological, technical and functional construction of space, organization of activities in the environment of the theatre stage and the hall..

**Problem statement**

The need to present the results of the 2017 student project seminar organized by the Department of Architectural Environment Design at Lviv Polytechnic National University, the most notable educational event between PQ 15, PQ 19, to the high-ranking colleagues and fans of the Quadrennial, 2019, did not come from the desire to formally add results to other creative achievements (educational, scientific, search achievements) of its students and educators<sup>5</sup>. The time allotted by the department for its formation and constituting is over. The first important question which arises today is whether it succeeded in implementing the educational ideas that underpinned the concept of educational and creative activity of the department. And the second important question is what directions to move and to develop in the near and distant future.

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<sup>5</sup> For fifteen years, 9 Ph.Ds of Architecture, hundreds of holders of master`s and specialist`s degree, more than 500 bachelor`s degree recipients have defended their theses at the department. Teachers of the department published dozens of monographs, manuals, 200 articles. The department has participated in 88 conferences and 80 exhibitions of all ranks and received more than 100 awards, including Grand Prix and 40 diplomas of the 1st degree. Teachers and students of the department participated in the design and construction of more than 150 real architectural objects.

The department has acquired the characteristics of a large workshop – a laboratory in which during the development of various projects in recent years: educational, competitive, search, experimental, etc. Students and teachers are co-authors of the whole design process.

The lectures at the department are integrated into the topics of the current design. The bearers of knowledge and the “tool of integration” are leading educators who are united in creative working environments in the following areas: classical design of the architectural environment, interior design, equipment, furniture, cultural, monumental, futuristic design and its main applied aspects: typological design, urban design, landscape, and in particular, in recent years, stage design.

Thus, the genesis and development of cultural, monumental, futuristic, scenographic and landscape design are researched by Professor V. Proskuryakov, Associate Professors Y. Dzhigil, B. Goy, O. Kordunyan, R. Stotsko, I. Voronkova, I. Humennyk; teachers Y. Bohdanova, M. Yagolnyk, I. Kopylyak, T. Garashchak, and graduate students K. Yanchuk, Y. Filipchuk. (Proskuryakov V., Hoy B., 2008, 64 s.), (Proskuryakov V., I. 2014, s. 5–8), (Proskuryakov V. I., 2018, s. 4–10).

At the department, new disciplines have been timely introduced into the educational process, the fundamental components of which are reflected in the dissertations of our teachers, who have successfully defended them. After all, the result of quality education of an architect-designer is a student who should become not just a specialist, but a modern person – knowledgeable and willing to solve any problems that may arise during professional work in the future.

From the above mentioned scientific and educational vectors of activity of the department special attention was paid to cultural, theatrical-architectural, scenographic, technical and technological design.

Assistant Professor M. Yatsiv and teacher R. Kubay, who introduced, especially in the technical and technological design, elements of architectural light, acoustic, ergonomic design, helped to make this direction a leading branch.

Some aspects of such educational activity were tested by the department also in joint educational-design seminars, lectures, semester and diploma design process, with the participation of partners from Ukraine: departments of the Prydneprovska State Academy of Civil Engineering and Architecture, Poltava National Technical University and the Department of the City Council: Dresden, Department of Architecture and Urban Studies of Swietokrzyska Polytechnic University, Kielce. Comparison, use of our own and world experience and their role in the concept of Ukrainian national activity – science, practice, education is one of the least adapted sections of our architecture, especially the project – educational experience in all its possible manifestations. Although, recently in Ukraine professors V. Proskuryakov, V. Timokhin and others (Fomyn Y., Kashchenko A., 2004, s. 20–31), (Proskuryakov V. I., 2003, s. 176–186), (V. Proskuryakov, B. Cherkes, 2007, s. 651–662), (V. Proskuryakov, 2011, p. 25–32), (Proskuryakov V. I., Voronkova I. S., 2013, p. 5–10) have been proactive in this sector of education, yet it remains unclear which forms of educational and project seminars occupy a leading position in contemporary national architectural creativity, and in both creative and organizational experience.

Therefore, what Ukrainian architectural schools achieved in the design and competition activities in 2000–2015 in Kyiv, Lviv, Dnipro, does not look superfluous because this activity is the most effective form of testing their creative courses by practising educators-architects (they attend these activities much more frequently than any other), and such courses are generally considered to be the basic platform for generating progressive architectural ideas. However, the most significant are the results of the architectural event held in May 2017, organized by the Lviv School of Architecture – Department of Architectural Environment Design. Students and teaching staff from Ryerson University (Toronto, Canada) were invited, and later on joined by the representatives of the Technical University (Dresden, Germany) and the representatives of the Dnipro State Academy of Civil Engineering and Architecture (Dnipro). This event is known in Ukraine and Europe by the name “Student Ukrainian – Canadian Design Seminar in Lviv, 2017, on the renovation of the hall of the first academic building in “Lviv Polytechnic” with the expansion of theatrical-entertaining and cultural-educational functions”. The conceptual part of the seminar was developed by Professors V. Proskuryakov (Lviv) and Sh. Dolgoy and P. Bosy (Toronto) (Proskuryakov V., Filipchuk Y., Krasnylnikov V., 2017, p. 68–73).

## **Objective of the article**

The purpose of the project workshop was to accept for consideration the following objectives: to develop an architectural concept for the restoration of the historic hall, ensuring the use of a wide range of modern activities and means of spectacular and educational functional activity; to ensure the aesthetic solution for its environment following the requirements of the 21st century, while maintaining the tectonics and imagery of the time during which construction took place; to use the experience of the Department of Architectural Environment Design, Lviv Polytechnic National University, and Ryerson University, Toronto, in theater design for the objectives of the seminar.

## **Results and discussions**

The theme of the seminar was not chosen randomly, the department has been cultivating educational design for several years in such a way that one of the semesters was completely dedicated to the issue of architectural and environmental needs of Lviv Polytechnic National University, which resulted in construction opportunities. One can mention at least the landscaping around the main building (Lviv Polytechnic National University), or the projects of educational and lecture buildings on Ustyanovich or Sheptytsky Street, the projects of night lighting of buildings facades, the projects of the bookstore network in the university's study area.

In 2017, the main hall of the first academic building was due (Fig. 1).

The first academic building with a hall for 1000 seats was designed by Prof. I. Bagensky, R. Lipka, A. Rudnitsky. The building was commissioned in 1965 and is not well described in scientific publications.



**Fig. 1.** General view of the ground floor and balconies of the assembly hall of the first academic building. Current state. (Materials from the archive of DAE department)

This building has all the characteristic features of an elite international class institution: the exterior of the monumental simplicity best conveys the authors' main idea – not to break the synthesis between the dominant volume of the multifunctional hall and the two 4-storey wings extension that resemble the Latin letter Z in terms of design. According to the authors' plan, the hall was not only supposed to be a place for crowded gatherings, symposia and conferences, but was also designed to host meetings with a relatively small number of participants. This was facilitated by excellent acoustics. As a result, many concerts and festivals have been held here for many years. Despite the incredibly difficult construction conditions, the building's structure is generally simple and organic. At the same time, it meets a wide range of different functional tasks and requirements: classrooms, large lecture halls, student canteen. Everything is not combined by a mechanistic addition, but is generalized as a common set. It is widely believed that it was this building which linked the architecture of our university's past (main, chemical buildings) to everything that was built later. The main façade of the first building on the one side strongly completes the axis of the town-building pearl – E. Konovalts Street, and on the other seems to crown the whole system of other academic buildings of “Lviv Polytechnic” between S. Bandera, O. Nevsky, I. Karpinskiy Streets (Shevchenko T., 1996, s. 16–21), (Proskuryakov V., 2019, s. 19–33), (Cherkes B., Linda S., Bohdanova Yu., 2016, s. 61–67) (Fig. 2).

But in the early twentieth century not only the technical and technological but also the functional capacities of the hall were exhausted. The contingent of students in Lviv Polytechnic National University has grown to 40,000; their cultural and aesthetic needs have increased.



**Pic. 2.** The main façade of the first academic building from Konovalts St. in Lviv  
(Materials from the archive of DAE department)

The hall was used for educational, methodological, ideological, and, to a great extent, for art events; yet, 60 % of the time, this largest university space was half empty. At the request of the Rector, the head of the department and its leading educators decided to expand the functional palette of the existing hall.

The main vector of the refurbishing was the expansion of the theatrical and entertainment function, which would satisfy not only the needs of the students but also the residents and visitors of the city.

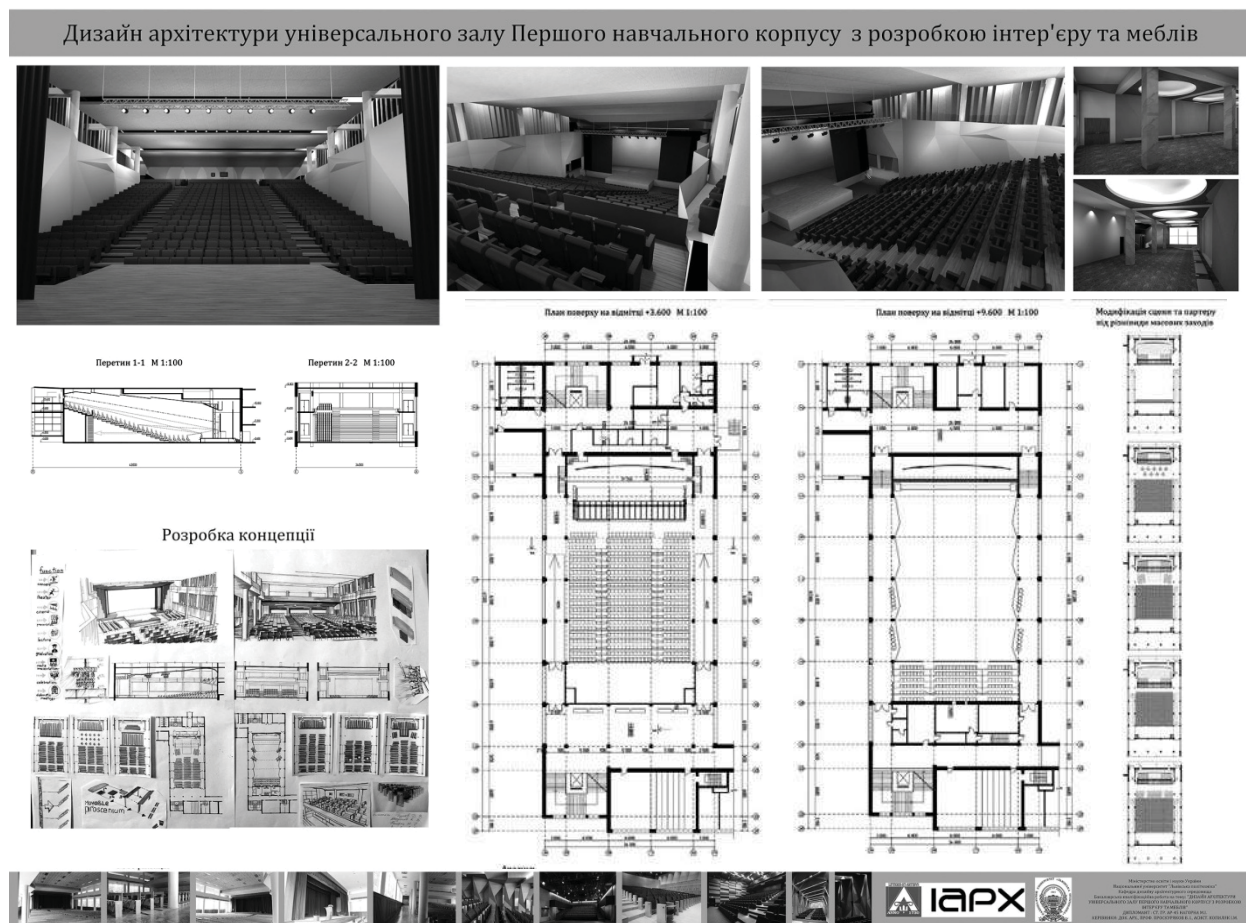
All participants of the seminar, students and teachers, came to Lviv on the eve of its opening. And on May 22, the seminar began with the formulation of project tasks and the development of project teams. The educational experience of the Department of Architectural Environment Design for the creation of the

architecture of theatrical and spectacular buildings was taken as the foundation of the exploratory seminar: the construction of space, the organization of action and their aesthetic design, and the experience of the Toronto School of Theater Arts in preparing theatre designers not only to use materials, their textures, colours of the set design projects, but also to use light in theatrical action, stage space, hall space.

Among the ideas presented by students from Lviv, Dnipro, Dresden and Toronto in the form of clausura projects, which were later designed in the form of bachelor's degree theses, the following work completed by student Jenny Hong (Ryerson University), master's degree holders D.Dulov and K.Tverdohlib (Lviv Polytechnic National University), bachelor's degree holders O. Kotous, M. Nagorna, A. Zykova (Lviv Polytechnic National University), under the guidance of Y. Filipchuk, a graduate student of the DAE (Lviv Polytechnic) Department, deserved more attention as they decided to extend stage space providing a whole range of options.

The existing stage – a niche in the hall, according to their design, could be changed due to the transformation of tablet and equipment structures into a stage – an arena, a deep, a transverse and a three-sided stage. The parameters of the space of the stage and the hall could also be changed by a movable portal that acted as a light bridge with battery operated lights. The project also provided for the installation of soffits on columns at an altitude of +11.00. The project proposed the replacement of seats on the ground floor, removable front rows, the possibility of designing small playgrounds in the depths of the hall, for better game communication with the audience. In the upper levels of the auditorium, a lodge for the disabled and the guests of the event was designed.

Behind the backstage, in the hallway on the mark +3.60, the creative team provided dressing rooms, which facilitated the actors convenient and fast getting onto the stage. Since the projected room provided various functions for its operation, it was decided to install movable wooden blinds in the existing windows, which would allow fast and high-quality control of natural light, depending on the various genres of work. To enhance the acoustics in the space of the hall under the ceiling, the authors offered suspended acoustic panels (Fig. 3).



**Fig. 3.** The project based on the results of the clausura was created by the student M. Nagorna under prof. V. Proskuryakov, tchr. I.Kopylyak, with the participation of graduate student Y. Filipchuk. (Materials from the archive of DAE department)

Particularly noteworthy is the project of student creative team consisting of: master's degree holders A. Stendera (NU "Lviv Polytechnic"), Y. Tutko (NU "Lviv Polytechnic"); bachelor's degree holders S. Folyush (NU "Lviv Polytechnic"), I. Dovha (NU "Lviv Polytechnic"), Adriana Leila (Ryerson University), under the guidance of Ph. D of Architecture I. Voronkova and postgraduate students of the department of DAE O. Krasilnikov and K. Yanchuk, in which considerable attention is paid not only to innovative solutions to the renovation of the assembly hall but also to the architecturally functional organization of the space of the whole building.

According to the design team plans, the assembly hall should undergo significant changes aimed at expanding the capacities of the functional palette, as well as modernizing its aesthetic component. Among the planned changes are the following: enable the change of stage configurations through the introduction of lifting mechanisms, which would lead to the transformation of the existing stage into a three-sided, stage-arena, stage in the shape of the peninsula; the stage portal should also be supplemented by a metal bridge structure, with the possibility of installing lighting devices on it; the authors proposed a new scheme of spectators' placement and evacuation aisles, which largely brought the hall closer to the theatre and entertainment; changes were made to the architectural and structural arrangement of the ceiling. Modernization of the acoustic requirements of the hall was offered.

Expansion of the functional theatrical and entertainment potential of the hall would inevitably lead to the need for additional technical facilities. The project features interpreters' rooms, audio and video recording and radio, video projector rooms.

Special attention was paid to the integration of dressing rooms and changing rooms into the existing environment of the academic building. However, this task was also solved by separating a small hall space on the second floor behind the stage, both for new dressing rooms and existing ones, which functional needs were altered.

The project of reconstruction of the assembly hall and improvement of its theatrical and entertainment function became conceptually connected with the transformation of the space of the whole building given the existing and new functional premises.

For the functional expansion of the space of the assembly hall, the project authors proposed to use the space of the first floor. The new improvements should include the following: renovation of all premises of the existing wardrobe; an arrangement of service and office premises; transformation of the former student cafeteria into a cabaret cafeteria. It was planned to arrange ramps for low-mobility groups. Installation of elevators in the adjacent stairway locations was also proposed.

The ideas stated above, together with other implemented projects, were first rendered in creative clausuras, diagrams, sketches, drawings, photos. And on May 27, their defence took place in the premises of Lviv Polytechnic National University, where representatives of various departments of the Institute of Architecture were invited. In an atmosphere of benevolent but critical consideration, most of the ideas presented were allowed to be further elaborated in the form of the semester and bachelor qualification projects (Fig. 4).

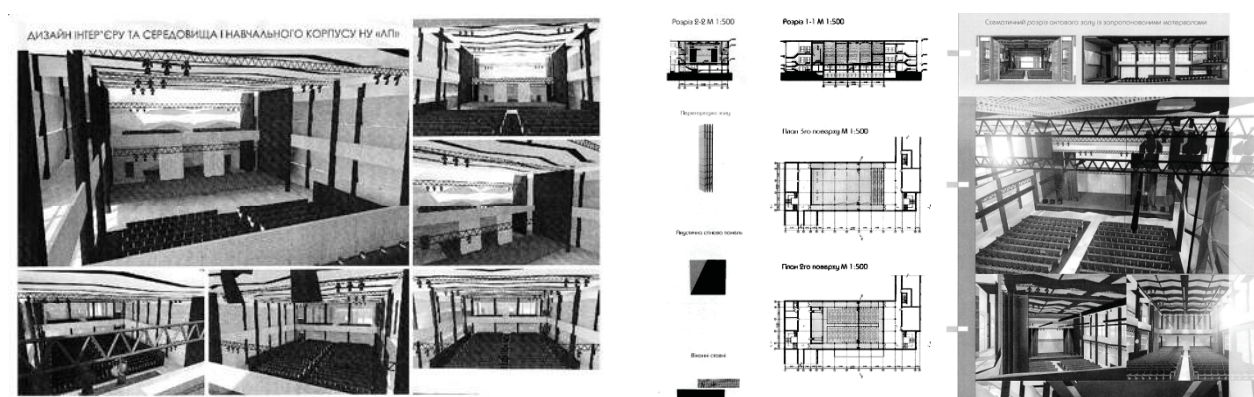


Fig. 4. Seminar project topic. (Materials from the archive of DAE department)

The further design of the clausura received various modifications and refinements. The list of spaces which need improvement has been reduced only to those which are used for the maintenance of the hall. In general, all the projects and annotations presented above have been prepared for review by the management of Lviv Polytechnic National University.

## Conclusions

1. The seminar proved that such form of teaching the design of the architectural environment, and in particular the design of the architecture of theatrical and entertainment objects, can not be effective without implementing the knowledge of theatre designers, scenographic designers, technologists and technicians.

2. An important component of the success of this type of educational design can be considered the participation of students of different artistic specialities in international project teams, which allowed Lviv students to obtain a basis of knowledge of various aspects of the art of scenographic design from participants of Ryerson University and knowledge of the issues of monumental organization of the urban environment which were shared by the representatives of the Technical University of Dresden.

3. The practical results of the seminar drew attention not only of teachers of the Lviv Architectural School and Ryerson University but also of the professional creators of theatrical design – participants and organizers of the Prague Quadrennial International Exhibition, 2019 (*Exhibition of Countries & Regions, Fragments*, 2019, p. 26, 58).

4. The management of Lviv Polytechnic National University considers the issues of effective financing of the submitted projects and accumulates funds.

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### СПІВПРАЦЯ АРХІТЕКТОРІВ І ТЕАТРАЛЬНИХ ДИЗАЙНЕРІВ І ЇЇ ОСОБЛИВОСТІ (на прикладі результатів студентського українсько- канадського проєктного семінару у Львові в 2017 році по реновації зали першого навчального корпусу "Львівської політехніки" з розміщенням театрально-видовищних і культурно-просвітницьких функцій)

**Анотація.** У статті висвітлено результати студентського українсько-канадського проєктного семінару у Львові в 2017 році із реновації залу Першого навчального корпусу "Львівської політехніки" з розширенням театрально-видовищної і культурно-просвітницької функції. Концептуально частину семінару розробили професори В. Проскуряков із Львова та Ш. Долгой і П. Босий з Торонто. Метою семінару було: розробити архітектурну концепцію історичного залу, забезпечивши використання в ньому широкої палітри сучасних заходів і засобів видовищно-просвітницької функціональної діяльності; забезпечити естетичне вирішення його середовища відповідно до вимог ХХІ століття і водночас зберегти тектоніку і образність того часу, в який відбувалось будівництво. До завдань семінару був залучений досвід кафедри дизайну архітектурного середовища Національного університету "Львівська політехніка" в галузі театральної архітектури і досвід школи театральних мистецтв Університету ім. Райерсона з м. Торонто. Серед ідей, поданих студентами і викладачами Львова і Торонто, до творення яких приєдналися учасники з міст Дніпро і Дрезден, найбільшої уваги заслуговують ті, в яких значну увагу було приділено не лише новаторським рішенням з реновації актового залу, але й модерній архітектурно-функціональній організації сцени і залу і простору корпусу загалом.

Загалом було створено п'ять проєктів – клаузул творчими колективами студентів з України, Канади, Німеччини (схеми, ескізи, малюнки, фото) які стали основою подальшої роботи у вигляді семестрових, бакалаврських, магістерських робіт.

**Ключові слова:** архітектурна, сценографічна, технологічна, технічна та функціональна побудова простору, організація дії в середовищі театральної сцени і залу.

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**KASTELIVKA: FOLK-ROMANTIC TENDENCIES  
DEVELOPMENT OF ARCHITECTURE IN LVIV  
AT THE TURN OF 19<sup>th</sup> – 20<sup>th</sup> CENTURIES**

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**Abstract.** The article analyzes the formation of the architecture of Kastelivka in urban, typological and stylistic aspects. It is determined that the building of Kastelivka, created at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, became an exceptional creative experiment, which implemented new urban principles of ensemble building, the integrity of which was emphasized by unique stylistic solutions based on interpretations of folk motifs.

**Key words:** Kastelivka, folk-romantik tendencies, L'viv, the turn of 19<sup>th</sup> – 20<sup>th</sup> centuries.

**Problem statement**

The intensive construction in Lviv at the turn of the XIX–XX centuries caused the emergence of new urban planning, typological and stylistic trends in the development of the city's architecture. An example of the innovative solutions was the construction site of the Kastelivka. Unfortunately, later the urban structure and development of the site was significantly changed. However, in the theory and history of architecture, not only the implemented ideas are important, but also the ideas themselves, which indicate the depth and comprehensiveness of architectural searches. The situational scheme of Kastelivka created by Yu. Zakharevych and I. Levynsky was accidentally found in the Lviv regional state archive in 1998. With this scheme, it was possible to understand the original concept of the authors, to see the Kastelivka as it was represented by our architects at the turn of the XIX–XX centuries.

**Analysis of recent research and publications**

The peculiar development of a plot of villas and mansions, which is located within the boundaries of modern Chuprynka, Gorbachevsky, Kolberg, Nechuy-Levytsky, Kastelivka, Romanitsky streets, has attracted the attention of architecture researchers in Lviv for a long time. The authors of this publication Yu. Birliov, V. Vujtsik, O. Noha studied the development of Kastelivka. However, it is also important to summarize previous research, which is what the authors aimed to achieve in this publication.

## Objective of the article

The purpose of this article is to summarize the previous research and to create an image of the formation of Kastelivka architecture in urban planning, typological and stylistic aspects on its basis.

## Results and discussions

**Origin of the name.** The name of the site “Kastelivka” comes from the name of Castello (Castelli), especially since there are enough similar analogies in the toponymy of Lviv: Kortumivka, Paporivka, Levandivka, etc. For the first time the name Castello in Lviv history occurs in the XVII century and it is connected with a whole family of Italian architects and sculptors who came from the Tesino Canton of Switzerland. This is Peter Castello, builder (Castello Piotr Murator; Petrus Castilio Murator), mentioned in the city act at 1574 (W. Łoziński, 1898, s. 40) later the architect Zachariasz Castello de Zaccaria de Lugano, Sprawny, 1593–1635 (A. Мартинюк, 1996). Zachariasz Castello was a close relative of Tomasz Castello, the court builder of the Ostrog princes and a military engineer, whose title was indicated in the Lviv acts as Nobilis Serenissimi Regis Poloniae Sigismundi III Architectus (W. Łoziński, 1898, s. 211). There are also references to Matteo Castello, a Royal architect who worked in Krakow and Lviv. In the act of King Sigismund III of 1622, the talent and merits of the architect were highly appreciated: “... cuius prompta obsequia singularemque in Architectura peritiam optime perspectam habemus...” (W. Łoziński, 1898, s. 72). The title of Thomas and Mateusz Castello as Royal architects was a testament of the highest recognition of their services: they could work independently and they didn’t need to be members of the Lviv construction workshop (W. Łoziński, 1898, s. 20). However, other architects were required to join the workshop, and it was necessary to obtain city law, which was quite expensive and difficult (A. Мартинюк, 1996).

In the history of Lviv from the second half of the XVII century we also see the petty-bourgeois Castelli family and as its representatives, Stanislav and Jan Castelli (W. Łoziński, 1892, s. 207, 253, 262). Stanislav Castelli was a collector of paintings, and Jan was a poet. The life of the famous petty-bourgeois Castelli family was also connected with art. It is possible that the burghers were related to a family of Italian builders. They owned land in the suburbs of Lviv, where their estate was located (F. Baranowski, 1903, s. 72). In the second half of the 19<sup>th</sup> century Castelli family does not play a significant role in the life of the city, at least information about this has not yet been found.

**The background to Kastelivka.** The territory of the site became a part of Lviv at the end of the XVIII century when the city fortifications were dismantled, the suburb was merged with the city center and the first administrative division of the city was held (O. Czerner, 1997, s. 59). On the territory of the site gardens and small buildings are indicated. Then the modern Chuprynska street was already laid. On the map of 1844, i.e. the map of Kratokhvillya, in the Eastern part of the area, a complex of buildings (approximately at the intersection of modern Nechui-Levytsky and Sakharov streets) is marked, which may have been the estate of the Castelli family (O. Czerner, 1997, s. 59), although geographically it is located outside of Kastelivka, which we know from the end of the 19<sup>th</sup> century. More detailed information about the site can be obtained from the cadastral map of Lviv, compiled in 1849 ((CDIA Ukrainy u L’vovi), fond 186, description 8, case 630, pages 1–65). On the map for the first time we also see the name of the site – Kastelivka. Interestingly, the estate of Castelli family stretched far to the south. The eastern side of the land was swampy, the streams from there flew into Pelchynsky lake. The western side was dry, there were vegetable and fruit gardens and individual bourgeois houses. All subsequent plans of Lviv of 1860, 1871, 1877, 1887 (O. Czerner, 1997, il.175, 182, 185, 198), as well as cadastral map of Lviv of 1879 (CDIA Ukrainy u L’vovi, fond 720, description 1, case 616, pages 1–11) do not provide more detailed information about the site. On the plans, the plot is marked schematically, and the corresponding letter of the cadastral map is missing. On the map of Lviv from 1896 Kastelivka is marked with a newly laid network of streets and individual houses (O. Czerner, 1997, il. 205).

It is known that in 1885 the land was purchased by architects Yu. Zakhariievych and I. Levynsky (O. Hora, 1993, c. 16). Since then, a new period of development of the site has begun, and it retained its historical name. There is no need to inform in detail about the creative tandem of Zakhariievych and Levynsky. Enough has been written about this union (O. Hora, 1993). It was a fruitful creative tandem that played a huge role in the development of architecture and construction of Lviv in the second half of the 19<sup>th</sup> century.

The purchase of this particular plot and its designation for development of villas and mansions were not accidental. So traditionally, on the southern outskirts of the city (areas of modern Copernic, Doroshenko, and

Sichovi Striltsi streets) since the end of the 18<sup>th</sup> century wealthy burghers and gentry have built their palaces. However, in the 80's Lviv began to grow rapidly geographically. Green, surrounded by gardens Copernic, Sixtus (Doroshenko), and later Krashevsky (Krushelnitska) streets turned into blocks densely built up with apartment buildings and public buildings. Construction of Lviv Polytechnic on the Sapegi (Bandera) St in 1873–1876 contributed to the intensification of urban processes in the southern direction. The area of villas and mansions was pushed further south. In this respect, Kastelivka was promising. The development of the site should have been facilitated by the fact that nearby, along the even side of the Kshizhova (Chuprynka) St I. Levynsky bought several plots for the construction of a construction factor).

**Urban planning structure.** As can be seen from a situational scheme, the site on the east side limited by Kshizhova (Chuprynka) St., from the north side by Shkilna St., and later Mary Magdalene (Kohlberg) St., from the south by Strzala (Galicia) St., on the west side by the bouders of the Vulka site ((DALO) fond 2, description 2, case 2550) (Fig. 1).

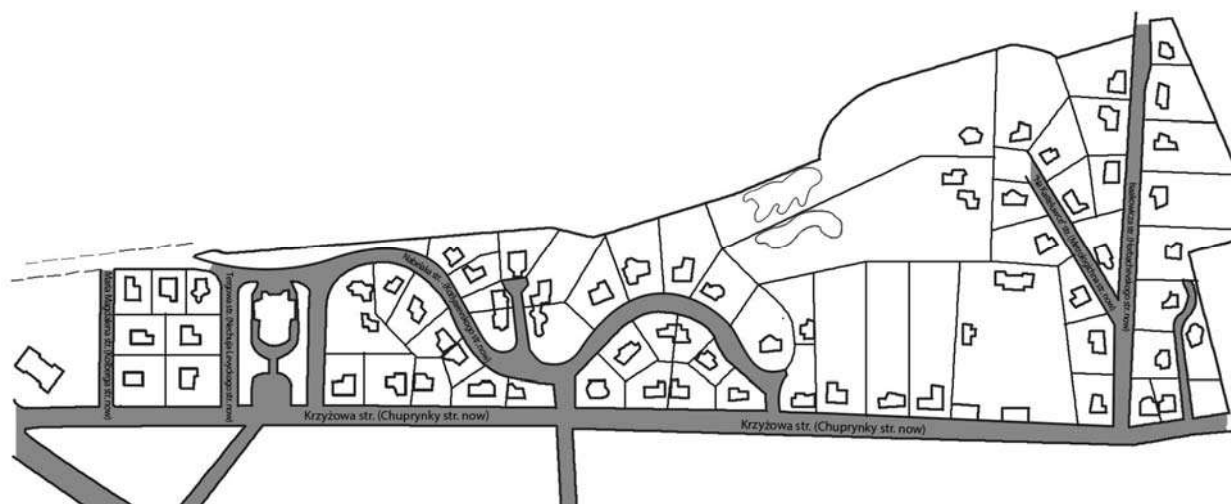


Fig. 1. A situational scheme of Kastelivka (a sheme is drawn by O. Linda)

The first mansions on Kastelivka were designed in 1889, therefore, in 1886–1888 architects developed the urban planning concept of the site, which was without a doubt, innovative and original. Kastelevka's urban planning idea was based on an attempt to create a humanized, built on a deep unity with nature environment for human habitation. This was a fundamental contrast to the architectural environment of the Central part of the city, entirely dressed in stone and brick, devoid of greenery and fresh air. The architects abandoned the common practice of dividing a section of parallel and perpendicular streets into identical rectangular blocks. Instead, a picturesque system of curved streets was designed, the backbone of which was created by the street "On villas", later Nabelyak (now Kotlyarevsky street). The street emphasized the complex terrain, obeying the natural environment. One more "Nad Kastelivkoyu" St (now Metrolohichna) came from the Strzala St. Streets divided the site into small irregular blocks, which in turn were divided into picturesque different-shaped areas for construction. Cottages, each according to an individual project, were located in the depth of the plots, the territory of which was divided by curved paths. The buildings either stood alone or were semi-detached. The structure of some sections includes natural small reservoirs. A total of 64 cottages were supposed to be built. Fundamentally new for Lviv was not only the concept of Kastelivka, it was the first project in Lviv that operated with urban planning categories. By this time, architects were designing separate public buildings, less often small complexes of similar structures (for example, the Lviv Polytechnic complex), and Kastelivka was the first attempt to organize a residential quarter. It was interesting that the residential quarter was conceived as a kind of autonomous unit in the structure of the city with its own service system: the Kastelivka complex included a grocery market.

In the 90s, the implementation of the urban planning structure of Kastelivka began. In 1894 Torhova, later Lenartovich (Nechuy-Levytsky), Nabelyak (Kotlyarevsky) streets were laid (F. Baranowski, 1903, s. 26, 98, 134). Modern urban planning structure of the plot corresponds to the projected, however, over time, adjustments were made: some sections of Kotlyarevsky street have become more geometrically correct, and this street was continued futhersouth and joined the Metrolohichna St, later streets were formed in the northern side of the site.

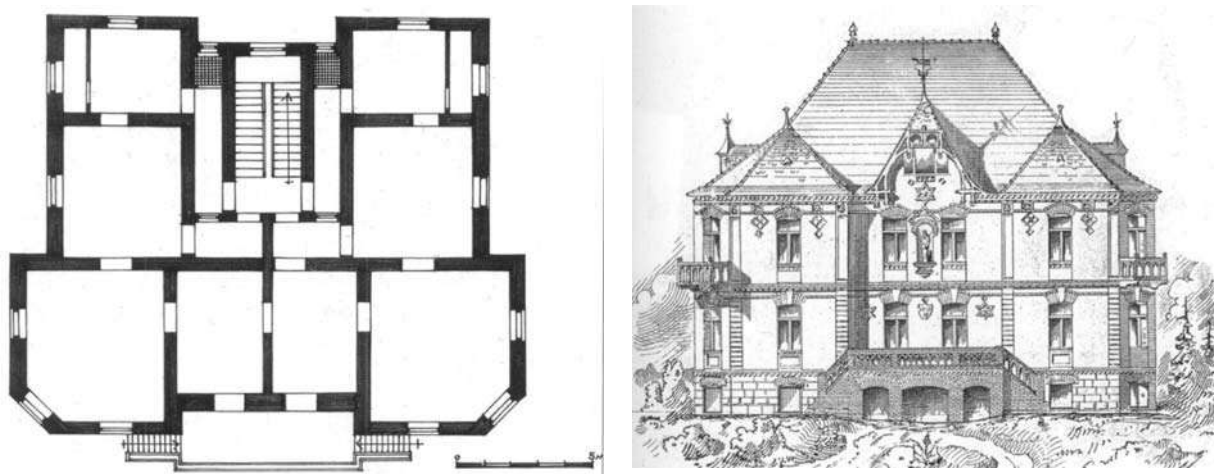
**Space-planning solutions.** In the architecture of mansions and villas of Kastelivka consistently continued the process of humanization of architecture, associated with a comprehensive and careful study of utilitarian and aesthetic requirements. The architecture of each building is exclusively individual, but they were united by a common approach to solving architectural problems.

The planning solution of buildings implemented the principles of functional expediency, which led to their overwhelming asymmetry. This made it possible to create convenient communication links inside the premises and make optimal orientation of rooms. Rooms are grouped into spatial groups based on functional characteristics and are usually organized around a corridor. Terraces, balconies, towers are functionally justified and enhance the comfort of the premises. The result of the implemented planning and compositional principles was a kind of versatility of the architectural and artistic image. Asymmetric volumes, cut by windows of different shapes, are supplemented by towers with characteristic completions, as well as the use of different building materials created a folding contrast and a picturesque game of architectural masses. The space of the building and the surrounding space have entered into a fundamentally new relationship: they do not compete, do not separate from each other, but interpenetrate, flow over and complement each other. The system of curved streets actively contributes to this, providing an opportunity to fully and dynamically inspect the facades, creating unexpected spectacular prospects.

Two stages of intensive construction activity can be clearly traced in the development of Kastelivka: 1889–1892 and 1897 – beginning of 20<sup>th</sup> century. The quarter between the modern streets of Chuprynka, Kolberg, Kotlyarevsky, Nechuy-Levytsky was developed primarily.

Villa of the Madejski family “Maria” on the 20 Nechuy-Levytsky St (DALO, fond 2, description 2, case 1780) was the first building that was built on the Kastelivka (on the situation diagram from the archives, it is marked as the only building on the territory of this quarter of Kastelivka) in 1889. The symmetry of the planning solution, and therefore the spatial composition, indicate that the building was intended for living (or hiring) for several families: on each floor there are 2 bathrooms, 2 kitchens, 4 living rooms and one large common room-salon with access to the balcony. Equivalent housing was provided in the basement. The composition of the facade fully reflects the internal structure of the building: paired narrow windows correspond to the location of bathrooms, the central risalit of the main facade, crowned with a hipped end, corresponds to the volume of the stairwell. The picturesque architectural image is achieved by combining open brickwork and tinkering surfaces of various textures, using wooden carved details of the structure of the canopy, fences of loggias and balconies, as well as using coloured majolica inserts.

In 1889 a set of three semi-detached mansions was designed on 4, 6, 8, Kolberg St. (DALO, fond 2, description 3, case 659. DALO, fond 2, description 3, case 660. DALO, fond 2, description 3, case 661). The planning structures of mansions were characterized by asymmetry, compactness, and small size. Each mansion was designed to house one family. In 1890 I. Levynski and Y. Zakharievych designed villa Switalski on 4 Kotlyarevsky St., (DALO, fond 2, description 1, case 5230) (Fig. 2). The symmetry of the planning and spatial structure, the material used, and the nature of the facades bring the building closer to villa Maria.



**Fig. 2.** The Plan and the elevation of villa Switalski on 4, Kotlyarevsky St.  
Source: DALO, fond 2, description 1, case 5230

In the early 90's, several more houses were built. The most famous among them is Yu. Zakhariyevych's own villa "Julietta", designed in 1891, located on 14 Metrolohichna St (DALO, fond 2, description 2, case 706). The innovative, free planning structure, which dynamically unfolds around the central spiral staircases, is extremely interesting. The staircase divides the interior space into economic and representative parts, the second floor is reserved for own apartments. Each facade has its individual solution: the free drawing is as complex as the situation allows in terms of construction. The spatial composition is based on a balanced comparison of asymmetric masses, different in volume and configuration. However, the solidness and massiveness of the building block is striking, which is emphasized by the choice of material: the red brickwork is not tinkered, which becomes the unifying leitmotif of the facade composition. This is a non-trivial composition of a modernist character, brilliantly conceived and implemented by the leading Lviv architect.

Villa on 33 Kotlyarevsky St was designed in 1891 by Ya. Kudelsky – an architect from The Bureau of I. Levynsky (DALO, fond 2, description 1, case 5259). The planning solution is much simpler: it is based on a rectangle, which is flanked by a bay window on the north-east side, completed with a high tent roof with a weather vane, and on the south, there is an extension where the bathroom is located, directly to that kitchen is adjacent. The extension serves as an important three-dimensional accent of the southern facade, as it is completed with a gable roof with carved wooden elements of the roof structure.

During 1891–1892 the design of two semi-detached mansions on 27–29 Kotlyarevsky St continued according to the projects of I. Levynsky and Yu. Zakhariyevich (DALO, fond 2, description 1, case 5255). The planning solutions of both mansions are simple and functional. Stairwells, small vestibules, bathrooms and kitchens form blocks that are grouped near one common wall of both mansions, which were suitable from the point of view of laying communications. On the ground floor, there are living rooms and offices, and on the second floor, there are private apartments. Options for searching for facades make it possible to trace the development of the architectural process: from picturesque facade solutions and similar projects in 1899 to more restrained and rational ones. However, the modern look of both buildings acquired in the 20<sup>th</sup> century, and the house on 27, Kotlyarevsky St. was rebuilt in 1906 by architect V. Sadlovsky commissioned by the artist Z. Rozvadovsky (Львів: Туристичний путівник, 1999. С. 213).

At the same time, the Starchevsky villa was designed on 21, Chuprynka St. Traditional for the development of Kastelivka corner bay window with a characteristic tent end became not only an element of the three-dimensional composition of the structure but also an important urban visual accent, which organized the corner of Chuprynka and Kotlyarevsky streets (DALO, fond 2, description 2, case 2550). The large size of the projected building made it possible to provide a narrow vestibule – a corridor that leads to a spacious hall with a stairwell. An enfilade of state rooms is located along the Chuprynka St. It ends with an office with a traditional corner bay window (four-sided on the first floor and octagonal on the second). Bathrooms, kitchen, and servants' premises are located in the rear of the house. The composition of the facade is subordinated to the planning structure.

In the development of Chuprynka street, attention is drawn to another mansion #61. Geographically, it goes beyond the projected Kastelivka, although the architectural image of the structure suggests that the project was also developed in the architectural Bureau of I. Levynsky in the mid-90s. The picturesqueness and versatility of the composition attest to the high artistic level of the authors of the project. The tent end of the corner bay window, the plastic of which is enriched with numerous profiles, the spectacular covering of the verandah, the lucarna and many other architectural details create a generally dynamic three-dimensional solution, perhaps somewhat oversaturated.

In 1897 the Dashek family house on 41 Kotlyarevsky St was also designed in the design Bureau of I. Levynsky (DALO, fond 2, description 1, case 5266). In the plan, the building has an "L" – like structure, with two rooms on each floor (and there are three of them). I. Levynsky for the first time used glass with an etched pattern made at his own factory for finishing the building (O. Hora, 1993. С. 28).

Similarly, like some other mansions of Kastelivka, which have already been mentioned earlier, there is no exact information about the time of the design of the houses on 5 and 11 Chuprynka St. However, their architectural image more restrained, refined facade solution allows to assume about a new stage in the construction of Kastelivka. They are like a house on 19 Chuprynka St, which was designed in 1902 by the architect M. Kovalchuk (DALO, fond 2, description 2, case 2538). The almost symmetrical plan is divided into

two parts: representative, the rooms of which are located in the enfilade and have access to the bay window, and economic, the rooms of which are “strung on the corridor”. However, it is not the planning structure that is new, but the composition of the facade. The picturesqueness and vivacity gave place to rational restraint, diversity and complexity of the composition. Much less the division of the volumes. Ceramic panel inserts now look like jewels against a monochrome tinkered surface.

Already at the end of the 19<sup>th</sup> century, the city began to “absorb” Kastelivka, tirelessly extending the boundaries of dense high-rise construction development. Gradually Kastelivka began to be built up with apartment buildings: first along Chuprynka street (by the firm of I. Levynsky), then along Kotlyarevsky, Nechuy-Levytsky, Bogun streets. However, the construction of mansions on Metrolohichna and Kotlyarevsky streets continued.

In 1904 construction continued on Metrolohichna street. For 6 years, 6 mansions were designed and built according to the projects of A. Zakhariievich. In the planning solution of the Verbytsky mansion on 2, Metrolohichna St. (DALO, fond 2, description 2, case 698) rationalistic tendencies were further developed. The desire for laconism is also observed in the volume-spatial solution, which is formed by several lapidar volumes. The only “attribute” belonging to Kastelivka was the carved wooden porch and the balcony on the south facade. In the planning and volumetric-spatial decision of the mansions on 4, 6, 8, 10 and 12, Metrolohichna St. (DALO, fond 2, description 2, case 700. DALO, fond 2, description 2, case 702. DALO, fond 2, description 2, case 703. DALO, fond 2, description 2, case 704. DALO, fond 2, description 2, case 705) the rationalistic trends are clearly traced. This is noticeable in the transformation of decorative details (they become not so big, structural) and in the rationalization of planning schemes. The surface begins to dominate the volume.

***Style characteristics of the site development.*** Despite the diversity and individuality of the facade solutions, the architects sought to create a complete architectural image of the site, which was fundamentally new in Lviv practice. Y. Zakhariievych and I. Levynsky tried to create a single urban planning ensemble using a single style of buildings. The architects were several years ahead of the ideas proclaimed by K. Zitte in 1889. One of his most important achievements is not so much the creation of a new concept, but the statement of the fact that the city should be considered as a sphere of artistic creativity and as a practical conclusion – to include in urban planning, along with engineers, artists and architects (Savarenskaja, T., 1987. S. 1165). Of course, the city has already been considered as a whole, but only from the point of view of engineering communications: sewerage, water supply, transport. K. Zitte believed that the city is primarily a complete architectural image. As you can see, these ideas were not only declared a few years earlier but actually began to be implemented in the construction of Kastelivka.

But the question is: what is the architectural style of Kastelivka? There are no such analogies in the architecture of Lviv of the historicism epoch. This was a new romantic current in the stylistic polyphony of Lviv historicism, which was based on the interpretation of the motives of national construction. Therefore, a new term is proposed to describe this style direction: “folk romanticism”.

The development style of Kastelivka is inherently eclectic. There is no single source for imitation or reinterpretation of architectural forms. On the facades of some mansions, motifs of folk German, Polish, and Ukrainian architecture, as well as elements of Gothic, Renaissance, and Baroque architecture, are intricately and picturesquely intertwined.

A new powerful style direction in the architecture of Lviv, that focused on the use of prototypes of folk architecture, begins to form in the late 80s of the 19<sup>th</sup> century. This process was accompanied by a growing interest in folk decorative art and in particular Hutsul one (J. Zachariiewicz, 1881. No. 235). It is obvious that an appeal to the motives of folk architecture in the building Kastelivka was not only a tribute to fashion, not only the search for new aesthetic forms but also the adequate expression with the specific language of architecture the idea of national self-identification – one of the most urgent social and ideological problems of Galicia in the late XIX century. It should be noted that mansions and villas were the most suitable functional and typological group of structures for the perception of new style innovations and it is in their architecture that the appeal to the forms of national architecture is traced for the first time in Lviv.

The search for national identity in architecture was not simple and was accompanied by a number of “creative experiments” of different levels of entertainment. A wide range of interpretations is already the first projects. In the complex of mansions on 4, 6, 8, Kolberg St., there is still a slight departure from classical

traditions in the shaping of the exterior, which is based on the use of neo-renaissance motifs (window decoration with profiled platbands, corner rustication of the walls, solid plaster of the facade surface). However, the structural elements of the porch and roof evoke certain associations with examples of folk architecture, although they are not identified with a specific national prototype.

Much richer range of such associations is caused by the architecture of buildings on 20 Nechuy-Levytsky St and 4, Kotlyarevsky St. Rapid, semi-palm roofs with large overhangs, covered with tiles, complete with wrought-iron spires and cut through by vertical chimneys create dynamic, picturesque silhouettes of structures, the outlines of which resemble Carpathian houses. The similarity of samples of folk housing is enhanced by the extensive use of wooden structural elements of the visor, bows, loggias on the rear facade, which are ambiguously associated with the open galleries of Hutsul and Lemkiv houses. For the first time in the architecture of these mansions, majolica inserts were used, decorated with peculiar brick frames. However, their colouristic solution (in particular, the introduction of blue and orange colours) and the nature of graphics (fluid, curved plant ornaments) do not fully correspond to the “Hutsul standard” developed at the end of the century. Polychromy facades enrich fragments of open brickwork on the corners of buildings and lintels of windows. The facades of houses along the street are a little similar in style characteristics on 33, 27 (former facade) and 29, Kotlyarevsky St. (Fig. 3).



**Fig. 3.** The facade of the house on 29, Kotlyarevsky St. (photo by Yu. Bogdanova, 2019)

Another example of a creative transformation of the forms of folk architecture is the mansion on 21, Chuprynka St. Here the “reverse technique” is used: plastered architectural details and elements are applied to the exposed brickwork. A little unexpected is the arched sculptural endings of rectangular windows – a motif borrowed from German Renaissance architecture. However, the composition of the facade is richly decorated with ceramic inserts: geometric ornaments on the window parapets and floral ornaments on the frieze of the octagonal bay window.

Unique in the style aspect is the villa “Julietka” (Fig. 4).



**Fig. 4.** The facade of the house on 14a Metrologichna St. – villa “Julietka”  
(photo by Yu. Bogdanova, 2019)

In the architecture of the building we find Gothic motifs: gable pediment of the main facade, lancet windows, decorative buttress, interesting wooden structure of the canopy (stylistically, the structure reminds another well-known work of Yuri Zakhariyevych – the mansion-studio of the artist Ya. Styka on 11, Lystopadovyi Chyn St., which was designed and built at the same time). The most surprising thing is that Yu. Zakhariyevych still managed to create a “national” image of the building, without resorting to direct quoting specific motives and forms, using a building material that is not typical for Ukrainian folk architecture: solid open brickwork. The only “informative examples” that specify the “nationality” of the structure are ceramic inserts.

A new example of the synthesis of motives of folk and classical architecture is found in the solution of facades of houses on 33 and 61, Chuprynka St. In the exterior of the mansion on 33, Chuprynka St., neo-baroque motifs in the decoration of the windows on the first and second floor and neo-renaissance in the decoration of the bay windows intertwined, but at the roof level, the elements are again borrowed from folk architecture:

carved windmills, balcony posts, balcony railings (Fig. 5). Even more eclectic is the decoration of the facade of the mansion on 61 Chuprynka St, which is mainly based on forms of German neo-renaissance. So, the last decade of the XIX century was a time of the empirical search for national identity in architecture, which was accompanied by the appearance of such dissimilar buildings.



Fig. 5. The facade of the house on 33 Chuprynka St. (photo by Yu. Bogdanova, 2019)

A different picture is observed at the beginning of the new century. In the exterior of the mansion on 19, Chuprynka St., already clearly delineated the features of both parallel stylistic national trends of Lviv art Nouveau “zakopian style” and Ukrainian art Nouveau. Finally, a picturesque tower appears on the facade, which is associated with the forms of the bell tower of the Hutsul church, and ceramic inserts that colouristically and graphically quote the motifs of Hutsul ceramics. After all, the “sun” motif used for the first time is the most characteristic element of the “zakopian style”. Similar trends are observed in the architecture of mansions on 5 and 11, Chuprynka St.

The development of Kastelivka in 1904–1910 was formed a bit differently. In the development of Metrolohichna street, one feels the influence of a new aesthetic – the rationalistic aesthetic, which was characterized by a departure from decorativeness and a transition to the rationalistic tradition. Only a few architectural elements-quotes (such as wooden carved fences, bows and pillars of balconies, loggias) form a link between this building and the previous one. Obviously, the author of these projects – Alfred Zakhariievych, the son of Julian Zakhariievych, rethinking from the standpoint of a new style-modern, creative principles of his father, tried to complete the implementation of his romantic plan.

## Conclusions

One of the most interesting trends in the development of Lviv historicism is reflected in the architecture of the Kastelivka site. At the time the new building was a unique creative experiment, where innovative ideas of prominent Lviv architects Yulian Zakhariievich and Ivan Levynsky were implemented. During the modern period, the site was built up with apartment buildings and Kastelivka lost its architectural image, conceived by its creators. However, nothing disappears without a trace. Discovered in the Lviv regional state archive in 1998, the situational scheme of the Kastelivka helped to recreate the original concept of the authors, to see the Kastelivka as it was represented by Y. Zakhariievych and I. Levynsky.

The architecture of Kastelivka became a special page in the development of Lviv: innovative was its urban planning structure, original style solutions that were based on the forms of folk architecture. In total, during the period 1889–1906, 23 mansions in the style of “folk romanticism” were built, and several more in the first decade of the twentieth century were built on Kotlyarevsky and Gorbachevsky streets, although their stylistic characteristics indicate a different direction in Lviv architecture.

We should realize the value and uniqueness of the development of Kastelivka, which indicates that the development of Lviv architecture not only organically fit the European architectural process but also in some aspects was at the forefront of architectural searches.

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## КАСТЕЛІВКА: НАРОДНО-РОМАНТИЧНІ ТЕНДЕНЦІЇ РОЗВИТКУ АРХІТЕКТУРИ ЛЬВОВА МЕЖІ XIX–XX СТОЛІТЬ

**Анотація.** Інтенсивний будівельний рух Львова межі XIX–XX століть зумовив виникнення нових містобудівельних, типологічних та стилевих тенденцій у розвитку архітектури міста. Ситезуючим прикладом новаторських вирішень стала забудова ділянки Кастелівка. Тому метою цієї статті є узагальнити попередні дослідження та на їхній основі створити цілісний образ формування архітектури Кастелівки у містобудівному, типологічному та стилевому аспектах.

У 1885–р. ділянку придбали архітектори Ю. Захарієвич і І. Левинський, і відтоді почався новий період розбудови ділянки, яка зберегла свою історичну назву. Містобудівельна ідея Кастелівки ґрунтувалася на спробі створити гуманізоване, побудоване на глибокій єдності з природою середовище для проживання людини. Архітектори відмовилися від поширеної практики розбивки ділянки паралельними і перпендикулярними вулицями на однакові прямокутні квартали. Натомість була запроєктована мальовнича система криволінійних вулиць, які підкреслювали складний рельєф місцевості, підпорядковуючись природному оточенню. Вулиці розділили ділянку на невеликі, неправильної форми квартали, які, своєю чергою, були поділені на мальовничі різної форми ділянки під забудову. Котеджі, кожний за індивідуальним проєктом, розташовувалися в глибині ділянок, територія яких була розчленована криволінійними стежками. У планувальному вирішенні будівель реалізовані принципи функціональної доцільності, що зумовлювало переважну їх асиметрію. Це дозволяло створювати зручні комунікаційні зв'язки в середині приміщень, досягати оптимальної орієнтації кімнат. Приміщення об'єднані у просторові групи за функціональною ознакою й організовані, як правило, навколо коридору. Тераси, балкони, вежі функціонально виправдані і підсилюють комфорт приміщень. Наслідком реалізованих планувально-композиційних принципів стала своєрідна багатогранність архітектурно-художнього образу. Асиметричні об'єми, прорізані вікнами різних обрисів, доповнені вежами з характерними завершеннями, а також використання різнохарактерних будівельних матеріалів створили складноконтрастну і мальовничу гру архітектурних мас.

Архітектори прагнули створити цілісний архітектурний образ ділянки, що було принципово новим у львівській практиці. Ю. Захарієвич і І. Левинський намагалися створити єдиний містобудівельний ансамбль за допомогою єдиного стилю споруд. Це була нова, романтична течія у стилевій поліфонії львівського історизму, яка базувалася на інтерпретації мотивів народного будівництва.

Архітектура Кастелівки стала особливою сторінкою розвитку Львова: новаторською була її містобудівельна структура, оригінальними стилеві вирішення, які базувалися на формах народної архітектури. Всього за період з 1889 р. по 1906 р. було реалізовано 23 особняки у стилі "народного романтизму", ще кілька у першому десятилітті XX ст. було споруджено по вул. Котляревського і Горбачевського, хоча стилеві характеристики їх свідчать про інший напрямок у львівській архітектурі. Ми повинні усвідомити цінність і унікальність забудови Кастелівки, яка свідчить про те, що розвиток львівської архітектури не лише органічно вписувався у загальноєвропейський архітектурний процес, але й був у авангарді архітектурних пошуків.

**Ключові слова:** Кастелівка, народно-романтичні тенденції, Львів, межа XIX–XX століть.

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**TWO APPROACHES TO RESTORING HISTORICAL BUILDINGS  
AND ENVIRONMENTS FOR THE THEATRE FUNCTION  
(based on the architectural reconstruction  
and technical refurbishing of the new facility  
of Ryerson school of performance, Toronto,  
2015–2016, and theatre on the Podil, Kyiv, Ukraine, opened in 2017)**

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**Abstract.** The architectural reconstruction and technical refurbishing of the new facility of the School of Performance were concerned with accommodating the needs of teaching, production, and performance in a found space, the basement of Ryerson University's Student Learning Centre with utilizing of the state-of-the-art technologies. Kyiv Academician Theatre of the Podil, one of the leading drama theatre companies in Ukraine, has finally got the permanent home with the state-of-the-art performing facility. However, the fact that construction of the building was sponsored by the Roshen Company owned by Petro Poroshenko, former President of Ukraine, as well as the appearance of the theatre's exterior caused a lot of public controversies. The experience of these reconstructions was reflected in two documentary films presented at the Our Theatre of the World section of Prague Quadrennial in 2019.

**Key words:** theatre, architecture, production, performance, teaching.

### **Problem statement**

Both in Canada and in Ukraine, depending on the current requirements, the tendency of adaptation of historic environments, premises, and buildings for their new functional requirements, as well as the modernization and expansion of the pre-existing ones, are gaining ground.

Therefore, two approaches of Toronto and Ukrainian specialists to the problems encountered when designing historical buildings and environments may be of great interest..

### **Analysis of recent research and publications**

The authors of the article are well-known figures of theatrical art, so the materials of the publication were based solely on their own experience and approaches to architecture, functional and aesthetic organization aimed at restoring historical buildings and the environment during the renovation and expansion of theatre functions.

## Objective of the article

The objective of the article is to compare the methods of buildings and environmental restoration of the new facility, Ryerson School of Performance, Toronto, 2015–2016, and the Podil Theater in Kyiv, which was opened in 2017.

## Results and discussions

**Ryerson School of Performance, the New Facility on the Premises of Ryerson University's Student Learning Centre, Toronto, Ontario, Canada 2015–2016. Designed by Zeidler Partnership Architects + Snøhetta. Consulted by Sholem Dolgoy.**

For 45 years, the home of Ryerson School of Performance was a termite-infested 19th-century building. In 2015, the University announced that it wanted the building for another purpose.

The solution was to create a new home in space originally designed as a retail food court, in the then one-year-old Student Learning Centre (Fig. 1).

The program challenge was that there was not enough volume and area for all requirements. A solution needed to be found for performance spaces, performer and production teaching studios, offices, and other support (Fig. 2).

Part of the solution was a mezzanine that extended the street level entrance over two-thirds of the existing volume to create a total area of 1250 square meters.

Offices and meeting spaces were developed and in leased space in an adjacent office tower. The unfortunate consequence was that along with existing satellite spaces throughout the campus, the School became more fragmented. This is an ongoing challenge for the students to learn how to work collaboratively.

The success of the new facility was due to the diligent work by the team of architects, consultants, project management, contractors, the University, and the School. This ensured the best coordination of base building, particularly heating and air-conditioning, with the complex requirements of a performing arts teaching facility. No detail was too small for vigorous discussion, detailing, and realization.

As a result of this activity, it was possible to design a school which could provide a variety of premises, a dance studio that could simultaneously be a space for performances (Fig. 3, 4), a dressing room (Fig. 5), a laboratory of light and sound (Fig. 6, 7), and a major theatrical studio (Fig. 8, 9), the space of which, through minimal transformations, could become a theatrical space with a three-sided stage with a horizon-screen in the rear similar to performance stages of medieval farces); space with a staging arena, or a simultaneous stage (Fig. 10, 11, 12).

Such construction of the theater studio allows creating various scenographic solutions for performances: employing light, light-shadow, kinetic projections, as well as by traditional means, using costume design, scenographic painting, and color of curtains, stages, pallets, etc.



**Fig. 1.** Student Learning Centre on Yonge Street, Toronto. (Photo by Pavlo Bosyy)



**Fig. 2.** School of Performance, main staircase. (Photo by Pavlo Bosyy)



**Fig. 3.** School of Performance, dance studio. (Photo by Pavlo Bosyy)

Undoubtedly, the created studio and stage space is suitable for the installation of necessary structures for spatial scenographic solutions.

The University had severely underestimated the complexity of the project and the \$7mill budget approximately doubled. The final cost was about \$11,000 per square meter.

A portion of that cost included the installation of XXI century entertainment infrastructure and technology. For example, there are about 400 data lines, and the stage lighting is 60 % LED and 40 % halogen.

Our former found-space column-plagued black box theatre became our new found-space, gleaming spaceship Battlestar Galactica.

Sholem Dolgoy



**Fig. 4.** School of Performance, dance studio/performance space. (Photo by Pavlo Bosyy)



**Fig. 5.** Costume Shop. (Photo by Sooji Kim)



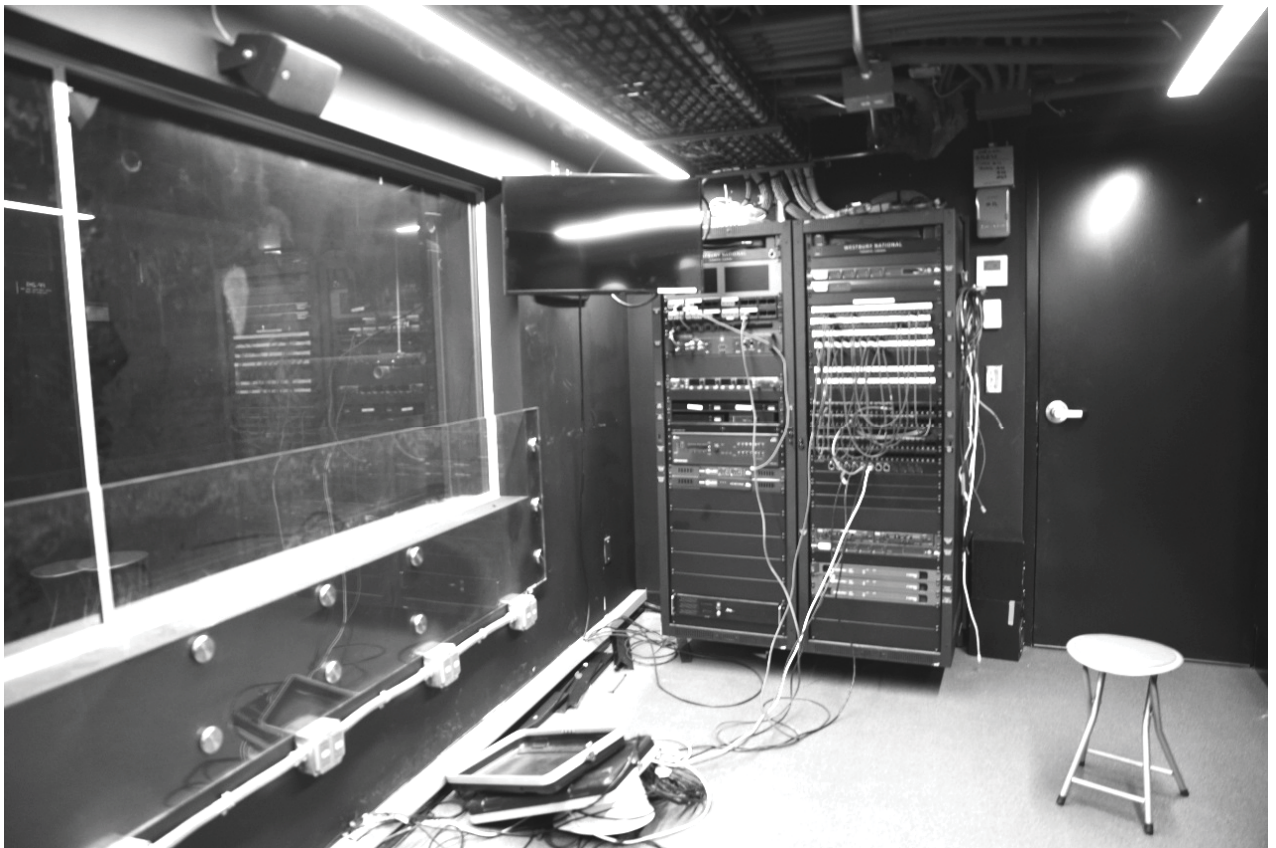
**Fig. 6.** Sound Lab. (Photo by Sooji Kim)



**Fig. 7.** Lighting Lab. (Photo by Sooji Kim)



**Fig. 8.** Studio Theatre. (Photo by Sooji Kim)



**Fig. 9.** Installation of Equipment at the Studio Theatre's Lighting and Sound Booth. (Photo by Sooji Kim)



**Fig. 10.** Various performances and rehearsals in the new flexible Studio Theatre. (Photo by Pavlo Bosyy)



**Fig. 11.** Various performances and rehearsals in the new flexible Studio Theatre. (Photo by Pavlo Bosyy)



Fig. 12. Various performances and rehearsals in the new flexible Studio Theatre. (Photo by Pavlo Bosyy)

### **Theatre on the Podil, Kyiv, Ukraine**

**Architect Oleg Drozdov, 2017**

**Construction sponsored by the Roshen company, owner – Petro Poroshenko, then the President of Ukraine**

For decades, highly acclaimed Kyiv Academician Theatre on the Podil, Ukraine, did not have the permanent performance facility of adequate size and was forced to perform in the rehearsal room or rented spaces. Finally, the reconstruction and technical refurbishing of a XIX Ct. mansion on the Andriyivsky Uzviz street in Kyiv was completed in 2017.

However, the fact that construction of the building was sponsored by the Roshen Company owned by Petro Poroshenko, then the President of Ukraine, as well as the appearance of the theatre's exterior caused a lot of public controversies (Pic. 13). The experience of these reconstructions was reflected in documentary films conceived by Pavlo Bosyy and presented at the Our Theatre of the World section of Prague Quadrennial in 2019. Here are a few quotes presenting the conflicting opinions:

“...Protester 1: I became speechless when I saw this monster...”

...Protester 2: It's Hitler's bunker probably or a sarcophagus – what's a better name for it? A crematorium!

...Protester 3: Now this theatre is nothing more than a tin can!

Alla Serhijko, the Merited Artist of Ukraine: There are phenomenal possibilities here; we will utilize them with great pleasure!..

TV narrator: – The company has been waiting for this moment for 30 years, says Vitaly Malakhov, the theatre's artistic director. He promises that from now, the theatre should become an artistic hub where different companies will have a chance to perform...

...Vitaly Malakhov: I really want that besides [hosting] our shows this [theatre] will become public space...

Protester 4: Actors ALWAYS stand on the side of those who feed them...

...Oleg Drozdov, theatre's architect: This is the architecture of today; we live in our time; mmm... there is... always, the style of the epoch...

...Protesters and supporters shouting: Bravo!!! Shame! Such a "beauty"! Shame! Shame! – Shame on you! What are you doing here?! – They've built it fine, it's beautiful!..

...Supporter: I react very positively since they've finally built a new theatre in Ukraine...

I think that there are some theatres of this kind in Europe, for example, they have the right to exist...

Especially now; we should not be looking into the past only but look forward...

...Protester 5: The appearance of this theatre might have worked OK somewhere in the outskirts of Kyiv...

Thought of Oksana Palanychko, Resident Dramaturge: We are currently in the lobby, which we would like to work all day, from 11 AM till 11 PM.

You see the trusses for the rigging of additional lighting equipment...

Here will be a small gift and book shop...

Here you see the accessible unisex toilets and lifts to all floors including the café and the auditorium.

This is our memento, the doors adorned with the image of the doors of our old building...

We would like our theatre pedagogue to work with the little kids while the parents are enjoying the show; thus, it will be an interesting evening for the entire family..."



Fig. 13. Kyiv Academician Theatre of the Podil. (Photo by Oleksandr Riabenko)



Fig. 14. Kyiv Academician Theatre of the Podil. (Photo by Oleksandr Riabenko)

Opinion of Oleksandr Riabenko, Theatre Engineer: I'd like to stress out that this theatre is based on the ideas of transformation.

For instance, the stage without the default trusses for electrics and with the flexible electric supply that serves all line sets is unique [for Ukraine].

As for the stage transformation, there are theatres with permanent revolves and even stage lifts; ...however, the flexibility is [higher] here; there are three variants: the flat stage, the revolve, and the lift...

Arguably, no one other theatre [in Ukraine] has that...

It's a high concentration [of mechanisms] for the theatre that is not large in terms of the size of the stage and capacity of the auditorium... (Fig. 14, 15).

There is an interesting acoustical design here; thanks to the acoustics panels and their configuration human voice sounds very comfortably without any amplification.

There are two holographic materials here, a scrim and a film for holographic projections;

In terms of stage space, it has a wide variety of transformations – from the basic combined type of stage to deeper.

Although a box is built above the stage, the changing painted scenery, the portal, and the pre-portal scenes, which is a proscenium, can be quickly transformed, acquiring features of the front and other types of stages. This is facilitated by both the curtains of the stage, the border lights, and the bridge which reaches out into the auditorium.

Vitaly Yukhymovych [Malakhov's] idea; he is interested in co-productions featuring an actor playing let's say in London and other actors, here. It's technically possible now.

There is a rain machine here that uses real water, which may circulate even for the entire duration of the show.”



**Fig. 15.** Kyiv Academician Theatre of the Podil. (Photo by Oleksandr Riabenko)

## **Conclusions**

In conclusion, these two recent projects were both concerned with adapting the existing architectural space for the needs of a theatre company or a theatre school; state-of-the-art technologies had to be incorporated to meet the producing demands of today and assure that the needs of tomorrow could be easily accommodated. Ryerson School of Performance utilized a recently designed and built structure whereas Theatre on the Podil had to rebuild a late XIX mansion. The latter project caused a powerful public controversy; Ryerson School of Performance’s new facility was rather greeted with public enthusiasm and support.

Analysis of the reconstruction leads to the conclusion that in the first case (in Toronto) as well as in the second case (in Kyiv) reconstruction activities received unique environments for theatrical and entertainment activities, with a set of all possible auxiliary premises, technical and technological equipment. But in the case of the Kyiv Theater, the authors of the projects ignored the historical and cultural context of the environment of the Andriyivsky Uzviz St, which resulted in a sharp distinction between the interior and exterior of the theater in this urban environment, causing major public controversy.

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**ДВА ПОГЛЯДИ НА ВІДНОВЛЕННЯ ІСТОРИЧНИХ БУДІВЕЛЬ  
І СЕРЕДОВИЩА ДЛЯ ТЕАТРАЛЬНОЇ ФУНКЦІЇ  
(на прикладі архітектурної реконструкції  
та технічного оновлення нового закладу виконавської школи Райєрсона,  
Торонто, 2015–2016, та театру на Подолі, Київ, Україна, відкритого у 2017 році)**

***Анотація.** У статті висвітлено ідеї архітектурної реконструкції та технічного оновлення нового приміщення Школи виконавських мистецтв для потреб у викладанні, виробництві та виконанні у знайденому просторі-підвалі Студентського навчального центру Університету Райєрсона з використанням сучасних мистецьких технологій та просторів для Київського академічного театру на Подолі, одного з провідних драматичних театрів в Україні, який отримав будинок із найсучаснішим ігровим майданчиком. Однак зовнішній вигляд і фасад театру викликали суттєві публічні суперечки. Досвід цих реконструкцій знайшов своє відображення у двох документальних фільмах, представлених на Празькому квадрінале у 2019 році.*

*Аналіз реконструкції дозволяє зробити висновок, що і в першому (Торонто), і в другому випадку (в Києві) заходи з реконструкції отримали унікальні середовища для театральньо-видовищної діяльності, з набором усіх можливих допоміжних приміщень і техніко-технологічного обладнання. Але у випадку із Київським театром автори проєктів проігнорували історично-культурний контекст середовища вул. Андріївський Узвіз, що породило протиріччя поміж інтер'єром і екстер'єром театру. Як у самому міському середовищі міста, так і в свідомості шанувальників.*

**Ключові слова:** театр, архітектура, виробництво, вистава, навчання.

**THE ROLE AND MEANING OF SACRAL BUILDING  
IN THE PROCESS OF EVOLUTION OF ARCHITECTURAL  
AND PLANNING STRUCTURE OF GALICIAN TOWNS FOUNDED  
IN THE SECOND HALF OF THE 16<sup>TH</sup> – 17<sup>TH</sup> CENTURY  
(Evidence from artistic heritage of vasył nahirnyi)**

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**Abstract.** The article outlines evolutionary stages of the architectural and planning structure of Galician towns founded in the second half of the 16<sup>th</sup> – 17<sup>th</sup> century from the moment of their foundation until now. It was established that sacral buildings present the most stable elements of the planning structure and act as compositional dominants.

**Key words:** sacral building, architectural and planning structure, town, an element of the planning structure.

## **1. Introduction**

The period of the second half of the 16th – 17th century in Galicia is characterized by the foundation of a large number of urban settlements. Some of them were represented by fortified residence cities. However, the majority of them fulfilled the role of small towns in the historical system of settlement. In total, over 200 urban settlements were founded in the territory of modern Ivano-Frankivsk, Lviv and Ternopil regions. These towns are examples of implementation of the Renaissance city planning ideas that formed and developed in specific political and socio-economic conditions. A typical city that was a one-time foundation was represented by a regular building system concentrated around the market with its rectangular and net structure.

## **2. Results and Discussion**

The architectural and planning structure of cities and towns is characterized by geometrical clearness of the planning structure; regular planning system; the centric character of the composition; harmony between the whole and its parts; the spatial balance of dominants; proportionality; symmetry (M. Książek, 1988, p. 94). A city plan can be inscribed into a simple geometrical form – a square or a rectangle.

The metrological analysis of the planning structure established certain interdependence between the total area of the territory occupied by a city and certain elements of its plan, primarily a market or a construction parcel. It was established that the construction parcel served as a planning module in the layout plan of a city. Dimensions of all other structural elements of the planning structure, such as a market, a city block, passages and roads, as well as general dimensions of the central city area are divisible by the dimensions of the construction parcel. The main compositional and planning dominants of the architectural and planning structure

include a market square, a town hall and sacral buildings. Their location is subordinated to the general composition of the plan. A market square dominates in the layout of a town. It is much bigger than the medieval public square and concentrates all main functions of a town, serving as a crossroad for key communication ways. A specific feature of the market square is a planning “cross” of streets lying inside the blocks around the market square (S. Topylko, 2015)

### **2.1. Location of sacral buildings in the structure of a town**

Sacral objects are the important dominants of the architectural and planning structure. Usually, these objects in Galicia include Orthodox churches and Roman Catholic churches, as well as Greek Catholic churches after signing of the Union of Lublin at 1569 (S. Kravtsov, 2007, p. 166).

Location of sacral buildings was subordinated to the general composition of a town. We can single out five groups of the location of sacral buildings in the structure of a town:

- 1) a group connected with the classical medieval layout of a town where a sacral object with its separate square was located at the corner of the market square;
- 2) sacral objects were located on main compositional or planning axes or next to these axes, a church square occupied the whole city block;
- 3) a sacral object was located in the suburb or in nearby villages;
- 4) a group connected with a specific rare layout of a town when a sacral object was located in the vicinity to the market square with its main facade facing the square;
- 5) a sacral building had a defensive function and could be included in the system of urban fortifications.

The second and the fourth groups are connected with the Renaissance tradition of urban planning. The first and the fifth group are noticeably influenced by medieval traditions of the urban composition planning. The third group can be characterized as the incompleteness of the urban planning process.

The architectural and urban planning structure of towns underwent a complicated evolutionary path throughout the centuries, numerously changing and renovating in the course of the historical process of renovation as a result of the reaction to socio-economic, cultural and spiritual needs of various historical epochs. We can single out several stages of evolution of the architectural and planning structure of towns.

### **2.2. Changes in the architectural and planning structure of towns from the moment of foundation until the early 20th century**

Changes in the political situation and remarking of boundaries in the period from the middle of the 17th century until the end of the 18th century led to the irrelevance of the defensive function of towns and cities. Therefore, performing only the trade function, towns slowed down their development, and their number and amount of their population decreased respectively. At the end of the 18th century, there was a tendency to the general decline of the urban development process and to the degradation of urban settlements (H. Petryshyn, 2001, p. 49).

Talking about changes in the architectural and planning structure of towns from the moment of their foundation until early 20th century, we can accentuate several noticeable types of deformation of the architectural and planning structure of Galician towns founded in the second half of the 16th – 17th century.

- Deformations that appeared in the process of project implementation caused by the relief, the foundation of defensive buildings and efficient use of the natural defensive factor (presence of rivers, ponds, raising of banks), increase or decrease of the real number of dwellers at the moment of foundation of a town.
- Permanent deformations caused by natural calamities or military actions, migration of town dwellers, which also resulted in re-planning of a town (frequent rebuilding of urban substance, changes of initial dimensions of plots).
- Functional deformations that envisage building of new roads or loss of old roads, founding of new squares, change of dimensions of the market square. A building parcel was the most unstable element of the planning structure.

– Demographic and ethnic deformations. Essential changes were also made in the central part of a town where the traditional block layout was changed due to the appearance of Jewish centres, increasing the number of open spaces.

Regardless of changes and deformations of the architectural and planning structure, a market square still remains the planning and compositional centre of a town. In that period, it was the most stable element of the planning structure and sometimes even the single confirmation of the urban structure.

Furthermore, sacral objects still remained the most stable planning and compositional elements of small towns. There was a noticeable tendency to a reconstruction of sacral objects and the building of new, usually larger ones. The famous Galician architect Vasyl Nahirnyi designed a number of stone churches that were built in the researched towns at the end of the 19th – in early 20th century in Bilyi Kamin (1900), Bohorodchany (?), Velyki Mosty (1893), Dovhomostyska (1908), Kalush (1913), Klebanivka (1898), Kopychyntsi (1900), Leshniv (1905), Mykolayiv (1903), Vytktiv (Novyi)(1910), Yarychiv (Novyi) (1889), Novi Strilyshcha (1910-30), Sasiv (1895 (1898)), Skole (1892), Solotvyno (1904), Toporiv (?) (V. Slobodian, 1994, pp. 30–33). As a rule, churches were built on the place of the lost old sacral buildings (Fig. 1–3).



**Fig. 1.** Church in the village of Bilyi Kamin, Zolochiv district, built upon the project of Vasyl Nahirnyi in 1910; photo by S. Topylko, 2003



**Fig. 2.** Church in the village of Novyi Vytktiv, Radekhiv district, built upon the project of Vasyl Nahirnyi in 1900; photo by S. Topylko, 2003



**Fig. 3.** Church in the village of Sasiv, Zolochiv district, built upon the project of Vasyl Nahirnyi in 1895; photo by S. Topylko, 1998

The architectural heritage of Vasyl Nahirnyi counts several hundreds of objects including churches, chapels, parochial houses, public and private buildings. The most valuable are village churches that make up the

majority of his works. In 1882–1918, every fourth church in Galicia was built upon the projects of this architect. Vasyl Nahirnyi designed a hundred of churches, 83 of them are stone churches. In total, over 200 churches were built upon his projects (H. Bobosh, 2000, p. 351). The fullest list of all his church projects was compiled by Vasyl Slobodian (Kh. Lev, V. Slobodian, N. Filevych, 2013).

These projects became the foundation for the development of the famous “Nahirnianskyi” style that is based on the Byzantine style. According to V. Nahirnyi himself, “the connection of our rite with the East is marked by the dome that acquired various forms over time, however, was left on our churches and completes them in the same way as Byzantine sacred objects. First of all, the church is a sacred object and has a form that is traditional for our rite and our history”. Vasyl Nahirnyi was a big patriot, and its architectural works expressly point at the Ukrainian origin of a certain village, settlement or town in Galicia (H. Bobosh, 2000, p. 351).

V. Nahirnyi tries to combine different styles based on the Byzantine one and caring for preservation of the rite traditions. The architect worked both with the wood and the stone trying to identify the most characteristic features of the material and to create the authentic and original plastics. However, stone churches make up the majority of his creative works.

According to the research of H. Koznarska, one of the most popular types of churches in Galicia at the end of 18th – the beginning of 20th century was the cross-shaped type of the temple, together with the basilican, chamber and rotunda ones. The cross-shaped type was the most widespread and made up 54 % of all churches of Lviv eparchy of that period (H. Koznarska, 2014, p. 522, 524) Among the cross-shaped churches, we should highlight the churches designed by V. Nahirnyi.

The cross-shaped type has two variations: the first one is based on the addition of smaller squares or rectangles to the central square on four sides in cardinal directions; the second one is based on the addition of equal-sized squares or rectangles to the central square (by the intersection of two rectangles). Respectively, there are single-domed, three-domed and five-domed cross-shaped churches (H. Koznarska, 2014, p. 524).

**Single-domed churches.** Using cross-type dome construction as a basis, the architect maximally simplifies it and gives it the Byzantine character with elements of classicism. Taking into account the limited financial capabilities of the Ukrainian people, he offered a simple compact sacral building that was perfect from the engineering and technical point of view. However, every church is distinguished by its exquisiteness and uniqueness of forms (H. Koznarska, 2014, p. 524). For example, the stone Church of the Transfiguration in Sasiv (1895 (1898)) with the eight-sided apse and the church in Bilyi Kamin (1900).

**Three-domed churches.** Three-domed churches designed by V. Nahirnyi are distinguished by the expressed four-angled nave with adjoining sidearms on the northern and southern sides and the altar and narthex on the western and eastern sides. The characteristic elements are presented by the semicircular altar, hemispherical dome, segmentation of walls by pilasters, columns, double-arched windows, richly decorated projecting cornices. Combining the three-part space and cross-type layout, the architect created a three-dimensional composition that harmoniously combines the main traditions of the Galician architecture and modern interpretation of the correspondence of the form and the material (H. Koznarska, 2014, p. 524). The example of this is the Protection of The Holy Mary Church in Mykolayiv (1903).

**Five-domed churches.** Galician stone churches with domes laying on angles of the central square were designed by V. Nahirnyi. This type has a visual advantage since domes were constructed above the altar, nave, porch and sidearms, therefore the side domes do not block the view of the central one (H. Koznarska, 2014, p. 524). Five-domed churches were built in Kalush (St. Nicolas Church, 1913), Velyki Mosty (1893).

### 2.3. Construction activities in towns in the interwar period of 1918–1939

After World War I, Galicia became a part of Poland. The front lines of World War I were mostly situated in the territory of Galicia, so towns were greatly destroyed. The interwar period (1918–1939) was characterized by renovation, reconstruction and development of towns and cities. The regulatory plans for separate cities and typical design proposals for using in small towns were developed. They paid great attention to the regulation of

the street network and housing system, sanitary requirements, landscaping, perspective development of cities. Significant importance was also attached to the aesthetic factor. The protective approach to the historical buildings started to develop. As in the previous period, the market square and spatial sacral dominants remained the most stable planning and compositional elements.

#### **2.4. Losses in the architectural and planning structure of towns in the period from 1939 to 1990-s**

After the entry of Galicia into the UkrSSR in 1939, the network of cities and towns was revised based on the new criteria. As a result, around 40 % of old towns lost their urban status. The Soviet period is characterized by the active interference into the historical planning network, so the architectural and planning structure of settlements suffered the biggest losses in that time. The newly developed master plans of settlements ignored the historical network and spatial structure, and regional character of the housing system of the majority of towns and cities was distorted and sometimes even lost (B. Posatskyi, 1996, p. 35) (Fig. 4–5).

In that period, only sacral dominants remained the most stable planning and compositional elements. The protective position and express distinguishing of protected zones in master plans were typical only for those sacral buildings that belonged to the category of monuments of architecture. For example, the protective zones of architectural monuments were installed around the Assumption Cathedral in the village of Bilyi Kamin (1613). However, the church was mistakenly marked on the master plan of Bilyi Kamin as a monument of architecture instead of the Roman Catholic church what evidenced the formal approach to the development of master plans. The function of sacral buildings was also changed. The church and the former synagogue in Toporiv village were reconstructed into the museum and the reception building respectively, the church and the Roman Catholic church in the village of Bilyi Kamin – into the museum and the palace of pioneers, and the church in the village of Novyi Vytktiv – into the museum.

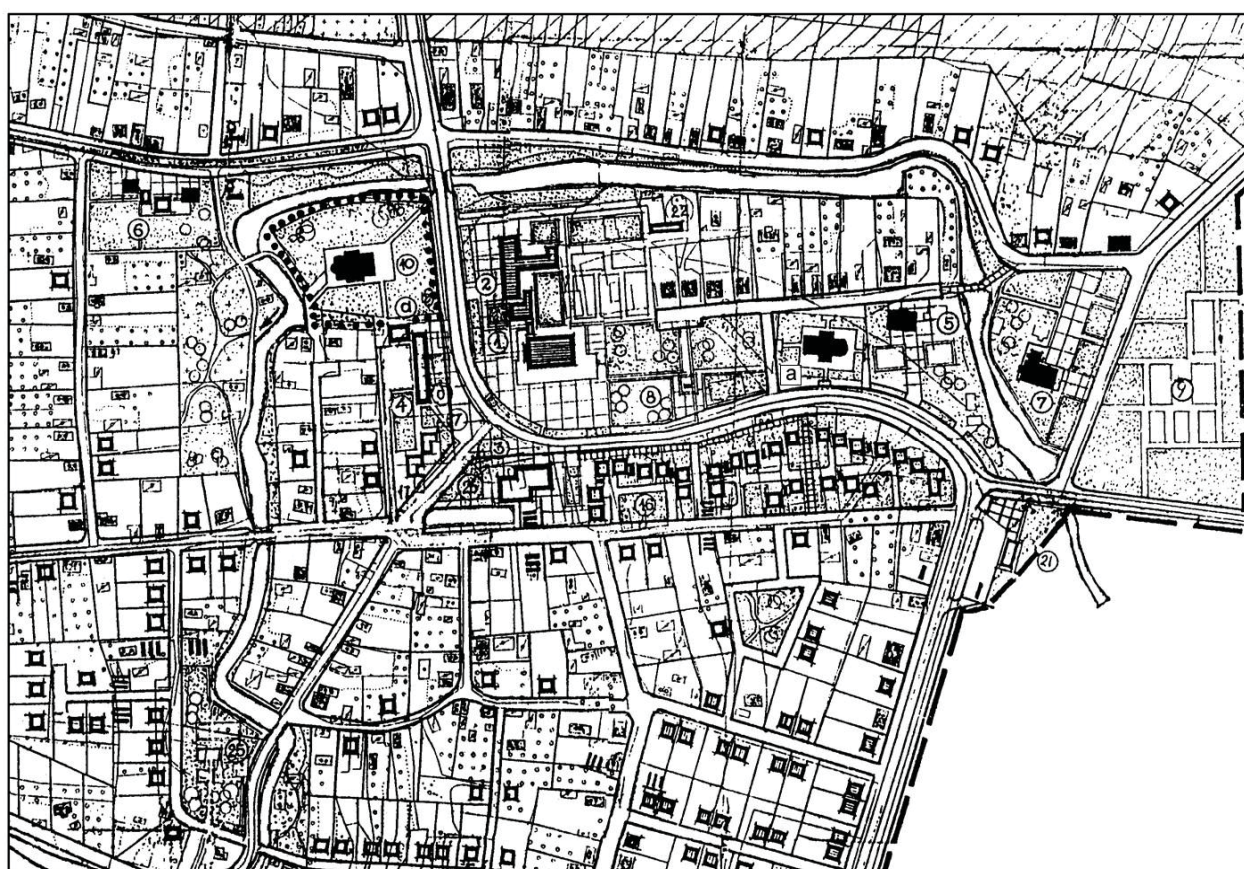
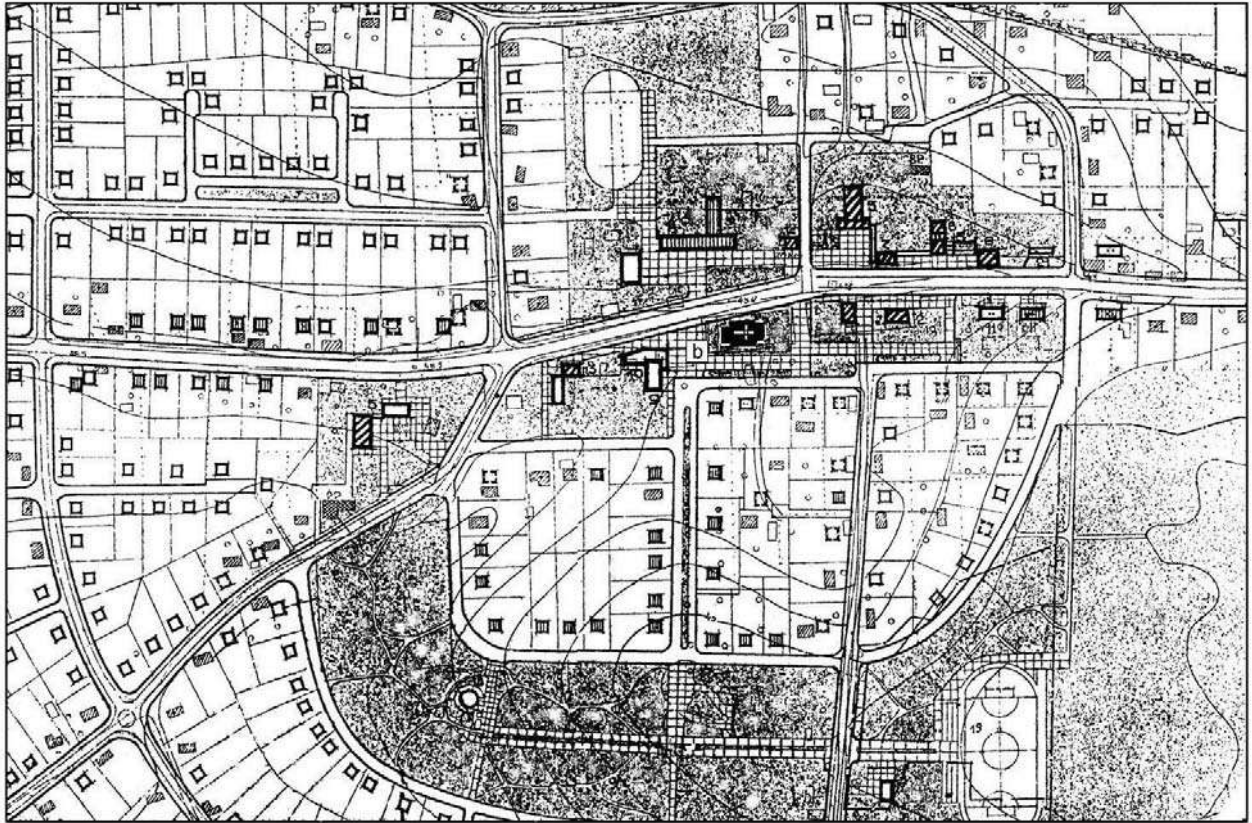


Fig. 4. A fragment of the master plan of the village of Bilyi Kamin, Zolochiv district, 1972 (General plan s.Bilyi Kamin, 1972)  
a – church of 1900 rebuilt upon the project of Vasyl Nahirnyi



**Fig. 5.** A fragment of the master plan of the village of Vytktiv Novyi, Radekhiv district, 1978  
(General plan s. Novyi Vytktiv, 1978)

b – church of 1910 rebuilt upon the project of Vasyl Nahirnyi

## **2.5. The modern state of the architectural and planning structure of towns**

The modern architectural and planning structure of former towns is characterized by many changes: the territorial growth of settlements both at the cost of residential districts and industrial zones; designing of a “new” centre in 1960–70s with a typical composition of administrative and public buildings; loss or conscious destruction of sacral buildings; construction of new sacral buildings both within and outside the historical part of a settlement; laying of new streets in the historical part of a settlement that contradicts to and distorts the historical planning structure; implementation of projects of residential districts with uncharacteristic multi-apartment block or separate mid-rise housing system (or sometimes even multi-storied); building of settlements without account for historical parcelling, scale and compositional stylistics, destruction of the valuable residential housing system that leads to the loss of the authentic image; change of the natural micro landscape and the surrounding agricultural lands.

At the same time, we must note the fragmentary preservation of symmetry, proportionality, geometrical form, compositional idea. This statement is corroborated by the large percentage of the preserved historical planning network and fully saved spatial dominants, scale and character of the building system (Bevz M. V., 2001, p. 150). In this period, the stable characteristics of the architectural and planning structure were represented by dominants – first of all by sacral buildings, the character of the building system and elements of the secondary importance – communication (transport) ways, fragments of the planning structure.

The spatial structure of towns was formed historically. The modern state of settlements requires consideration of the architectural and planning structure as a single complex with the historical, architectural and urban development value in the process of completion of any works. However, unfortunately the problem of

preservation of monuments of the architectural heritage in the current times acquired the negative connotation in view of the imperfect legislation on monument protection, as well as unprofessional actions of the state authorities and local communities. In the restoration practice, there is a noticeable tendency of research of separate buildings. Examination and fixation of separate buildings (primarily the sacral ones) were carried out in some cities. There are on-going researches aimed at the identification of new architectural monuments. Namely, the churches built upon the projects of Vasyl Nahirnyi should be regarded as objects that must be included in the list of the cultural heritage of Ukraine. We are talking about development and introduction of administrative and legal, scientific and methodological, architectural and restorative, cultural and education, financial and economic measures that will enable proper preservation, use and popularization of monuments of the sacral architecture.

### **3. Conclusions**

Main stages of evolution of the architectural and planning structure of Galician towns founded in the second half of the 16<sup>th</sup> century – 17<sup>th</sup> century are closely connected with the change of a complex of factors related to socio-political and economic changes. Analysis of each stage of the evolution process showed that sacral buildings are the most stable elements of the planning structure and are perceived as compositional dominants. Namely these buildings remain the most well-preserved in our time, especially when used for religious, cultural and educative purposes. We should especially focus on the phenomenon of Vasyl Nahirnyi – the Ukrainian Galician architect and public figure of the end of the 19<sup>th</sup> century – early 20<sup>th</sup> century. Actually, he was the first to attempt to create an original form of the Ukrainian sacral building at the professional level, trying to establish a new direction. His artistic heritage is mostly represented by single-domed, three-domed and five-domed churches with the cross-shaped pattern.

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**РОЛЬ ТА ЗНАЧЕННЯ САКРАЛЬНОЇ СПОРУДИ  
В ПРОЦЕСІ ЕВОЛЮЦІЇ АРХІТЕКТУРНО-ПЛАНУВАЛЬНОЇ СТРУКТУРИ МІСТЕЧОК  
ГАЛИЧИНИ, ЗАКЛАДЕНИХ У ДРУГІЙ ПОЛОВИНІ XVI–XVII ст.  
(На прикладі творчої спадщини Василя Нагірного)**

***Анотація.** Розглянуто еволюційні етапи архітектурно-планувальної структури містечок Галичини, закладених у другій половині XVI–XVII ст. від часу закладення до сьогодні. Власне цей період характеризується закладенням великої кількості міських поселень, понад 200. Ці містечка є прикладами реалізації ренесансних містобудівних ідей, що формувались і розвивались у певних політичних та соціально-економічних умовах. Типове місто, яке було одночасовим закладенням, – це регулярна забудова навколо ринку з прямокутно-сітчастою структурою. Важливими домінантами архітектурно-планувальної структури, поряд із ринковою площею та будівельною парцелею, є сакральні об'єкти. Розташування сакральних споруд в архітектурно-планувальній структурі підпорядковувалось загальній композиції міста.*

*Архітектурно-містобудівна структура містечок протягом століть пройшла складний еволюційний шлях у ході історичного процесу, як відповідь на соціально-економічні, культурні і духовні потреби різних історичних епох. Можна виділити кілька етапів еволюції архітектурно-планувальної структури містечок Галичини: зміни архітектурно-планувальної структури містечок від закладення до початку XX ст.; будівельні заходи у містечках у міжвоєнний період – 1918–1939 рр.; втрати в архітектурно-планувальній структурі містечок від 1939 до 1990-х років; сучасний стан архітектурно-планувальної структури містечок. Розглядаючи кожен з етапів, виявлено, що найстійкішим елементом планувальної структури та композиційними домінантами є сакральні споруди, які є найкраще збережені на сьогодні. І саме церкви, збудовані за проєктом Василя Нагірного, слід розглядати як об'єкти, які доцільно включити в перелік культурної спадщини України. Йдеться про розроблення та здійснення адміністративно-правових, науково-методичних, архітектурно-реставраційних, культурно-просвітницьких та фінансово-економічних заходів, які дадуть змогу забезпечити належне збереження, використання та популяризацію пам'яток сакральної архітектури.*

**Ключові слова:** сакральна споруда, архітектурно-планувальна структура, місто, елемент планувальної структури.

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**BUILDINGS ON KOST LEVYTSKY STREET DESIGNED  
BY ARCHITECT IVAN LEVYNSKY**

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**Abstract:** The main object of the study is residential buildings of Lviv, built by the factory of Ivan Levinsky in the early twentieth century. The analysis was preceded by the archival search and full-scale house measurement surveys. The article gives historical and architectural characteristic for Lviv secession (modern) style in the late XIX – early XX centuries. The research reveals the originality of this phenomenon, its volume and spatial solutions, explores expressive means of the image-plastic system of secession.

**Key words:** residential buildings, ornamental secession, composition of facades, decor, interior

### **1. Staging of the problem**

The architectural environment of the central part of Lviv is the result of a long historical formation. Its modern appearance is determined by features of various stylistic eras, national cultures, schools of architectural and construction art.

In the second half of the nineteenth century, construction in Lviv concentrated along the roads that converged in the city centre, forming the radial orientation of the main thoroughfares, and this planning continued in the further development of the city. Dwelling houses are being built to provide housing for a large population. The evidence of rapid construction pace is the number of residential buildings, which in 1873 was 2594 mostly one or two-stored buildings, and in 1900 their number reached 4360 with a height of 3–4 floors (Bryk, 1986, p. 150, 155).

In the first years of XX century the style of the “new century” is spreading all over Lviv – modernism which is already experiencing its maturity in European architectural schools. Lviv Secession was formed on its own diverse artistic basis. The objective conditions of its appearance were significant acceleration of economic, social and political development of the city in the XIX–XX centuries, as well as some influence of national processes – strengthening of the democratic orientation of culture and art, awareness of the historical unity of the whole Ukrainian people, work of Polish and Czech architects in the Zakopane style, based on the studies of folk wooden architecture of the Slavs in the Tatras and Carpathians (Petryshyn & Petrovska, 2011, p. 155, 146).

An important factor influencing the formation of the style was the introduction into construction practice of such fundamentally new material as reinforced concrete, which created a new architectonics, reflecting the transition from heavy massive walls to lightweight frames and thin-walled structures.

Unfortunately, this independent architectural and artistic phenomenon, which occurred in Lviv at the end of XIX – beginning of XX centuries, in the XXI century for various reasons (non-observance of security laws, non-professional level of repair works, change of primary purpose, ignorance of residents) suffers losses of even well preserved authentic elements and sometimes complete destruction. That is why today, in order to understand historical circumstances of Ukrainian modernity, it is important to study this heritage thoroughly, promote it, and pose problems of its preservation, restoration and repair, which will contribute to the extension of the monument protection law in order to preserve the historical buildings of Lviv.

## **2. Analysis of recent research and publications**

Architectural heritage of I. Levinsky was described in the monographs of such researchers as O. Noga “Ivan Levinsky: architect, entrepreneur, philanthropist” (Noga, 2009), Yu. Biryulov “Art of Lviv Secession” (Biryulov, 2004), the collective monograph “Architecture of Lviv: Time and Styles. XIII–XXI centuries” (Biryulov, 2008), in separate scientific publications, encyclopedic, specialized editions, bibliographical reference book (Linda S. and others, 2019), abstracts of conferences devoted to the memory of the outstanding architect. Methodological bases for the preservation of entailed architectural complexes of historic cities were developed by Bevz M. (Bevz, 2007, pp. 105–119).

## **3. Purpose of the article**

This work aims to reveal the cultural, functional and planning significance of residential buildings of the late XIX – early XX century, built by the architectural-bureau of Ivan Levynsky on the example of the houses on Kostya Levytsky Street, which are monuments of Lviv architecture of local importance. The article presents their features of composition and decoration of facades, interiors, courtyards; demonstrate preserved authentic pieces and decorative elements; tell about parts of buildings that are not accessible to the public.

## **4. Results and Discussion**

The attractiveness of the historic part of Lviv encourages residents and visitors of the city to take long walks, view the squares, streets, alleys and patios. Not only tourists but even citizens of Lviv themselves, often perceive buildings of the city only on its “front side”, though many interesting places are hidden behind the gates and in the courtyards of Lviv houses.

Kostya Levytsky Street lays in the Lychakiv district of Lviv, which extends to the south-east from Ivan Franko to Pogulanka Street. Most parts of the houses on this street are monuments of local architecture and hide behind the gates valuable historical facts and authentic elements, which, unfortunately, lose their original appearance every year because of the ignorance of the inhabitants.

However, our attention to this street was attracted by the houses built by Ivan Lavinsky in 1907, which have well-preserved elements of decoration on the main facades and interiors of the building (Fig. 1). These are semi-detached residential houses consisting of two buildings with the numbers 14 and 16, both of which are monuments of local architecture (No. 173, No. 990). The twin houses are located in a section with a slight turn near the branch of Semen Pali Street. They were built in the style of ornamental secession commissioned by brothers Joseph and Alexander Elster.

In the times of USSR, there was a Regional House of Sanitary Education in the house №14. While Polish times there was a clock workshop of Kruk in the house №16 and nowadays there is a Regional Health Center of the Ministry of Health.

The four-storey buildings with mezzanines in the attic level and a common courtyard were covered with tiles (not preserved). The facade of the house is a complex 15-axial composition with three unfastening, which are finished with gables. Balconies are placed in the unfastening; the doors of the balconies of the 3rd floor have

a horseshoe shape, surrounded by relief of stylized floral ornament, which effectively completes the vertical composition. Another row of balconies is located along the axis of symmetry of house No. 14.

The symmetry of each part of houses 14 and 16 is emphasized by the attics placed above the eaves of the buildings and decorated with stylized floral ornament reliefs. There is a partial dissymmetry of the facades, slight violation of clearly expressed mirror symmetry: between the framing in the house № 14 there are 7 windows, and in the house No. 16 – 5 windows. This dissymmetry is balanced with the slight rotation of the section, in this place the centre of the house is accentuated by the central unfastening.



**Fig. 1.** The facade of residential buildings No. 14 and No. 16 on Kost Levitsky street

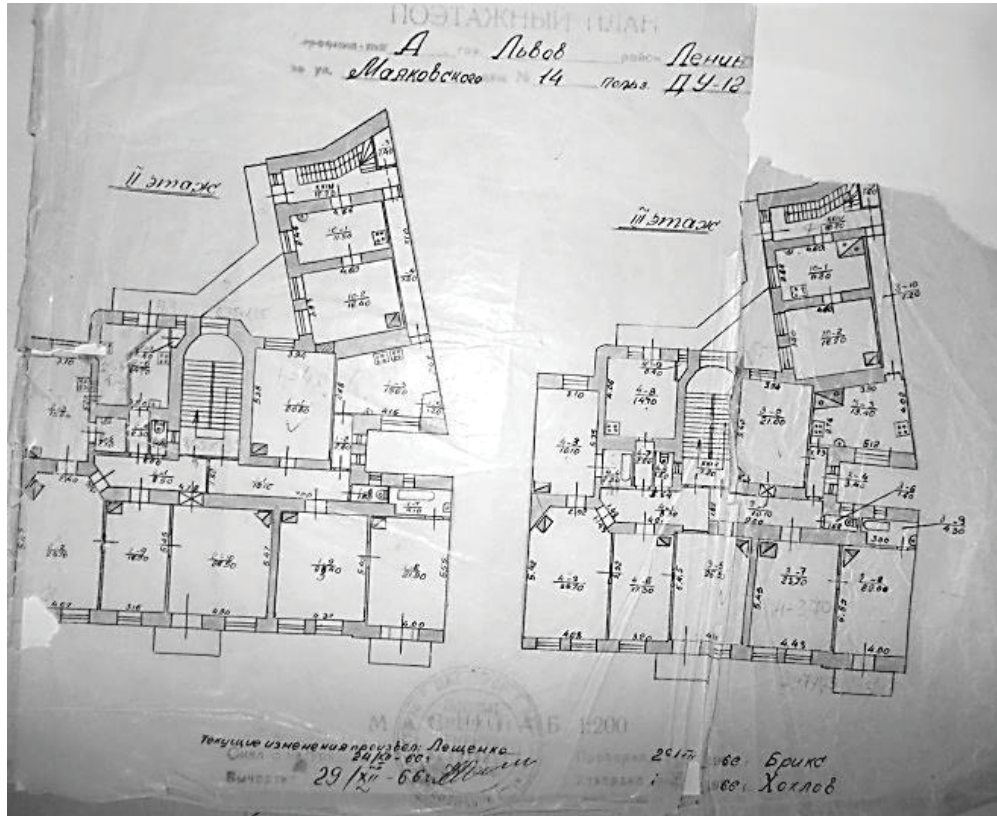
The typical early Lviv Secession decoration was used for the facades of the houses. The facade structure is facilitated upwards due to the size and type of the rustics and windows.

Inside the houses, one can get through identical, well-preserved, authentic portals; doors are metal with glazed parts, with the forged decoration of leaves and wreaths.

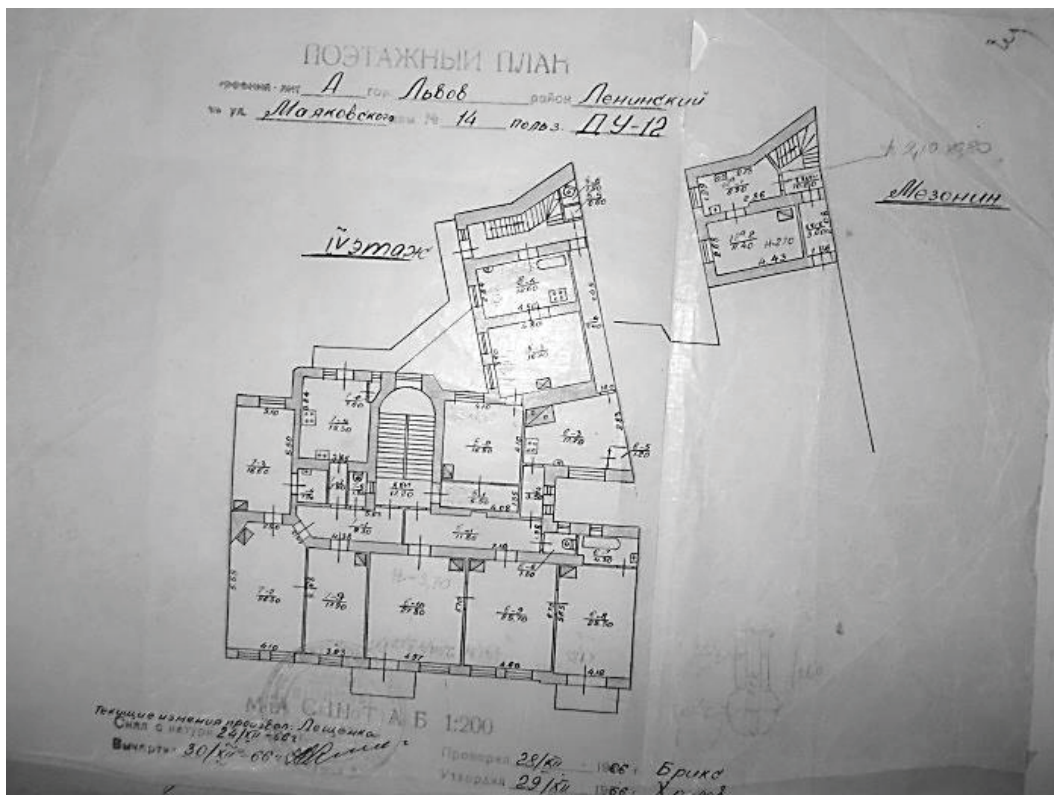
The ground floor of the houses is cut through with several storefront windows and is decorated with board rust, trimmed with torn stone. On the upper floors the character of rusting changes to smooth plank rust.

The first floor balconies are enclosed by a composition of concrete columns, draped with drapery relief and decorated with stylized floral ornament.

Composition of the balconies of the second floor is accomplished with metal handrails, which are supported by forged cast iron elements, and reliefs of stylized floral ornament placed above the balcony panel that encircles the balcony. The balconies of the 1st and 2nd floors are supported by concrete brackets decorated with reliefs, instead, the balconies of the 3rd floor are supported with light paired cast iron brackets, and the handrails of these balconies are fully made of cast iron with overhead forged elements – stylized as leaves. In 2017, the overhaul and restoration of the balconies in house No. 16 were completed.



a



b

Fig. 2. Plans of apartment building No. 14 on Kostya Levitsky street: a – first and second floors; b – 3 floor and mezzanine (stored in the archive of LKP No. 503 – 2 Academician Bogomolets St.)

The most richly decorated are windows on the 2nd floor. Above them there are rectangular sandracks filled with embossed stylized floral ornament; the upper part of the window framing is clutched with prismatic blocks; geometric decoration of the window sills come along with them. Window sills of the 4th floor in the centre are decorated with relief cartouches, on the sides of which are ceramic glazed tiles, also made at the enterprise of Ivan Levynsky. Such tiles one can also see under the windows of the 1st floor.

The frieze of the house is decorated with the relief with floral ornament, it is cut through by stylized triglyphs, which fall with fistons on the walls between the windows. Their composition is enriched with sockets and masks.

The facade of Elster's houses creates complete secession composition.

The interior continues the composition of the facades, all its decoration create a holistic impression. The lobby is illuminated by a glassed transom above the metal door (Fig. 3). The upper part of the porch wall is decorated with grey marble tables surrounded by stucco laurel branches. The panels of the lower part of the wall are made of black stone, on one of them from the left side one can read the signature: "B. Królik. Lwów". This mark was engraved by the manufacturer to report that these items were created in Lviv at the Marble Factory of B. Krulik (Pol.: Borodin, Iwanna Honak: Lwów po polsku. Imie dom oraz inne napisy; Lwów 2012) (Fig. 4).



**Fig. 3.** The entrance gate of house No. 14 on Kost Levitsky street



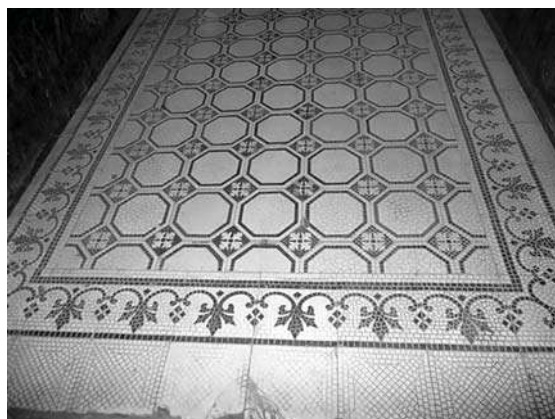
**Fig. 4.** Hall of the house № 14 on Kost Levitsky street, and the signature on the panel of the lower part of the wall

The floor of the hall and the staircase is paved with a concrete tile with a mosaic ornament by Ivan Levinsky. The hall is covered with a mirror-closed vault with a cut-off top plane of considerable size, decorated with stripes inherent for the secession style. Doors leading to the stairwell are authentic wooden, with glazed parts also characteristic of the secession style. The doors to the apartments are of a similar shape with transom to illuminate the corridor in the apartments, and the oval windows facing the stairwell were made for illumination of owners' bathrooms by the second light (from the stairwell).

Stairs are made of stone, enclosed by metal bent lattices with forged leaves, handrails are wooden. The staircase is light, its windows are wooden, glazed with false stained glass (the authentic glass painting is preserved in the upper part of the window on the 3rd floor) (Fig. 5), (Fig. 6)



**Fig. 5.** Forged elements of the staircase of the house No. 14 on Kostya Levitsky street



**Fig. 6.** Concrete tile with mosaic ornament in the house No. 14 on Kostya Levitsky street

Staircases are paved with concrete mosaic tiles. The central staircase leads to the upper floors and to the courtyard, which is common for both houses (Fig. 7, Fig. 8).

The front porch was used by the owners of the apartments, and servants could get to their rooms through the so-called "black stairs", which one can access from the courtyard of the houses.

The black staircase led to the basement of the building, to servant's premises in the mezzanine and the attic.



**Fig. 7.** The interior of the main staircase of apartment house No. 14 on Kost Levitsky street

The layout of the apartments was not convenient, the living rooms were large, spacious, yet passable. The owners' bathrooms were inside the apartments, and the servants had to use the toilets located on the black staircase (one on each floor).

From their rooms, the owners could access the balconies in the courtyard, the other part of the balcony could be reached from the black stairs. These parts of the balconies were connected by a balcony bridge – it did not touch the house, cut off the corner hanged in the air, connecting two parts of the balcony attached to the house and forming a complex shape of the balcony (Fig. 8), (Fig. 9).



**Fig. 8.** Entrance to the black staircase of house No. 14 from the common yard with house No. 16 on Kost Levitsky street and a fragment of its interior



**Fig. 9.** View of the courtyard facade of house No. 16 from the balcony of the third floor of house No. 14 on Kost Levitsky street



**Fig. 10.** The interior of apartment No. 5 in the house No. 14 on Kostya Levytsky street:  
 a – Emma Kopacheva near the Christmas tree in 2020 (the owner of the apartment); b – fragment of the stove of the bedroom;  
 c – credence in the new secession forms of arts and crafts;



**Fig. 10.** The interior of apartment No. 5 in the house No. 14 on Kostya Levytsky street:  
 ad), e – the mirror and its fragment; f – a table, workshop of Lviv Art-Industrial School, circa 1900;  
 g, h, i – the stove in the living room and its fragments.

The railings and handrails of the balconies were made of cast iron and had high decorative forged brackets on the corners, which served to hang the flowerpots.

The doors on the black staircase were wooden, several apartments still have an authentic one, with a curved strap, but more modest than on the central staircase. Door handles were copper, elongated olive-shaped. Door openings are rounded and decorated with glazed tiles of light green and beige colours (preserved in apartment No. 5, but painted with oil paint).

Mezzanine was used as a laundry room and a common attic for drying clothes. The floor in the attic was paved with a concrete mosaic tile with a rug ornament produced at Ivan Levynsky factory. Special wooden boxes were made for collecting rainwater, they were placed at a certain angle so that the water would later flow into the rain sewage.

The former unity of the secession style of the building as a whole with its residential interiors can be seen in the example of apartment No. 5 of Emma Kopacheva. Numerous early twentieth century unions of cooperative art shops offered Lviv residents their new products, which one can see in this apartment.

The secession forms of interior doors, windows, tile stoves continue in the carefully preserved furniture of apartment No. 5 (Fig.10).

Two tiled stoves were preserved in the interior of this apartment: light brown in the bedroom and ivory in the living room, both made at the factory of Ivan Levynsky.

## **5. Conclusions**

Historical and architectural characteristics of Lviv secession on the example of residential architecture of the early XX century allows one to present this phenomenon as an original: new building materials were used – concrete, metal, glass and structures of them; creation of expressive, unprecedented plastic forms of decoration of buildings and their ornamental decoration (window openings; completion of corners by attics, gables, domes; forged metal gratings; stained glass; ceramics).

The conducted research suggests that the understanding of historical, socio-economic, artistic, cultural, architectural and urban planning processes will be deprived of the warmth of human presence if one will not see in the phenomena of the role of an individual, who is an alive witness and participant in the formation of new aesthetic preferences of Lviv residents in late nineteenth – early twentieth centuries.

In this way one can conclude that Lviv modernity showed a logical pattern of architectural thinking, functional validity of structuring an architectural organism, understanding possibilities of new designs, plasticity, colourful decor, restrained by the rationalist's calculations, organically born by the new needs of society, which prepared the way.

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### БУДИНКИ НА ВУЛИЦІ КОСТЯ ЛЕВИЦЬКОГО АРХІТЕКТОРА ІВАНА ЛЕВИНСЬКОГО

**Анотація.** Основним предметом дослідження обрано житлові будинки Львова, збудовані фабрикою Івана Левинського на початку XX ст. Аналізу передували архівний пошук і натурні обстеження будинків. У статті подано історико-архітектурну характеристику львівської сецесії (модерну) – стилю кінця XIX – початку XX ст. Розкрито своєрідність цього явища, досліджено об'ємно-просторові рішення та виразальні засоби образно-пластичної системи сецесії. Ця робота покликана, на прикладі будинків на вулиці Костя Левицького, що є пам'ятками архітектури Львова місцевого значення, розкрити культурне, функціональне та розпланувальне значення житлових будинків кінця XIX – початку XX століття збудованих архітектурним-бюро Івана Левинського. Представити їхні особливості композиції та опорядження фасадів, інтер'єрів, внутрішніх дворів; продемонструвати збережені автентичні частини та декоративні елементи; розповісти про частини споруд, які не є доступними для загального огляду.

Історико-архітектурна характеристика львівської сецесії на прикладі житлової архітектури початку XX ст. дозволяє представити це явище як самобутнє: застосовувалися нові будівельні матеріали – бетон, метал, скло і конструкції з них; створювалися експресивні, небачено пластичні форми оздоблення будівель та їхнього орнаментального декору (віконних прорізів; завершень кутів аттиками, щипцями, куполами; кованих металевих решіток; вітражів; кераміки).

Проведене дослідження дозволяє припустити, що осмислення історичних, соціально-економічних, мистецько-культурних, архітектурно-містобудівних процесів буде позбавлене тепла людської присутності, якщо не побачити в контексті всіх явищ роль окремої особистості, яка є живим свідком і учасником формування нових естетичних уподобань львівської громадськості наприкінці XIX – початку XX ст.

**Ключові слова:** житлові будинки, орнаментальна сецесія, композиція фасадів, декор, інтер'єр.

*Viktor Proskuryakov*

**PARTICIPATION OF LECTURERS AND STUDENTS  
OF LVIV ARCHITECTURAL SCHOOL IN PRAGUE QUADRENNIAL 2019**

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**Abstract.** The article describes the participation of the lecturers and the students of the Lviv Architectural School, the Department of Architectural Environment Design of Lviv Polytechnic National University in the events of the Prague Quadrennial 19, a global exhibition held in the capital of The Czech Republic, June 6–16, 2019.

**Key words:** exhibitions of countries and regions, students, museum, exhibitions of theatrical design and space, at the events of the Prague Quadrennial.

**Problem statement**

After the Prague Quadrennial 2015, the first joint participation of Ukrainian set designers and architects in the world exhibitions dedicated to theatrical art in the section “Education”, the lecturers of the Department did not plan to continue working in that direction yet. However, exactly at that time, in Prague, the organizers of the PQ15 granted the first Ukrainian exhibition the status of “National” and invited its designers to participate in the next one, in 2019. This appreciation of the Ukrainian exhibition was possible thanks to the participation of colleagues from the Theater School of Ryerson University (Toronto, Canada). The Department and its administration put most of their efforts and money into the organization of the exhibition formed from the creative works of a world-renowned set designer Ye. Lysyk, the projects, and the realizations of the theatrical architecture of the students, the lecturers, and the doctoral students. Canadian Professors P. Bosyy and Sh. Dolgoy became the main coordinators of the second transatlantic seminar on theatrical art, at which 19 speeches were delivered on the topics of theatrical architecture, set design, technology, technology, history, etc. At that time, the exhibition materials and the Ukrainian seminar reports were mostly dedicated to the phenomenon of creativity of the artist Ye. Lysyk, who would have turned 85 in 2015 (Sodja Lotker, 2015, p. 10).

When the organizers of the forthcoming PQ19 exhibition invited the academics of the Department to take part in the event, the curator of the First Ukrainian National Exhibition at the forthcoming Quadrennial, Professor P. Bosyy insisted that the Department not only design an exhibition pavilion but also take part in a wider range of events in Lviv.

**Objective of the article**

The paper aims to present the unique events of the PQ19 in which the Lviv Architectural School participated to gain experience in designing space for presenting national achievements in theatrical culture.

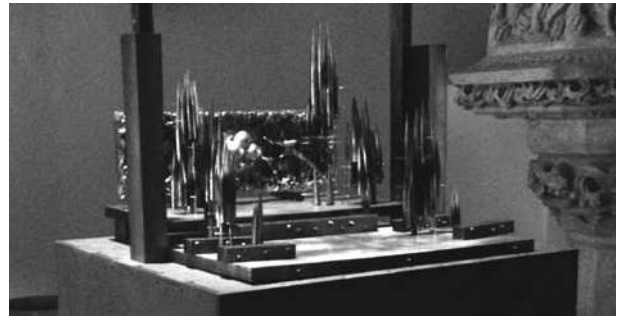
**Results and discussions**

Unlike the Prague Quadrennial 2015, during which the academic staff and the students of the Department of Architectural Environment Design participated in the Second Transatlantic Seminar on theatrical art and organized the collection of materials, designed and produced the exhibition in the section “Education” in Kafka’s House, new participation in the Quadrennial had more vectors of activity (Exhibition of Countries & Regions, Fragments, 2019, p. 26, 58). First, the academics together with the students of the Department, designed, made and assembled on the premises of the main exhibition pavilion of the PQ19, “Industrial Palace”, and site No 13 for the First Ukrainian National Exhibition at the Prague Quadrennial, their own and also the First Pavilion where the decisions for the best 5 set designs in the Ukrainian puppet theaters, speeches by seminar leaders of the Fourth Transatlantic Seminar on theatrical art, discussions, and exchange of experience on theatrical issues, etc were planned. The idea of space construction, the organization of acting, and aesthetical design decision for the architecture of the pavilion was implemented as the space for the “Kupala drama” – a performance that takes its origin and was developed in ancient times in Ukraine. After Professor V. Proskuryakov reconstructed the general appearance of the Kupala Theater space, modernized it in terms of the materials, structures, technical and technological equipment and agreed the scale of the pavilion with the parameters of the space provided by the organizers of the PQ19 in spring 2019, the pavilion was built in Lviv, delivered and assembled in Prague on the eve of the Quadrennial opening. Secondly, six scientists of the Department prepared reports and delivered speeches at the Fourth Transatlantic Seminar on theatrical art, namely Professor V. Proskuryakov, Ph.D. Arch. B. Hoy and Z. Klymko, postgraduate students and scientists Yu. Bohdanova, I. Kopylyak,

Yu. Filipchuk and also the participants from Canada, namely Professor P. Bosyy, students Alessya Urbani and Andrew Nasturtsio, and a reputable stage designer Nino Gunia-Kuznetsova from Georgia. This seminar was not large-scale in terms of the number of presentations made compared to the Second Transatlantic Seminar on theatrical art during the PQ15. At that time, 19 speeches were delivered, while in 2019 – 10. The exhibition space of the Ukrainian exposition in 2015 was designed at the Department of Architectural Environment Design as a space of a new type of exposition. It was designed as the theater, a stage, a lecture-hall, an educational and design studio, an architectural and theatrical studio. Among all the other events, the most notable was the Second Transatlantic Seminar on theatrical art, during which the professors, the lecturers, the postgraduate students, and the students from Lviv and Toronto made their speeches. The range of research topics of the presentations was extremely broad, and while the participants from Ukraine focused on theatrical architecture – “Designing theatrical architecture by the lecturers and the students of the Lviv Architectural School”, “Architecture of national theaters in Ukraine and areas of its development”, “Designing the landscape theaters of Ukraine”, “Forming architecture of spaces for the accumulation, storage, restoration and display of the scenographic artworks “(the case of “Lysyk’s Houses”), etc., the participants from Canada mainly presented reports on theatrical design. These reports were dedicated to the creative process of making costume designs for performances, stage design for musicals, and dramatic performances; organization of stage lighting; specificity of theatrical process organization in Canada... But the 2019 Seminar had its unique features. Three languages of the seminar – Ukrainian, English and Georgian – became official. Moreover, the topics of the reports were more diverse and apart from reports on theatrical architecture and set design, reports on costume design, spaces for performances in historic Ukrainian cultural and educational buildings, in natural landscapes, outside the walls of theater buildings were presented. In addition to the speakers, the seminar was attended by so many visitors who took an active part in the discussions that the coordinator of the First Ukrainian National Exhibition, Professor P. Bosyy, moved it from the pavilion to the stage and to the ground floor of the summer stage opposite the left wing of the “Industrial Palace” (Fig. 1).



**Fig. 1.** Photo of the Fourth Transatlantic Seminar on theatrical art on the summer stage opposite the left wing of the main exhibition space PQ19 of the Industrial Palace. (From the archive of the Department of Architectural Environment Design)



**Fig. 2.** Photo of the model of the set design by Ye. Lysyk for the ballet “Creation of the World” exhibited in the palace “Lapidarium” (From the archive of Professor V. Proskuryakov)



**Fig. 3.** Delegation of the Department of Architectural Environment Design with the Canadian and Georgian colleagues at the Krizik Pavilione Palace after the PQ Talks on June 7, 2019 at 2:00 pm. (From Professor V. Proskuryakov’s archive)

Third, Professor V. Proskuryakov spoke at the highest level of the Quadrennial conference – the PQ Talks – history, theory, collaboration, making a joint presentation of the theme “The results of the collaboration of architects, technologists and performers” with the report “Specificity of collaboration between architects and theater designers”. It was based on the results of the Ukrainian-Canadian student project seminar in Lviv in 2017 on the renovation of the main hall of the First Academic Building of Lviv Polytechnic National University with the expansion of theater and performance, cultural and educational functions.

The conceptual foundation of the seminar was formed by Professors V. Proskuryakov from Lviv Polytechnic National University, Lviv, Ukraine, and P. Bosyy and Sh. Dolgoy from Ryerson University, Toronto, Canada. P. Bosyy was the moderator of the event. Besides Professor V. Proskuryakov, A. Gilbert (Canada), O. Ryabchenko (Ukraine) also made presentations and Sh. Dolgoy presented a video report. One of the most important tasks of the Department was to deliver from Lviv and install the set design model for the ballet “Creation of the World” in one of the halls of the Lapidarium Pavilion at the PQ19. It is a model by the prominent Ukrainian stage artist, the lead artist of Lviv National Theatre of Opera and Ballet Yevgen Lysyk. In total, Ye. Lysyk designed three models for the ballet “Creation of the World”. The first one was designed in 1972 in Lviv for the Bolshoi Theater (music by A. Petrov, ballet master M. Zaslavskyy). The second was designed in 1976 for the Opera and Ballet Theater in Minsk, Belarus (ballet master. V. Yelizaryev). And the third one was made in 1986 for

I. Franko Theater of Opera and Ballet of Lviv (ballet master G. Yusupov). This third version of the model was a complete renovation of the previous ones and was installed in Prague in 2019. The presented model was a great success among other exhibits in this pavilion – models, drawings, costumes, etc. created by set designers who made a significant contribution to the development of theatrical culture – Ming Cho Lee from the USA, Alexander Lisiansky from Israel, Iva Nemtsov, from The Czech Republic, Francis O'Connor from Ireland, Juan Gomez from Spain and many other artists, including Pamela Howard. The interest in the work of Ye. Lysyk was undoubtedly stimulated by a bio-bibliographic index published in English. It was compiled by the joint efforts of Professor V. Proskuryakov, Candidate of Architecture Z. Klymko, and the wife of the artist Oksana Lysyk-Zinchenko. The translation of the text was carried out by Professors P. Bosyy and I. Derkach. It was published by the “Silver Word” publishing house and Lviv Polytechnic Publishing House (V. Proskuryakov, O. Zinchenko, Z. Klymko, 2015, 68 p.). It was exhibited on the model podium. Also Ye. Lysyk’s work benefitted from the very site offered by the organizers for its presentation. The tectonics of the model seemed to resonate with the architectural molds from the Prague churches displayed on the walls of the Lapidarium in which it was located (Fig. 2). Another important event, organized by the Department at the Prague Quadrennial, was a scientific and educational excursion of the students, the bachelor students, the master students, the postgraduate students and the graduates in 2019 who together with the academic staff also attended the world exhibition and participated in all the above-mentioned events. The exhibition was attended by those who took part in the preparation of the exposition and the First Ukrainian National Exhibition pavilion, the preparation of video materials for the Fourth Transatlantic Seminar, etc., and also those whose academic topic in recent years has been the theatrical art. It is reflected in the academic planning of all levels – semester, research, competition, Bachelor’s, and Master’s theses.

### Conclusions

1. The participation of the academic staff and the students of the Department of Architectural Environment Design in the events such as the Prague Quadrennial is extremely useful not only for the lecturers, but also for the students, because they acquire and use the unique special knowledge they will need in their professional activity and, in particular, in designing different forms of theatrical and performance objects.

2. Applying the experience of the Prague Quadrennial in the Department of Architectural Environment Design of Lviv Polytechnic National University it is possible to include the specializations “Set design architecture” and “Architectural and scenographic aspects of urban development”, which are already taught in other architecture schools within the specialty “Architecture and Urban Planning”.

3. The participation of a large group of representatives of the Lviv Architectural School, in total 19 academics, researchers and students in the PQ19 events, proved that communication at the forums of such high rank is an extremely effective form of both rapid acquisition of quality knowledge in the field of theatrical arts and integration of participants in common European cultural space (Fig. 3).

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#### УЧАСТЬ ВИКЛАДАЧІВ І СТУДЕНТІВ ЛЬВІВСЬКОЇ АРХІТЕКТУРНОЇ ШКОЛИ В ЗАХОДАХ ПРАЗЬКОГО КВАДРІСНАЛЕ 2019 РОКУ

**Анотація.** У публікації висвітлено низку унікальних заходів PQ19, в яких взяла участь Львівська архітектурна школа для набуття досвіду в творенні середовища для презентації національних досягнень у театральній культурі. По-перше, викладачі, при залученні студентів кафедри, запроєктували, виготовили і змонтували в Празі в “Промисловому палаці”, для Першої української національної виставки Перший навільйон для показу вирішення 5 кращих сценографій українських лялькових театрів; для виступів з доповідями референтів; для бесід і обміну досвідом. По-друге, шість науковців кафедри підготували доповіді і виступили на IV Трансатлантичному семінарі з театрального мистецтва; професор Проскуряков В., Ph.d.Arch. Гой Б. і Климко З.; аспіранти і науковці Богданова Ю., Котляк І., Філіпчук Ю. А. також учасники з Канади: професор П. Босій, студенти Урбані і Настурціо; та Н. Гунія – Кузнєцова з Грузії. По-третє, професор В. Проскуряков виступив на найвищому рівні конференції Квадріснале – “PQ Talks – історія, теорія, співробітництво” у спільній презентації теми “Результати співпраці архітекторів, технологів і виконавців” з доповіддю “Особливості співпраці архітекторів і театральних дизайнерів”, яка спиралася на результати студентського українсько-канадського проєктного семінару у Львові в 2017 році. Й одним із найважливіших заходів були доставка зі Львові і встановлення в одному із залів навільйону “Лapidarium” макету вистави-балету видатного українського художника-сценографа Є. Лисика “Сотворення Світу” науково-освітні екскурсії студентів, бакалаврів, магістрів, аспірантів на виставці, і участь їх у конференціях всіх рангів.

**Ключові слова:** виставки країні і регіонів, студентські, музейні, виставки театрального дизайну і простору в заходах Празького квадріснале.

*Viktor Proskuryakov*

## DESIGNING THE ARCHITECTURE OF THE FIRST UKRAINIAN NATIONAL THEATER PAVILION FOR THE WORLD EXHIBITION

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**Abstract.** The paper presents the design search for the architecture of the Ukrainian pavilions for world theater forums and, in particular, the design decision for the architecture of the First Ukrainian National Theater Pavilion at the Prague Quadrennial 2019.

**Key words:** architectural idea, theatrical exhibition pavilions, the Prague Quadrennial.

### **Problem statement**

The organizers of the Prague Quadrennial 2015 granted the status of “National” in section “Education” to a joint exhibition of the works by a world-renowned set designer Ye. Lysyk and the projects and realizations of theatrical spaces, premises, buildings, etc., developed by the students, doctoral students, and professors of the Department of Architectural Environment Design of Lviv Polytechnic National University. The participants from Lviv realized that further important steps awaited the Department. The exposition of the Department in Kafka’s House, in which the organizers of the fourth Quadrennial housed the Ukrainian exhibition in 2015, became popular with the visitors of the Quadrennial and the theater professionals from all over the world. That is what influenced the decision of the organizers to invite the Department as the representatives from Ukraine to participate in further events of the Prague Quadrennial. Thus, the first exhibition of 2015 at the world theater forums for the period of Ukraine’s independence has allowed us to present the achievements of Ukrainian theatrical art, theatrical technique, technology, set design, architecture and acting not only in Prague, but also at similar forums in Edinburgh (Scotland), Avignon (France), Taipei (Taiwan). It should be stressed that such exhibitions require special spaces, in other words, architectural objects, pavilions for displaying theatrical achievements not only in individual exhibition sections (for instance, education), but at the national level as a whole.

### **Analysis of recent research and publications**

The Department of Architectural Environment Design of the Institute of Architecture of Lviv Polytechnic National University is probably the only department in Ukraine and Eastern Europe which devotes a special attention to scientific studies, teaching, research and applied design of theatrical architecture and set design. This is evidenced by a seminal dissertation of Professor V. Proskuryakov (Proskuryakov V. I., 2002, 755 s.), who is a founder of the Department, and the dissertations of his students B. Hoy (Hoy B. V., 2006, 20 s.), Z. Klymko (Klymko Z. V., 2019, 232 s.), I. Humennyk (Humennyk I. V., 2019, 20 s.), dedicated to various architectural aspects of theater and performance spaces and constructions. An array of dissertations and

scientific publications of students and researchers of the Department addressed specific aspects of theatrical art, namely technologies, materials, technical tools, theory, philosophy of art – M. Yatsiv (Yatsiv M. B., 2002, 173 s), S. Ivanov-Kostetskyi (Ivanov – Kostets'kyi S. O., 2011, s. 12–19), O. Kordunyan (Kordunyan O. P., 2009, 22 s), R. Kubay, I. Kopylyak, T. Harashchak (T. Harashchak, 2017, p. 58.), Y. Filipchuk (Yu. Filipchuk., 2017, s. 56–66.), (Z. V. Klymko, 2014, s. 63–74), (Yu. Filipchuk, 2018, s. 64–67), (Proskuryakov O. V., 2009, 20 s.), and, in particular, the phenomenon of set design was studied by Z. Klymko (Z. Klymko, 2016, s. 56–65) and K. Yanchuk (K. Ianchuk, 2015, p. 136–147). The researchers gained the experience in designing theater and performance stationary, landscape, mobile, demountable, transformed spaces; cultural and educational spaces, namely museums, cinemas, exhibitions, clubs, houses of societies; various entertainment spaces and others. But this was not enough to create the architecture of the future Ukrainian National Theater Pavilions, which are spatial construction of a new architectural type, ideologically grounded on the Ukrainian culture and allowing the integration of theatrical, performance, cultural and educational functions using modern technical and technological equipment.

### **Objective of the article**

The paper aims to shed light on the design search for the architecture of the Ukrainian National Theater Pavilions for the world exhibitions and, in particular, the idea of the architectural design and construction of the First Ukrainian National Pavilion for the Prague Quadrennial 2019, designed at the Lviv Architectural School.

### **Results and discussions**

The organizers of Prague Quadrennial 2015 taking into account the high level of the exposition presented by the Department of Architectural Environment Design invited its authors and organizers to participate in the next one in 2019 but under different circumstances and conditions. The fact is that there was a fire in the main exhibition building of the Industrial Palace in Fucik Park, where the Prague Quadrennial always took place in the past, and its left wing burnt down. The hosts of the Quadrennial failed to complete major renovation and restoration work which the building required before the PQ 2015 opening. The premises of Kafka House and the halls, the lobbies, the courtyards of some museums, and other cultural and educational buildings in the center of Prague became temporary sites of various sections of national expositions. However, the mini-sections were mostly located on different floors and the mansard of Kafka House. Participating for the first time in such a grand world scale event as the Prague Quadrennial, the designers of the Ukrainian exhibition from the Architectural School of Lviv Polytechnic were completely satisfied with the modest parameters of the exhibition spaces (4.60 × 3.60 m and the height of 3.37 m). They implemented the idea of designing the exposition as a stage of the “theater” of kinetic projections of the works of the brilliant Ukrainian artist Ye. Lysyk – kinetic projections and sketches of performances, models, hangings, pallets, horizons, fragments of real performances created by the master, as well as various architectural objects designed by the students and professors of the Department, which were designed between 2010 and 2015. According to the designers’ interpretation, the section represented a stage where the tablet was a floor, the horizon was one of the walls of the building, which occasionally was used as the screen for projecting the master’s works and the projects and realizations by the authors of the Lviv Department and colleagues from a joint seminar on architectural and scenographic issues from Ryerson University, Toronto (Canada), under the supervision of Professors P. Bosyy and Sh. Dolgoy. The portal, side scenes and curtains of the “stage” were the prints of Lysyk’s works and the researchers and the students of Lviv Architectural School (Klymko Z. V., 2015, s. 57–67) (Fig. 1).

However, the experience gained was of little use in creating an exposition space for the 2019 Quadrennial. There were several reasons for that. First, before the opening of the PQ 2019, it was planned to complete the restoration work on the premises of the main exhibition building, which was affected by

the fire. The organizers, led by Pavlina Sulkova, decided to return to the presentation of exhibitions in exhibition pavilions, as it was done from the very beginning of the PQ in 1967 and all the following years until the fire. Professor P. Bosyy, who was the coordinator of the First Ukrainian National Exhibition at the Prague Quadrennial in 1979, decided that a pavilion would be designed and made by the specialists from the Department of Architectural Environment Design of Lviv Polytechnic National University.

Such a task was completely new for the faculty and the students of the Department as such spaces also should present scenographic works in real dimensions, whose authors have different views on the phenomenon of scenography (Hovard Pamela, Drabek Pavel, 2019, p. XX–XXIV). Therefore, it was decided to begin the design search for the architecture of the object long before June 2019, when the PQ 2019 was due to begin. The investigation started in students' semester projects, Bachelor and Master theses. Searching for a suitable design decision for the architecture of the future pavilion, the designers constantly monitored the ideas of the architecture of the pavilions and spaces of the previous PQs and of the events which exhibit presented the Ukrainian theatrical culture in the works of stage artists and theater architects in independent Ukraine and earlier when artists and architects from Ukraine participated in the Triennial of scenography in Riga and Vilnius, Moscow and Leningrad exhibitions "Outcomes of the season", such the exhibitions as "Theatrical artists of Georgia", "Theatrical artists of Siberia", "Artists of theater and cinema". Yet, first and foremost, the concepts of national theater pavilions at the Quadrennial exhibitions were explored.

Among the projects of the students of the Department, namely V. Lilyk, V. Savina, V. Madyar, M. Korovaynyk, O. Sekeresh, T. Horodchuk, O. Kotous, N. Duda and others supervised by Professor V. Proskuryakov, and the faculty members K. Yanchuk, Z. Klymko, Y. Filipchuk, there were many interesting works. The student V. Lilyk designed a 5x5 m square in the PQ 19 Main Palace, where the organizers planned to house the pavilions, an amphitheater-ramp, and a semi-circular backstage, fenced off from the amphitheater with semi-transparent backdrops. They can be used as screens for kinetic projections of performances, light-and-dark, and slide projections of scenographic works and horizon for the events that will take place in the center of the amphitheater-ramp (Fig. 2).



**Fig. 1.** Exposition of the Ukrainian exhibition in the section "Education" at the PQ15 as the "theater" of kinetic projections of the works by Ye. Lysyk and architectural objects designed by the students and professors of the Department of Architectural Environment Design between 2010 and 2015. (AED Department Archive)

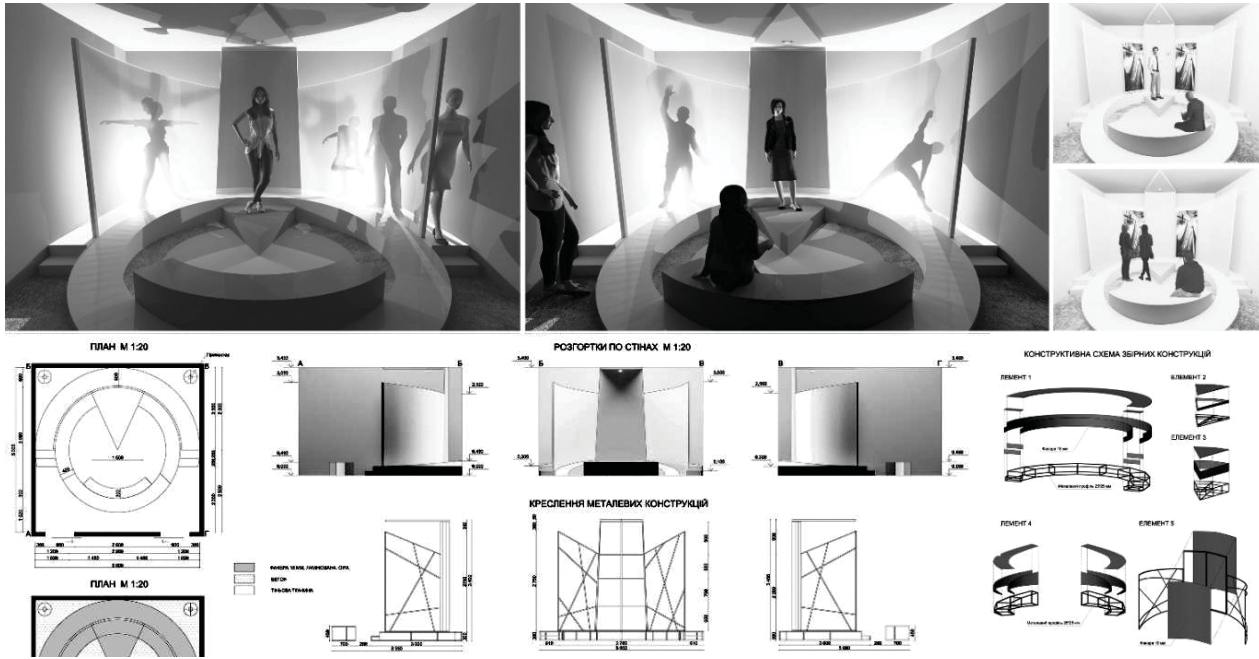
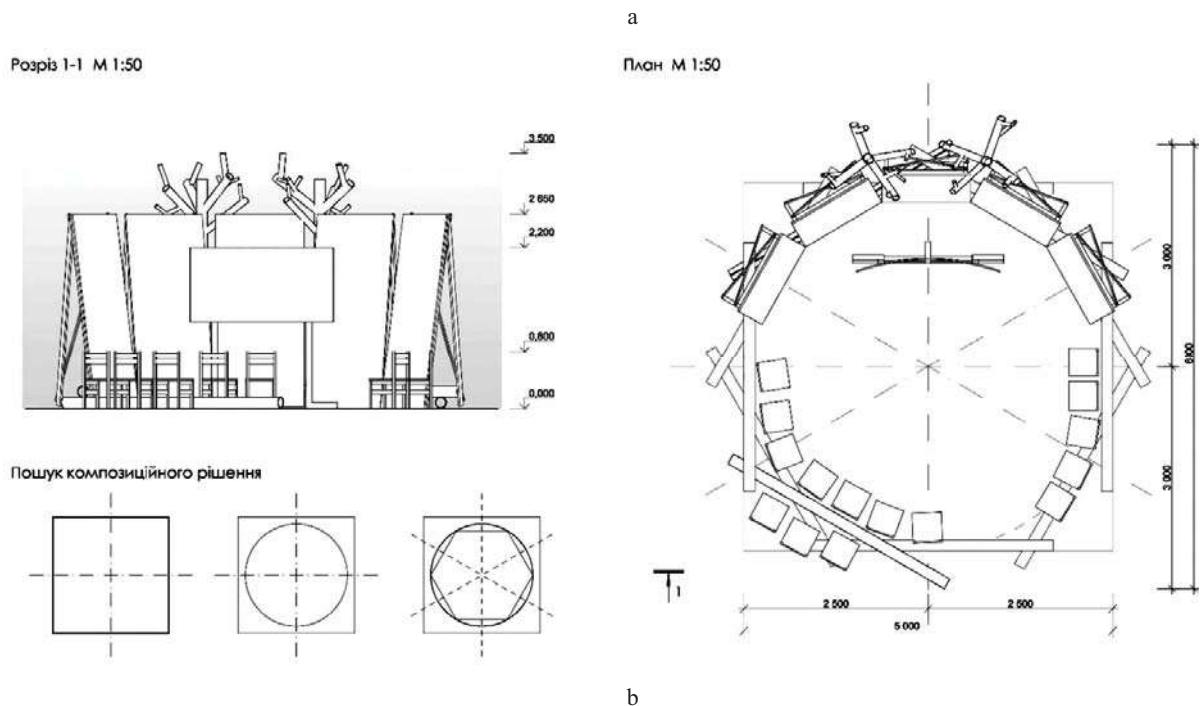


Fig. 2. Sketch design of the Ukrainian theater pavilion designed by the student V. Lilyk. (AED Department Archive)

The idea of the space design, the organization of acting, and the aesthetic design of the pavilion’s architecture was suggested by the date of the Quadrennial in Prague, which was June 6–16. The 2019 Prague Quadrennial was to take place on the eve of the most mystical Ukrainian pre-Christian holiday called Kupala, celebrated on the evening of June 23, at night June 23 – June 24 and June 24. In ancient times, the natural landscapes of forests, fields, mountains were spaces of magical ritual actions, ritual plays of the ancient Slavs, including Ukrainians. The objects of worship in these rites were springs, rivers, swamps, lakes, ponds, and also the fire – in the cults of the celestial powers, and groves, forests, individual trees, and seasons of the year that symbolized the vegetative natural power. Later the acting that can and should be regarded as the Ukrainian pre-theater called the Kupala drama emerged. At that time, during the ancient Slavic holidays in prayers, the first principles of spatial arrangement and location of the spectator-participant and participant of the act concerning the act itself began to form. Ancient Ukrainian holidays were so widespread and integrated with all nature around settlements that it is almost impossible to find a place for ancient dances, Kupala bonfire and drama, sacrifices to the water, and various plays. It is assumed that the first constructions with fixed spaces of the Ukrainian pre-theater and theater and performance activity were ancient settlements, chapels, complexes, and temples. It is not only because in many cases the purpose of these structures has not been fully defined by renowned scientists and archaeologists (Kolchin B. A., 1985, s. 431), (Filipchuk M., 1998, c. 80–104), (Rusanova I. P., Timoshchuk B. A., 1993, s. 7, 9, 11, 18, 19, 20–29) and they are interpreted as spaces for a broad functional genre including prayers and plays. It is also because they contain some elements of architectural and spatial organization, elements of constructive decisions, zoning, and take into account certain physical conditions, which are also present in modern architectural and theatrical experience. The importance of the Kupala Drama for Ukrainian theater is crucial not only because it is considered to be the most perfect drama from the period of the Ukrainian pre-theater to the times of the Ukrainian ancient ceremonial theater, but also because it is filled with elements of acting, and most importantly because special spaces were built for it.

The verbal description of the structure of the “Kupala Theater”, which has survived to our times, can be interpreted as follows: “The space for the performance of the Kupala drama structurally, spatially and functionally resembles both the ancient Slavic playground and the ancient Greek theater. The main structural materials of the “theater” were trunks and tree branches. Outside the village, four trees were dug in in the center of the lawn in the form of rectangular and the fifth largest one was set at the intersection of its diagonals. All around these trees the “amphitheater” was built of wooden logs on the piles dug into the ground in the form of a huge wreath with aisles. Later, boards for seats appeared on the logs. The elderly, the infirm, and children took the seats on the amphitheater. All the others participated in the performance.

At the beginning of spring 2019, Professor V. Proskuryakov reconstructed the general appearance of the “Kupala Theater” space, its main components and then, based on them, made sketches of drawings that became part of the architectural and spatial design of the First National Ukrainian Pavilion, selected modern materials for elements, agreed on the scale of the pavilion with the space parameters in the Industrial Palace set by the organizers of the PQ. (Fig. 3) The senior students V. Vovk and A. Otkydach assisted in organizing sketches and making draft drawings of the pavilion. The students M. Loposh and Yu. Cholavyn made a large-scale model layout.



**Fig. 3.** Reconstruction of the general layout of the Kupala Theater space (a) by Professor V. Proskuryakov and sketches of the main drawings (b). (Professor V. Proskuryakov's Archive)

Eventually, the spatial design of the pavilion took the form of a double hexagon of pipes  $\text{Ø} 20$  cm, which symbolized logs laid one on one in the marks of the floor of the palace displaced relative to each other and fitted into a circle (symbol of eternity) in a square of size  $5 \times 5$  meters (the space allocated by the organizers for the exhibition).

On one side of the main transverse axis of the space, the amphitheater of chairs (seats) above the “logs” – pipes – was built. On the other side, space was crowned by a horizon copied from a majestic sketch of set design by a prominent Ukrainian artist Ye. Lysyk made for the folk opera “When the Fern Flowers” by Ye. Stankovych, for the Ukrainian folk choir named after I. G. Viriovky in 1978. This sketch of the master depicted not only the Kupala festival in all its glory – roundelays, plays, worships, but also the space of the “theater” of the Kupala drama.

The horizon, according to the designers, was to be attached to the spatial structures made of five tablets arranged in a semicircle, the task of which was to draw visitors into the depths of the Kupala Drama Theater created by Lysyk and also to separate the space of the pavilion from the mega-space of the exhibition hall (Fig. 4). Not many technical means were used; they included a set of acoustic and lighting equipment, a television screen for showing fragments of performances and all other theatrical events that took place in Ukraine from 2015 to 2019, performances and events held in the First National Ukrainian Theater Pavilion at the PQ 19.



**Fig. 4.** The proposal for the final space design, the organization of acting and their aesthetic design using horizon-panorama with a copy of the set design sketch by the artist Ye. Lysyk made for the folk opera “When the Fern Flowers.” (Professor V. Proskuryakov’s Archive)

## Conclusions

To successfully demonstrate the achievements of the masters of scenography and architecture of Ukrainian and world theater at exhibition events, it is not enough to use the traditional experience gained for showing the level of other arts.

Taking advantage of the invitation from the organizers of the Prague Quadrennial 2019, the team who designed the architecture of the First Ukrainian National Theater Pavilion implemented the idea of the space design, the organization of acting and their aesthetics, which connected the phenomenon of the theater with the past, the future, and the present. The theater pavilion was viewed as a synthesis of three components of the phenomenon of the theater: the phenomenon of man, the phenomenon of play, and the phenomenon of space.

The pavilion was delivered and assembled in Prague in the Industrial Palace on June 6 and left the Quadrennial on the evening of June 16, 2019 (Fig. 5).

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### ТВОРЕННЯ АРХІТЕКТУРИ ПЕРШОГО НАЦІОНАЛЬНОГО ТЕАТРАЛЬНОГО ПАВІЛЬЙОНУ ДЛЯ ВСЕСВІТНЬОЇ ВИСТАВКИ

**Анотація.** Стаття присвячена аналізу Українських національних театральних павільйонів для всесвітніх виставок і зокрема формуванню ідеї, з якої повстав проєкт архітектурного рішення і спорудження Першого українського національного павільйону для Празького Квадріенале 2019 року, створений у Львівській архітектурній школі.

Таке завдання було абсолютно новим для викладачів і студентів, тому було вирішено розпочати пошуки архітектури цього об'єкта задовго до червня 2019 року. Розпочати у семестрових проєктах, проєктах бакалаврських і магістерських робіт. Розроблено багато цікавих проєктів, ідей, які були конкурентоздатними, але авторам не вдалося створити конструкцію і простір, в яких би відображалися не тільки виставкова функція, а і генеза і розвиток

національної української культури, і зокрема театру. Дослідивши історичні матеріали і провівши аналіз сучасного проектування, за ідею побудови простору дійової організації естетичного вирішення архітектури павільйону проф. В. Проскураков прийняв споруду, в якій з прадавніх часів відбувалася “Купальська драма”, що своїм виглядом нагадувала амфітеатр-віночок. Він після реконструкції загального вигляду споруди і складових елементів розробив ескізи креслень, що стали базовими для сучасного театрального павільйону; підібрав сучасні матеріали конструктивних елементів; узгодив масштаб павільйону із параметрами відведеного для нього організаторами РQ простору в “Промисловому палаці”. Упорядкувати креслення павільйону допомогли студенти старших курсів В. Вовк і А. Откидач, а виготовити масштабну модель павільйону – студенти М. Лопиша і Ю. Чолавін. Павільйон був доставлений і змонтований у Празі у “Промисловому палаці” 6 червня, і покинув Квадріснале ввечері 16 червня 2019.

**Ключові слова:** архітектурна ідея, театральні виставкові павільйони, Празьке квадріснале.

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## ARCHITECTURAL METHODS OF DESIGNING SPECIALIZED DWELLINGS FOR UNDERUTILIZED BLANK FACADES

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**Abstract.** The urban environment of developing cities requires more and more residential dwellings and workplaces. Expanding the city into the new, undeveloped territory is a tired and comprehensive method of expansion. In the existing framework of cities, there is an abundance of inefficiently used space in the guise of blank walls. London and Lviv are examples of cities which are guilty of this. Even though the two cities have developed their own architectural, cultural, economic, and social traditions, they still share the same potential to increase their density without sacrificing the comfort of their citizens. In the process of renovating existing developments, we have met with new possibilities of integrating new typologies, which can enrich the environment and city. This concept is a proposal for densifying the city using underutilized spaces while enriching the environment.

**Key words:** Compact dwellings, renovation of residential blocks, dwelling unit.

### Problem statement

London has a housing crisis. Prices for flats are increasing indefinitely and disproportionately to the quality of housing, and the working-to-middle socio-economic classes are migrating far away from the cities they want to live in. Additionally, for humanity to minimize its impact on the environment, we need to maximize the functionality of our existing developments.

### Analysis of recent research and publications

The direction of architecture is heading towards the humanization of urban environments. This article is based on information from architectural and urban environment design guides published by the London's city council; CABA's (Commission for Architecture and Built Environment) design guides, as well as the work of various architects and the analysis of their architectural solutions.

### Objective of the article

The objective of the article is a solution which helps regain and utilize the lost potential of blank facades; an improvement of population density without either added allotment of territory or sacrificing the comfort of existing inhabitants; an optimal combination of functional zones and spaces in residential dwellings.

## Results and discussions

Today London is one of the world's wealthiest and most influential cities in the world. For such a city as London, it has an impressive amount of wasted potential in the guise of blank facades (Fig. 1). These blank facades break the rhythm of the surrounding architecture and do not contribute anything beneficial to the city. At most, they are converted to advertisement billboards or left alone, as is shown here.

The optimization of these facades is a good idea for several reasons: new dwellings will emerge in the heart of the city; commuting to work will be shortened; increased amount of vegetation; increased communication between socio-economic classes; and, the last but not the least, it will not negatively influence the existing environment. To the contrary, it will enrich it.

The main categories of dwellings in London are terraced housing and low-rise apartments (Fig. 2) [1]. Typical blocks of terraced housing are fairly inconsiderate to their surroundings, and in turn, do not fully utilize the potential the site has to offer. For example, if one were to take a walk through Colville terrace in London, he/she would notice 10 staggeringly huge blank facades, which face a reasonably quiet street. On this street only, it is possible to construct at least another 30 brand-new dwelling units, without any additional allotment of territory and sacrificing the comfort of existing inhabitants of Colville terrace.

Lviv has a similar problem (Fig. 3). Walking through Lviv, you would see dozens of huge blank facades. They are not only located on side streets and alleyways of the centre, but they are also found on main streets such as Volodymyr Velykyi street, Zelena street, Lychakivska street, etc.

Blank facades such as these should not be dismissed. They negatively influence the atmosphere of their surroundings and are usually adapted for use of advertisement billboards, which disharmoniously populate and break the rhythm of the surrounding architecture and the city's atmosphere. At the Fig. 3 you can see a wonderful restaurant of authentic Georgian cuisine, but no one would be able to recognise that from the appearance of the façade.



**Fig. 1.** Unused blank facades in London [Google Earth]



**Fig. 2.** Terraced housing [blogsavill.com]



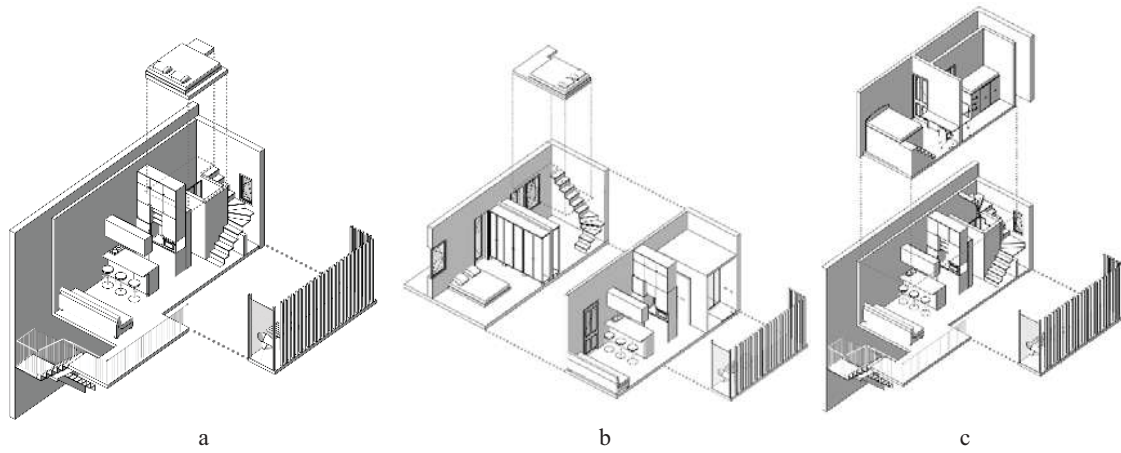
**Fig. 3.** Huge blank façade in Lviv [Google Earth]

Instead of hanging billboards or commissioning artists to cover up these eyesores, it's possible to implement well-designed, high-quality micro-dwelling units. These would enrich the architectural diversity and increase the amount of vegetation in a city. These blank facades should be seen as potential locales of high-quality dwellings in excellent, central parts of cities.

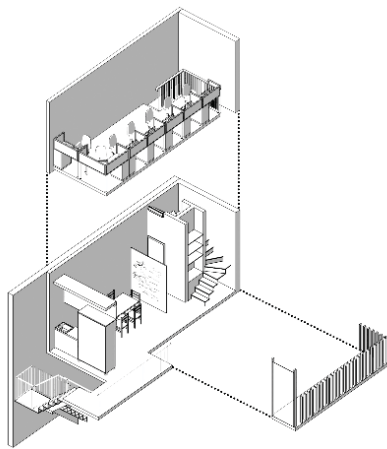
This concept comprises of prefabricated dwelling units mounted on steel columns which are attached to the blank walls of existing buildings. These dwelling units are not constrained for use only on blank facades, they are capable of being stacked upon each other, forming a low-rise apartment complex. A couple of different variants of dwelling units have been devised (Fig. 4, *a, b, c*), each designed to accommodate a specific tenure:

1. A one-story dwelling unit with a mezzanine, designed for young couples without children (29.33 m<sup>2</sup>) (*a*).
2. A one-story dwelling for old generations and their families (60.73 m<sup>2</sup>.) (*b*).
3. A two-story dwelling unit for a young family with a child (42.42 m<sup>2</sup>) (*c*).

Not every environment is suitable for dwellings. These units are capable of being converted to into miniature offices (Fig. 5) in environments where conditions are not optimal for living, such as a busy street or where the host blank wall is facing train tracks. (Fig. 6)



**Fig. 4.** Variants of dwelling unit floor plans. a, b, c. Created by the author



**Fig. 5.** Design solution for a compact office. Created by the author



**Fig. 6.** Train tracks, North Kensington, London [Google Earth]

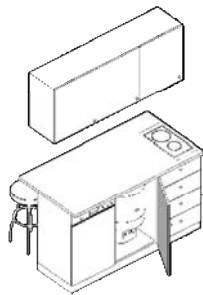
These dwelling units will be constructed in specialized warehouses and be transported to the site when the host wall is ready to receive them. They are small enough to be transported using trucks and will be elevated to the necessary position using a crane and be mounted to the steel columns. The prefabrication of dwelling units allows for lower tolerances and higher-quality enveloping of the buildings, resulting in higher energy efficiency systems while reducing time for construction [6].

The first story of all dwelling units has a height of 3.4 m. A high ceiling provides the opportunity to implement a mezzanine in the space and use it as a foundation platform or storage space.

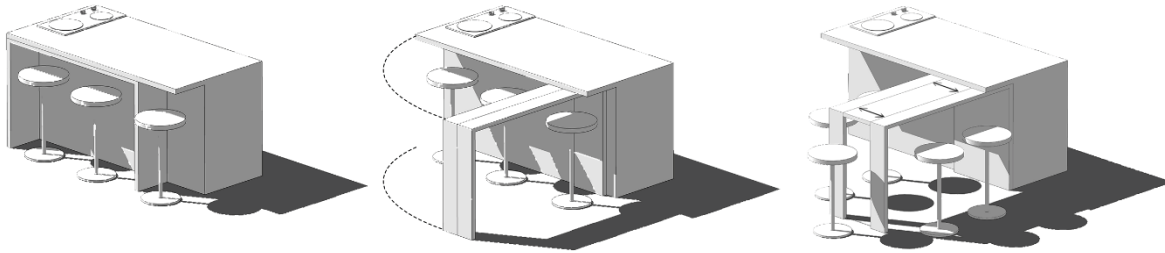
Additionally, studies show that higher ceilings are correlated with improved cognitive performance tests and better mood [2].

The second story has a minimum floor-to-ceiling height of 2.5 m. This results in a lighter structure, conserves resources and influences the inhabitants to not lock themselves up in their private quarters, but rather spend time in common areas. It is still a comfortable ceiling height.

For micro-dwelling units' internal volumes to optimally function, it needs furniture which is designed specifically for the space it occupies. Therefore, the kitchen isn't merely a workspace with a cooktop (Fig. 7). Since the countertop is 90 cm deep, it provides space for other types of work as well. Additionally, it also houses a table for 5 and standard kitchen equipment such as a dishwashing machine, an electric water heater, and storage for various kitchen tools.



**Fig. 7.** Functional kitchen cabinetry. Created by the author

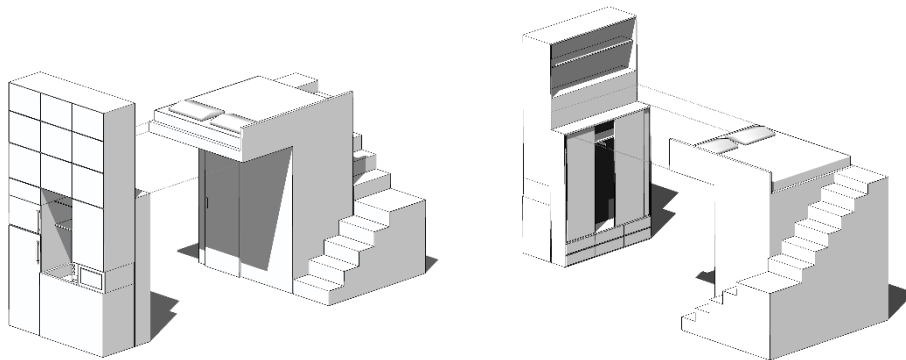


**Fig. 8.** Multi-functional kitchen cabinetry. Created by the author

The kitchen’s floor-to-ceiling cabinet contains the kitchen and household equipment (refrigerator, sink, laundry, electric oven), and houses storage for cooking equipment, dishes, and a pantry (Fig. 9). The opposite side houses a standard wardrobe where residents can hang their clothes and store their shoes. This floor-to-ceiling cabinet/wardrobe, from the mezzanine up, contains storage for books, cellphones, lamps, décor, etc., to enjoy relaxing on the bed. (Fig. 9).

Here is an interesting and creative storage solution (Fig. 10). Ample amounts of storage are found inside of the bed frame, which houses a full-sized wardrobe, and a couch and table on wheels. In this manner, the architect solved the problem which small spaces. “We put everything which isn’t the kitchen or bathroom under the bed” [5].

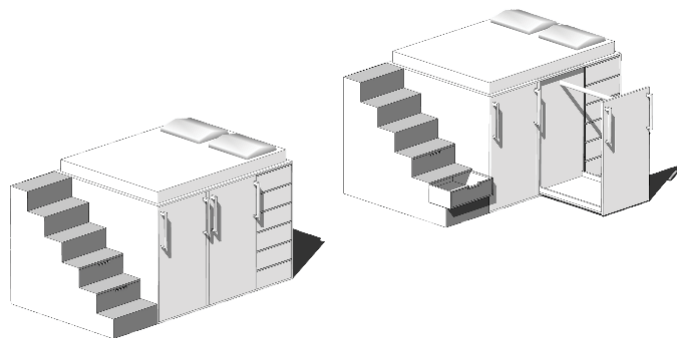
Taking this type of functional design as an example, the bed frames in the two-story dwelling units also house 2 full-size wardrobes, as well as 6 shelves, and storage compartments inside the steps of the stairs.



**Fig. 9.** Floor-to-ceiling kitchenette/wardrobe. Created by the author



**Fig. 10.** Micro-dwelling unit. Never Too Small [4]



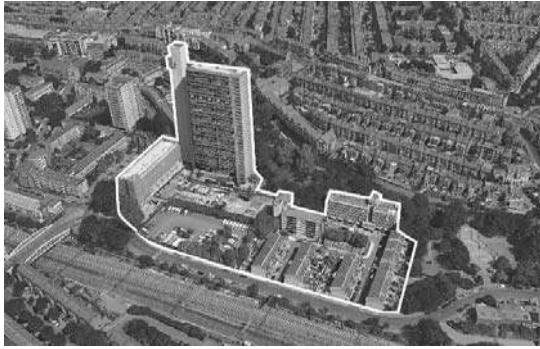
**Fig. 11.** Bed/wardrobe. Created by the author

This type of furniture exists and is used in interior design projects where every square meter must be planned in the best, most efficient possible way. Furniture like this is custom-made to fulfil the requirements of both compactness and comfort.

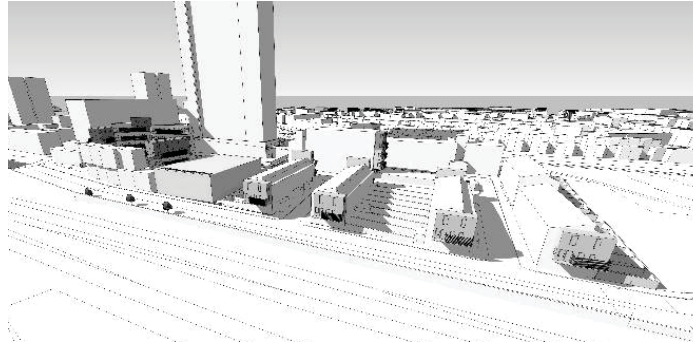
These dwelling units are best suited for central regions of cities, or where there is well-developed public transportation infrastructure. It will be easy for the residents to get to work, visit grocery stores, and go out and

enjoy the city. Since the dwellings are fairly small, the residents should not feel trapped and unable to go outside and do something. These units are not suitable for the countryside or outskirts of the city.

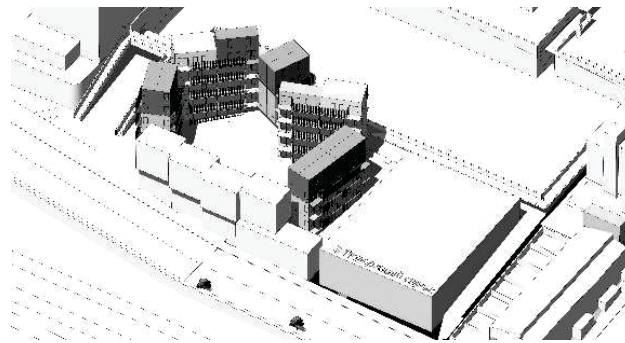
These dwelling units are not necessarily constrained to being positioned on blank facades – they can also be stacked on top of one another and form a low-rise residential complex. For blocks which face N/S, dual aspect units will be primarily used. For blocks which face E/W, single aspect units will be the primary type of unit used. This will help to ensure the dwelling units receive the appropriate amount of insolation, as well as ensuring a healthy balance of a mixed-tenure population.



**Fig. 12.** Existing site. [Google Earth]



**Fig. 13.** Redevelopment proposition. Created by the author



**Fig. 14.** Redevelopment proposition.  
Residential complex. Created by the author

This specific project is based in North Kensington, London W10 (Fig. 12). This site was developed in the early 1970s based on a project designed by the architect Ernő Goldfinger. Today the condition of the site is unsatisfactory. There are many areas which are “no mans’ land” (no one has responsibility for it, no one uses it); the streets and sidewalks are dominated by the automobile (even the sidewalks are paved); some areas lack passive surveillance; some areas have simply been abandoned, where there could (and should) be playing fields and playgrounds; there’s a huge private parking lot; there’s a lot of blank facades.

Here we can see how this concept can be applied to a territory (Fig. 13). The dwellings and offices cantilever out from existing residential terraced housing at a height of 3.5 m from the sidewalk, which is more than enough to allow for most types of transport to drive and park underneath it, as well as not being a bother to pedestrian traffic.

Part of the territory is allocated to a low-rise residential complex (Fig. 14) This type of complex is fairly secure, due to the blocks having exterior corridor entryways and windows in non-private rooms open to walkways and staircases. It is immediately visible if an “outsider” is visiting the complex. This type of surveillance is called “passive surveillance” and is an important part of security in neighbourhoods [4].

There are several points which are absolutely necessary for a residential complex, or neighbourhood, to function well and be a place people can call “home” [3].

1. Characteristic and unique architecture
2. High-quality architecture
3. Pedestrian priority over automobiles

4. Abundance of passive surveillance
5. Accessibility to public transport
6. Mixed-tenure population
7. Communal grounds.

## Conclusion

Architects have a responsibility to utilize all the potential a site has to offer. The concept of redeveloping unused blank facades is one solution of tapping into lost/overlooked potential of the urban environment. Using the site in North Kensington, London as an example, it's apparent how we can redevelop and transform the existing site into a place people are proud of. A place of high-quality architecture, where there are playgrounds instead of an asphalt lot, and where the people are prioritized over the automobile. In this case, the population density would be increased, and office jobs would be created. The creation of new subcategories of dwellings and workspaces would minimize intercity migration and add liveliness to an existing suburban environment. As time passes and the urban landscape evolves, it is important for architects to devise possible paths and solutions to ever-changing problems.

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## АРХІТЕКТУРНІ ЗАСОБИ РЕАЛІЗАЦІЇ СПЕЦІАЛІЗОВАНОГО ЖИТЛА В МЕЖАХ НЕЕКСПЛУАТОВАНИХ ГЛУХИХ ТОРЦІВ

**Анотація.** *Урбанізоване середовище міст, які розвиваються, потребує все нових та нових житлових площ та місць для прикладання праці. Розширення міста за рахунок нових територій є затратним і екстенсивним шляхом розвитку. У тканині міст є занадто багато неефективно використаної площі у вигляді глухих торців. Прикладами невикористання таких торців є історичні міста, як-от Лондон та Львів. Хоча ці два міста є прикладами реалізації різних архітектурних, культурних, економічних, соціальних традицій, перед ними постала можливість спільного вирішення уцілення існуючої забудови. Поруч із функцією уцілення забудови, важливою є необхідність подолання*

асоціальних явищ в незадіяних містом закутках. У ході реновації старої забудови відкриваються нові можливості з інтеграції нових утворень, що збагатять середовище та місто. Концепція полягає в гуманізації глухих торців і повернення людського масштабу урбанізованим просторам міст, не забираючи площі від міста.

В Лондоні є житлова криза. Ціни на квартири нескінченно зростають, якість житла падає, і нижчий-середній економічний клас людей переселяються щодальше від міста, де хочуть жити. До того, щоб людство мінімізувало свій вплив на навколишнє середовище, нам потрібно максимізувати користь і ефективність нашої існуючої забудови.

Архітектор має відповідальність використовувати весь потенціал середовища, в якому він/вона проектує. Використання екстенсивних засобів розвитку приводить до кінцевого збільшення затрат та неефективності в майбутньому. Концепція використання незадіяних торців є одним із варіантів розв'язання проблеми неефективно використаної площі та повернення/використання потенціалу середовища в місті. На прикладі ділянки в Лондоні показано можливість перепланування і перетворення на високоякісну та цікаву територію, з дитячими майданчиками замість асфальтованого подвір'я, з вуличками, де перевагу віддають пішоходів, а не автомобілю. Як результат – у цій забудові збільшено щільність населення та надано можливість із розгортання офісних робочих місць поблизу дому. Наповнення існуючої житлової забудови місцями праці та новими типами субжитла зменшує маятникову міграцію в місті та додає життя спальним районам та субурбії. Нові часи дають нові виклики, і архітектори повинні показувати можливі шляхи розв'язання існуючих проблем.

**Ключові слова:** компактне житло, реновація житлової забудови, житлова одиниця.

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## PRINCIPLES OF SPACE PERCEPTION IN NATURE, THEATRICAL SCENOGRAPHY AND ARCHITECTURE

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**Abstract.** The article focuses on determining particular characteristic patterns of organization and human perception of space, regardless of whether it is anthropogenic, natural, closed or open, or whether it exists literally, or it is depicted on a canvas of theater curtains, or either conveyed through imaginative thinking of an artist. Understanding particular universal patterns of world and space perception ensure the possibility to use them as core principles for various techniques to be implemented by humans in modeling their own space.

**Key words:** scenography, perspective, accent, perspective reduction, rhythm, dynamic, dominant.

### **Problem statement**

Nowadays, an ordinary person, regardless of the rhythm of his/her life, resides in at least three different types of space: the natural one, being unaltered by humans, which occupies the largest dimensional space share; the theatrical one or the space of temporary transformations, which is framed within the small local interior or exterior space shares; and the urban architectural one, being anthropogenic and human-changed, which is in-between the natural and the theatrical ones due to its specific parameters and defined limits. These seemingly quite different spaces make up the micro-world of human existence, no matter what rules govern the way they are created. It is only superficial that everything looks quite clear: space is everything that surrounds us, and time can be observed with the change of day and night. Yet, in-depth consideration of these concepts will immediately bring up new questions. How does a person perceive space and its temporal changes? Is it possible to compress space and time? However, since ancient times humans have been interested in the principles of natural space structure and have tried to reproduce it in their own models. Some of them are worth being paid closer attention as the most characteristic ones.

### **Analysis of recent research and publications**

Reflections on the laws of creation and the essence of space emerged as early as antiquity. An ancient heritage that has survived to the present days includes the writings of Thales of Miletus, Pythagoras, Democritus, Epicurus, Aristotle, and Ptolemy. The classical understanding of the universe, which has existed and will always remain unchanged, has subsequently turned into the idea of it as evolving. Space and time are extremely common concepts, one can hardly even think of more general ones than these. "Theorists in a wide variety of scientific fields (ranging from cosmology to cultural studies) use space and time as conceptual elements for universal theoretical models designed to provide a conceptual representation of not only physical

and cosmological realities, but also linguistic, mental and cultural phenomena” (V. Shynkaruk eds., 2002, s. 529). The Renaissance artists (Leonardo da Vinci, Michelangelo Buonarroti, Albrecht Durer) were also interested in the principles of space construction so that it could enable them to realistically convey space in their canvases. The artworks of various periods have also, in their turn, been the subject of research by numerous scholars. Thus, in 1930–32 professor of Lviv Polytechnic Kazimierz Bartel published his most significant paper on the perspective in European art. He was offered to translate it in several languages in his lifetime. Today, the issue of establishing space construction patterns is far from being solved, but it is becoming even more scientifically complex and challenging.

### Objective of the article

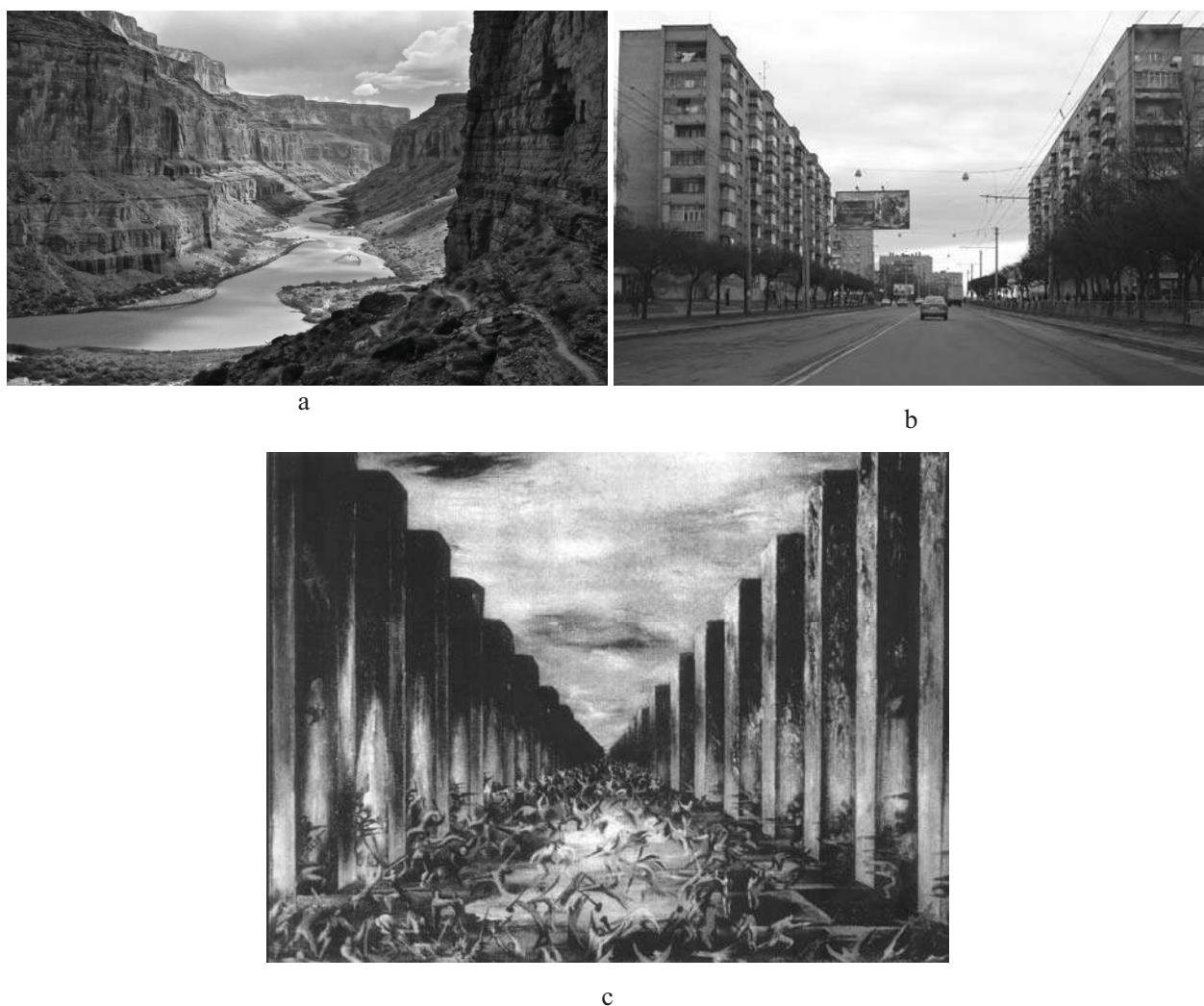
The given paper attempts to determine particular characteristic patterns of organization and human perception of space, regardless of whether it is anthropogenic, natural, closed or open, or whether it exists literally, or it is depicted on a canvas of theater curtains, or either conveyed through imaginative thinking of an artist.

### Results and discussions

The most widely accepted way of depicting the depth of space is **perspective**. The Dictionary of Foreign Words defines the concept as, “a visible scene; a distant view; the appearance of objects or scenes to the eye; the ability to see things” (*Perspektyva. Slovnyk inshomovnykh sliv.* [online] slovopedia.org.ua Available at: <<http://slovopedia.org.ua/36/53407/245790.html>> [Accessed: 19.08.2019]). Interest in perspective is related to the development of optics and various types of art, especially painting. “The laws of perspective were mentioned by the ancient Greek mathematician Euclid in his treatise Optics in the third century BC, whereas the Roman architect Vitruvius referred its practical application in theatrical scenery to the times of Aeschylus (the sixth and fifth centuries BC), but he also wrote about the lost treatises of Anaxagoras and Democritus on the perspective” (*Perspektyva.* [online] Vikipediya. Vil'na entsyklopediya. Available at: <<https://uk.wikipedia.org/wiki/Перспектива>> [Accessed: 20.08.2019]).

In the natural space people often perceive it through perspective determined by the mountains or trees that surround a river or road. As the objects in vision become more distant and appear further away from the viewer, their size and position in comparison with each other decrease proportionately, creating the illusion of depth. Viewing the images of the Grand Canyon in Colorado (Fig. 1a), one can notice the similarity between and among mountains and houses, between a street and a road (Fig. 1b). Perhaps because nature has always given shelter to a man, it has become a prototype for creating anthropogenic space. The same principle of mountains, but rather buildings located on the opposite sides of the same street, as if rivals or the two opponents, was used by Y. Lysyk in a theatre curtain sketch for Romeo and Juliet ballet performances to symbolize the two worlds of the Capulets and the Montagues feuding families. In an open space where there is no protection, there is a struggle between people. Using perspective enhances understanding of the plot of this life tragedy – it is just as endless as senseless (Fig. 1c).

**Visual focus perspective.** Visual focus perspective Natural perspective can be enhanced by some visual accent, such as a mountain, for example, which enables to have a better sense of direction and orientation. The principle is widely used in urban architectural design. The streets end with reference points associated with public objects that are always individual in nature and contrast with overall surroundings. Thus, in the perspective of Ruska Street in Lviv, which has existed since the fourteenth century, one can see the church of the monastery of the Barefoot Carmelites, the construction of which began in 1634. In the past it was common for sacred sites to shape the city street perspective. At the end of the nineteenth century, with the increasing pace of construction, this function was taken over by hotels, theaters, train stations, universities, banks, houses of justice, and other buildings. The theatre curtain painting for The Nutcracker ballet created by Y. Lysyk revealed the use of a visual accent – a Christmas tree, which introduced the audience to the idea of events taking place during the Christmas holidays. It is under the Christmas tree that, according to E. Hoffman’s fairy tale, toys come to life, and the Nutcracker, having turned into a handsome prince, enters into a deadly fight with the Mouse King and defeats him. The Christmas tree scene in this story is the place where the action develops which is the performance reference point.



c

**Fig. 1. Perspective:**

- a – Natural space (the Grand Canyon in Colorado) (Tsikave pro natsional'nyy park Hrand-Kan'yon. [online]);
- b – Urban architectural space (Liubinska street, Lviv) (Zhytlova zabudova vulytsi Lyubins'koyi. [online]);
- c – Theatrical space (Sketch for the theatre curtain of Romeo and Juliet ballet performances. Y. Lysyk) (V. Proskuryakov, Klymko Z. O., Zinchenko red., 2005, s. 1)

**Vertical perspective.** If a person looks upwards, he perceives the surrounding vertical objects, such as trees, as if they were even higher than they actually are (Fig. 2a). “In 1771, the French architect Jacques-François Blondel stated that the Gothic vaults came from natural specimens being a tree shape imitation with columns as tree trunks and the vault ribs as branches extending upwards” (Basegoda-i-Noyel’ Zhan, 2007, p. 6). Thus, the Gothic temple’s architecture represented the architects’ attempts to reveal the mystery and majesty of God. The cathedral space incomparable to a man, its towers and vaults sharp verticals, the sculptures coordinated and harmonized with dynamic architectural rhythms, the multicolored radiance of stained glass windows exerted strong emotional influence on the religious people (Fig. 2b). In contemplating the stained glass, a man disassociates himself from the material, bodily, the human world and falls into the immanent, spiritual, divine one. Creating images in a vertical perspective is a common technique for monumental painting wherein it is often used to project height onto a plane and enhance the expressiveness of the created architectural objects to be perceived at a close range. The upward perspective reduction was used by Y. Lysyk in the theatre curtain painting for R. Wagner’s Lohengrin Romantic Opera to emphasize the tragedy of the main character’s life mission (Fig. 2c). The story is based on folk legends about a knight sailing in a boat with a swan. He appears when a woman, abandoned by everyone, is threatened with mortal danger. The knight sets her free from her enemies and marries her. They live happily ever after. Although unexpectedly, the knight disappears as

mysteriously as he appeared. R. Wagner created an original concept that revealed relevant philosophical and moral problems of those times. Lohengrin's tragedy emerges to be lost in infinity and, according to Wagner, "has its deep roots in the principles of modern life".



a



b



c

**Fig. 2.** Vertical perspective:

a – Natural space (tree image in upward foreshortening) (*Eucalyptus diversicolor*. *Evkalipt riznobarvnyy*. 2005. [online]); b – Urban architectural space (Church of St. Elizabeth, Lviv) (Kostel Svyatoy El'zhebety (Ol'gi i Yelizavety). [online]); c – Theatrical space (Lohengrin's performance scenery sketch. Y. Lysyk) (V. Proskuryakov, Klymko Z. O., Zinchenko red., 2005, s. 11)

**Rhythmicity (repetition).** Nature is frequently observed to bear plurality consisting of identical or similar elements. For example, an oak grove despite the repetition of the same kind of tree – the oak, manifests the sole integrity of trees – the grove. Urban architecture has its integral formations: facades of historic buildings limit market square spaces and buildings of the second half of the twentieth century created new residential areas. The theatre curtain painting created by Y. Lysyk for The Golden Crown opera performance, which is based on the story Zakhar Berkut by I. Franko, depicted a large number of people similar in appearance. It symbolized the unity of all people. Moral qualities as courage, heroism, overwhelming love, brought them to unite and fight against the enslavement threat of their Motherland by the Mongols.

**Centricity.** Although nature is believed not to be abundant in perfect shapes, God, as the creator of the world, has often been depicted with compasses. Sometimes, in a rather non-literal form, one can notice a natural circle in the shape of a lake, or the tops of trees around, or something else ... Just in the same way as people have the vision of trees in nature, they perceive urban space with high-rise objects. Humans have always wanted to create something ideal. Therefore, buildings and structures have been erected in accordance with exemplary geometrical shapes, such as, for example, a circle (rotunda temple, gazebo-rotunda). Each historic city has a centered (radially concentric) pattern of development, which is visible from the Master Plan. The technique of centricity was used by Y. Lysyk in the theatre curtain painting for Spartacus ballet performances, which rendered the vortex of human life and its dynamics. The circle image in the stage scenery painting for Medea opera indicated a closed space and the fatum impossible to escape from. An unrequited love for Jason, helping to acquire the golden fleece by betraying the family, revenge on the unfaithful husband, murdering her own children are the thoughts that devastated the main character throughout the performance.

**Interpenetration (blending) of the natural and anthropogenic spaces.** Humans are constantly invading nature and capturing more and more territories. However, today they are trying to build housing that is as much integrated into the natural environment as possible with distant locations to noisy areas of big cities. Although densely developed, it offers green spaces that always have a positive impact on the lives of urban residents. It is in this way that the natural and anthropogenic spaces tend to blend. Stage scenery paintings in The Fern Flower folk opera were created by Y. Lysyk to show that throughout their history Ukrainian people were inextricably tied up with nature in their rituals. The opera is literary based on the works of Nikolai Gogol and is widely distinguished for its scenery with numerous symbolic paintings, which represent supernatural fictional characters and legends penetrating and complementing human stories.

**Futurist (sculpture) dominants.** Nature has created numerous dominants that appear distinctive and contrastive with the environment, which is proved by, for example, Meteor Rocks in Greece formed over 60 million years ago (Fig. 3a). The effects of water, wind and temperature changes caused massive, pillar-shaped stone formations to emerge rising up to 600 m above the sea level (Meteory – unikal'nyy monastyr's'kyy kompleks u Hreysi. [online]). The dominant is always inherent in both natural and urban spaces. It is always a landmark or an identifiable public building indicative of performing a number of predetermined functions. For example, Arena Lviv Stadium was built for Euro 2012 events (Fig. 3b). It has a capacity of 33–35 thousand people and nowadays it is used to hold football tournaments, to host concert performances and other cultural events (Stadion “Arena Lvov”.. [online]). Presently, this facility is dominant in the newly designed city residential area. Creation of the World ballet composed by Andrey Petrov is well-known for its abundant stage scenery. It is an entertaining choreographic story of how God created the Earth. One of the painted curtains depicts Cerberus guard dog as the dominant of The Third Circle of Hell by Dante. Y. Lysyk represented it as a symbol of incomprehensible but supreme and powerful fear seemingly hanging over humans in the stage space (Fig. 3c).

**Dynamics.** The movement of natural forces, such as wind, waves have always been particularly useful and beneficial for human activity in terms of its application. Mills are the most common example in history. However, the benefits of natural forces were not the only issues that awakened curiosity. Natural dynamics have been intensively transferred into urban space. These are first and foremost road traffic and urban lights. Night city streets host theatrical events accompanied by fireworks, illuminations, light, and torch theatre shows. Any movement in space in principle triggers space dynamics, which is opposite to static state, that is, peace.

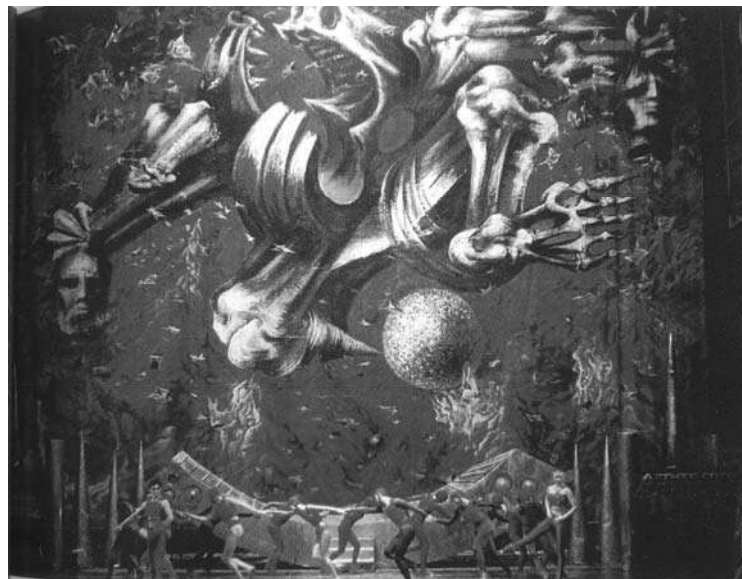
However, dynamics are possible to be projected onto a horizontal flat surface. Yellow and red accent colors in addition to numerous compositional diagonals were used by Y. Lysyk in the Tannhauser opera stage scenery sketch to reveal internal contradictions, torments, and distress which overburden the main character's soul. He seemed to fail to muddle through the maelstrom of emotions he had been led to by life experiences. Struggling between sacred and profane love, he appeared to have been lost in his doubts and unable to make a life-changing decision who to give his love to, whether to Venus, the goddess, or to the girl Elizabeth. The artwork contrasts two different worlds fighting for Tannhauser's soul, being the world of strict moral obligation and the world of sensual delights in the fascinating kingdom of Venus.



a



b



c

**Fig. 3.** Futurist (sculpture) dominants

a – Natural space (Meteor Rocks in Greece)

(*Meteory – unikal'nyy monastyr's'kyy kompleks u Hretsiyi.* [online]);

b – Urban architectural space (Arena Lviv Stadium, Lviv) (*Stadion "Arena Lvov".* [online]);

c – Theatrical space (Theatre curtain for Creation of the World ballet performance.

*The Third Circle of Hell.* Y. Lysyk) (V. Proskuryakov, Klymko Z. O., Zinchenko red., 2005, s. 31)

## Conclusions

Understanding particular universal patterns of world and space perception ensure the possibility to use them as core principles for various techniques to be implemented by humans in modeling their own space.

Natural observations are often embodied and reproduced in urban architectural design. In scenographic art, where the artists have to compress space and time in accordance with the limits of stage size and performance length, such techniques appear instrumental in projecting space onto the flat surfaces of theatre curtains or designing a stage layout. Urban space parameters are considerably more sizeable than those of the theatre. Nonetheless, the city space can become a theatrical performance one, provided the above techniques are appropriately understood and skillfully applied.

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## ЗАКОНОМІРНОСТІ СПРІЙНЯТТЯ ПРОСТОРУ В ПРИРОДІ, ТЕАТРАЛЬНІЙ СЦЕНОГРАФІЇ ТА АРХІТЕКТУРИ

**Анотація.** Сьогодні звичайна людина, не залежно від ритму свого життя, перебуває щонайменше у трьох різних середовищах. Природне (не змінене людиною) – займає найбільший за вимірами простір. Театральне чи театралізоване (середовище перевтілень на короткий термін часу) – зосереджене в локальних, невеликих за розмірами просторах інтер'єрного чи екстер'єрного характеру. Архітектурне – міське (антропогенне – повністю змінене людиною), що, зважаючи на свої параметри та окреслені межі, займає середню позицію між природним та театральним. Ці, з першого погляду, дуже відмінні середовища є мікросвітом існування людства, не залежно від того, за якими правилами вони творяться. Проте, напевно, ще з давніх часів людина цікавилася закономірностями організації природного середовища і намагалася відтворити його у власних моделях. Хочеться звернути увагу лише на деякі з них, що є найбільш характерними: перспектива, з візуальним акцентом, та вертикальна ритмічність (повторюваність), центричність, взаємопроникнення (перемішування) природного та антропогенного середовища, футуристичні (скульптурні) домінанти, динаміка.

Роздуми щодо закономірностей творення і сутності простору почалися ще в античності. Класичне розуміння Всесвіту як такого, що існував та існуватиме незмінним завжди, згодом змінилося на уявлення, в якому він еволюціонує в часі. Простір і час – це гранично загальні поняття, більш загальні важко навіть уявити. Законами побудови простору

цікавилися художники доби Відродження, аби отримати змогу реалістично передавати середовище на своїх полотнах. Сьогодні питання пошуків закономірностей побудови простору не тільки не являється вичерпаним, а набуває дедалі складнішого характеру досліджень.

Метою публікації є намагання визначити деякі характерні закономірності організації та сприйняття людиною середовища, що існують незалежно від того, чи простір є антропогенним, чи природнім, чи замкнутим, чи відкритим, чи існує буквально, чи зображений на полотні театральної завіси, переданий завдяки образному мисленню художника.

Розуміння деяких вище перелічених універсальних закономірностей сприйняття світу і простору дають можливість людині, відтворюючи їх за допомогою різних прийомів, моделювати своє власне середовище. Проектуючи будинки, вулиці і цілі міста архітектори часто копіюють і переносять в свої твори те, що вони побачили у природі. У сценографічному мистецтві, де художник має стиснути простір та час відповідно до розмірів сцени та довжини спектаклю, ці прийоми використовуються для зображенні простору на плоских поверхнях завіс, або при побудові макету сцени. Середовище міста, незважаючи на свої значно більші параметри ніж театр, за умови розуміння та грамотного застосування цих прийомів, саме може стати простором театралізованої дії.

**Ключові слова:** сценографія, перспектива, акцент, перспективне скорочення, ритм, динаміка, домінанта.

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**DESIGN RESULTS OF CULTURAL AND EDUCATIONAL,  
THEATRICAL AND ENTERTAINMENT BUILDINGS**

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**Abstract.** The article highlights the results of educational, search and competitive design of cultural and educational, theatrical and entertainment buildings, designed by teachers and students of the Department of architectural environmental design, Institute of Architecture, National University of Lviv Polytechnic. Nowadays, the theater architectural industry in Ukraine that specializes in youth audiences and students has no clear answer to the question of what the architecture of contemporary theater for children and young people should be and what functional colors and scenographic palette it should include. The theatrical architecture of buildings for children and youth in modern Ukraine continues to be a copy of the building since the Soviet Union. At the beginning of the 21st century nothing new appeared except analogs of the Theater of Young Spectators and the Puppet Theater of the former era.

The analysis of more than 25 projects of all ranks has shown that most of them are based not only on the ideas of architects of the second half of the twentieth century but also those that made up a network of cultural and educational, theatrical and spectacular buildings in the former USSR. However, in recent years the projects of the Lviv School of Architecture, and especially after the creation of the Department of Architectural Environmental Design, have changed direction towards finding solutions for the architecture of the future. Evidence of the results of both educational, competitive design and the creation of special courses that reanimate the ideas of the architecture of futurists of the twentieth century – F. Kiesler, I. Leonidov and other architects of futurists in the applied sphere A. Quarmby, K. Tange, B. Fuller and those engaged in the search for architecture, which is at least partially called the architecture of the future – G. Holmin, Wolf D. Prix, G. Krieger.

The materials of the article highlight the main principles of designing cultural and educational, theatrical, and entertainment centers in the 21st century. The author outlines the factors that continue to harm the future development of cultural and educational, theatrical, and entertainment centers in Ukraine. Highlighted experience of designing search, educational and competition projects on the example of the activity of the Department of architectural environmental design proves that it can find application in the applied architectural and construction industry of the country as a whole.

**Key words:** theater and entertainment centers, cultural and educational centers, theater architecture, design analysis, architecture of the future.

**Problem statement**

For today, there are no clear answers to questions in the theater architectural industry in Ukraine that specializes in youth audiences, students, what the architecture of contemporary theater for children and young

people should be, what functional colors, scenographic palette it should include. The theatrical architecture of buildings for children and young people in modern Ukraine continues to be a copy of the building since the Soviet Union, and at the beginning of the 21st century nothing new appeared except analogs of the Theater of Young Spectators and the Puppet Theater of the former era.

### **Analysis of recent research and publications**

Since the independence of Ukraine, the ideas of theatrical, entertainment, and cultural enlightenment architecture have been covered in the writings of Professor V. I. Proskuryakov (Proskuryakov V. I. 2004. c. 584), B. V. Hoy (Proskuryakov V. I., Hoy B. V. 2007. c. 108), R. M. Kubay (Proskuryakov V., Kubay R. 1998. c. 245–252), D. R. Yarema (Proskuryakov V. I., Yarema D. R. 2008. c. 245–249), Z. V. Klymko (Klymko Z. V. 2014. c. 17–34), I. M. Kopulyak (Kopylyak I. M. 2009. c. 160–163), I. V. Humennyk (V. I. Proskuryakov, I. V. Humennyk. 2014. c. 160–166), Yu. V. Filipchuk (Proskuryakov V. I., Filipchuk Yu. V. 2014. p. 168–173) and others.

### **Objective of the article**

The purpose of the article is to summarize the results of search, educational and experimental projects of cultural and educational, theatrical and entertainment buildings, which will be an example of future design.

### **Results and discussions**

The research methodology was carried out using the method of empirical research, observation, and comparison of more than 25 projects of cultural, educational and theatrical and spectacular buildings, which were developed with the participation of teachers and students of the Department of architectural environmental design at the Institute of Architecture of the Lviv Polytechnic National University. All considered approbations of architectural ideas in recent years in educational, search, experimental and applied design at Lviv Architecture school can be conditionally grouped in the following directions:

**The first** is when the design was conducted in a historically formed environment and existing buildings. This should be counted: Design of youth cultural center with development of environment and spaces of universal destination on the street B. Khmelnytsky in Lviv; Forming the architecture of the youth care center. With the development of a pension project on the street Gorodotska, 64 in Lviv (Fig. 1).

**Second:** projects that were being developed in landscape and urban environments. This is the design of the architecture of the center of creativity and leisure for children based on the closed school named after Andrey Sheptytsky (in the area of Demolition in Lviv); Design of architecture and environment of the cultural and educational center on Chervona Kalyna avenue in Lviv (Fig. 2).

**Third:** the direction is related to the design of theater and entertainment centers. These include: The design concept of architectural design of the Jewish Colosseum on the street Kulisha in Lviv; Design of architecture and functional and technical organization of the Lysyk House in Lviv (Fig. 3).

Experience in the modern design of cultural and educational, theatrical and entertainment buildings in the premises and spaces of historically formed environment and existing buildings should provide any and contemporary requirements for architecture of this type, such as accessibility, flexibility and transformativeness, multifunctionality, adaptability, reliability and to set the stage for the architecture of the future, to be able to respond to new requests. For example, the design of a youth cultural center designed by the student A. Marinicheva, under the guidance of Yu. Stolyarov, the idea of preserving the historical architectural image of the former factory building in Lviv, which is viewed on the facade on Khmelnytsky Street, was used, along with the idea of dynamics in the architecture of modern forms and spaces that reveal themselves as the courtyard of the designed complex. The author of the project used the idea of alternating the amusement and educational premises with the exhibition spaces of the center, which can change their parameters according to the task. It is worth noting the project of forming the architecture of the youth care center. With the development of a pension project on the street. Horodotskaya, 64 in Lviv, designed by a student of I. Hopta, under the direction of prof.

V. Proskuryakov and Assoc. S. Ivanov-Kostetsky, where the projected object is in the form of a house-insert in the street line of the historic residential development of the city. This youth care center consists of a complex of buildings, both spatially and functionally, combining residential, educational, medical and educational functions, in the parameters of rooms and areas comfortable for children of all ages. Also, the project of the care center is well integrated into the architectural environment, the use of glass and wood on the facades of the building and multi-level green terraces create a comfortable perception in the anthropomorphic environment.

In the last years of the 21st century, the concept of designing cultural and educational and theatrical and spectacular buildings in landscape and urban spaces has changed markedly, from the way of synthesis of structures with the existing environment in all its manifestations, but also the desire to compulsory display and take into account the architecture, building the space, organizing the action and designing it as it was in historical prototypes. For example, the project of the architecture of the Center for Creativity and Leisure for Children based on the closed school named after Andrey Sheptytsky (in the area of Znessinia in Lviv) has the concept of a “palace-type” center in the form of hanging gardens, perpetuated by modern stylistic forms and materials. Terracing of the projected levels of the center creates a harmonious construction of space in the landscapes of the park, emphasizes the shape of the existing relief. Another example of design in urban spaces is the project of the cultural and educational center on Chervona Kalyna avenue in Lviv, by O. Pavlosyuk. The design area is located between residential buildings of 70–80 years of the twentieth century, in the largest “sleeping” region of the city. The image of the center building is well suited to the existing environment, because the shape of the building is dynamic, long straight lines are completed with sharp angles, which emphasizes the intensity of the city highway. The functional layout of the building forms a semi-atrium, around which cultural and educational groups of rooms on the one hand, spectacular on the other, which in turn are combined with exhibition spaces and a lobby.

Ideas in the projects of theatrical and entertainment centers have been given new development, for example, the design concept of the architectural solution of the Jewish Colosseum on the street Kulisha in Lviv, by M. Tselenchuk. The idea behind the project is to revive the once-lost theater during the bombing of 1944, which could be the modern Coliseum. The center project was formed from the main hall with a semi-circular arena stage, the shape of which resembled a destroyed theater, also the author proposes the development of the Coliseum with a trend towards the future, with auxiliary entertainment facilities and spaces, and other functional elements such as workshops, interactive spaces and art workshops. Another example of theatrical and entertainment centers project is design of architecture and functional and technical organization of the Lysyk House in Lviv, designed by V. Madyar under the direction of prof. V. Proskuryakov. The projected building contains a spherical space of auditorium and stage, embodying the idea of “boundless theater”. The building is named after a famous world-wide stage designer Eugene Lysyk, designed near the building of a painting house at the Lviv Opera House.

## **Conclusions**

First. The main principles of designing cultural, educational and theatrical and entertainment centers in Ukraine at the beginning of the 21st century are:

- a) Creation of the most diverse functional and spatial conditions for the work of cultural and educational institutions and theater groups.
- b) Search, anticipation and formation of non-standard types and forms of cultural services for visitors.
- c) The design of cultural, educational and theatrical and entertainment centers must take into account the differences of the historical and cultural context of the territories and regions and be consistent and harmonious with the architectural environment.

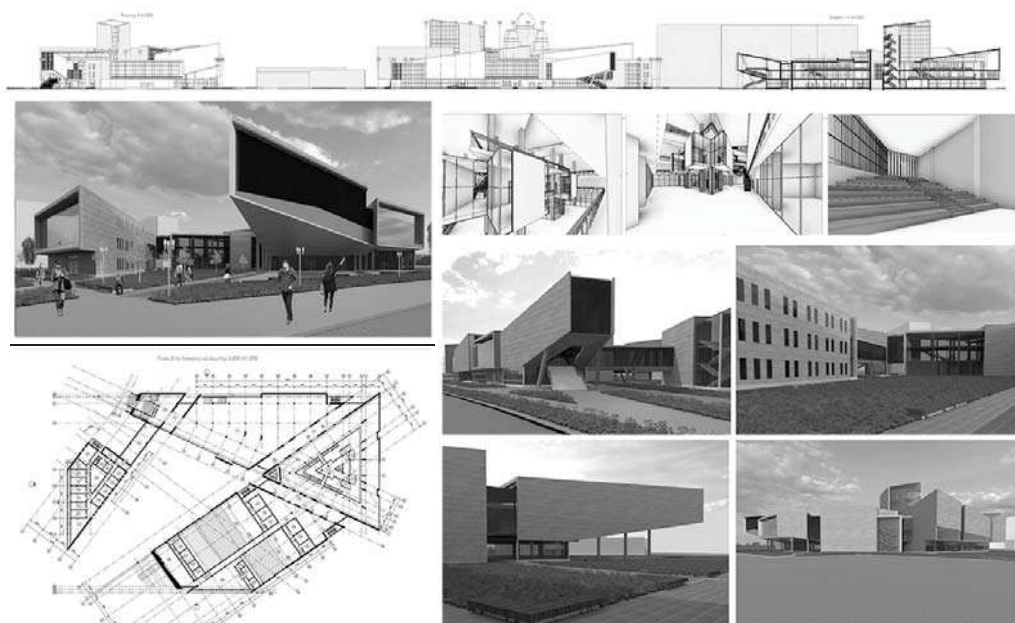
Second. Factors that continue to have a negative impact on the development of cultural and educational and theatrical and entertainment centers in Ukraine in the future are:

- a) Insufficient financial support from the state for the experimental design of the industry;
- b) Absence of experimental-search construction;
- c) Small number of institutions conducting complex scientific and methodological, search and applied activities in the field of architecture of cultural, educational and theatrical and spectacular buildings and structures.

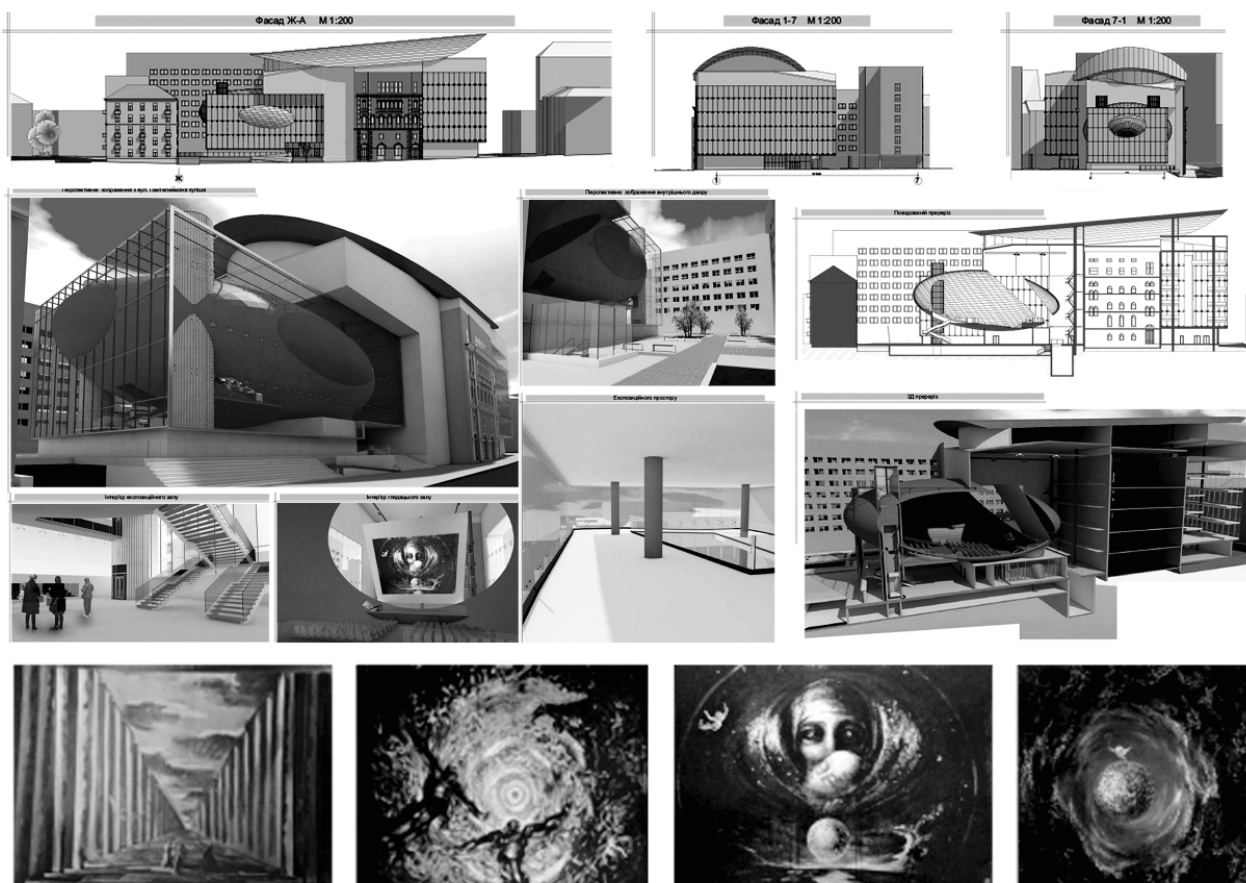
Third. Experience in designing cultural, educational and theatrical and entertainment centers, as an example of the activity of the Chair of Architectural Environment Design, Institute of Architecture, Lviv Polytechnic National University proves in its search, training and competition projects that it can be effectively applied in the architectural and construction industries of Ukraine.



**Fig. 1.** Forming the architecture of the youth care center. With the development of a pension project on the street Gorodotska, 64 in Lviv. (from the archive of the Department of architectural environmental design Lviv Polytechnic National University)



**Fig. 2.** Design of architecture and environment of the cultural and educational center on Chervona Kalyna avenue in Lviv (from the archive of the Department of architectural environmental design Lviv Polytechnic National University)



**Fig. 3.** Design of architecture and functional and technical organization of the Lysyk House in Lviv. (from the archive of the Department of architectural environmental design Lviv Polytechnic National University)

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## РЕЗУЛЬТАТИ ПРОЄКТУВАННЯ КУЛЬТУРНО-ПРОСВІТНИЦЬКИХ ТА ТЕАТРАЛЬНО-ВИДОВИЩНИХ БУДІВЕЛЬ

**Анотація.** Стаття висвітлює результати навчального, пошукового і конкурсного проєктування культурно-просвітницьких та театральньо-видовищних будівель, запроєктованих викладачами та студентами кафедри дизайну архітектурного середовища Інституту архітектури Національного університету "Львівська політехніка". На сьогодні в театральні архітектурні галузі в Україні, яка спеціалізується на молодіжній аудиторії, студентстві, юні немає чітких відповідей на запитання якою повинна бути архітектура сучасного театру для дітей та молоді, які функціональні забарвлення, сценографічну палітру повинна у собі містити. Театральна архітектура будівель для дітей та молоді в сучасній Україні продовжує копію будівлі з часів СРСР, і на початку XXI століття не з'явилося нічого нового, окрім аналогів Театру юного глядача та Театру ляльок колишньої доби.

Аналіз більше ніж 25 проєктів усіх рангів засвідчив, що більшість з них спирається не тільки на ідеї архітекторів другої половини XX століття, а і ті, що склали мережу культурно-просвітницьких і театральньо-видовищних будівель в колишньому СРСР. Але в останні роки діяльність Львівської архітектурної школи і особливо після створення кафедри дизайну архітектурного середовища можна побачити в проєктах і викладачів, і студентів відбувається рух до пошуку рішень архітектури майбутнього. Що засвідчують результати як навчального, конкурсного проєктування так і створення спеціальних курсів, що реанімують як ідеї архітектури футуристів XX століття – Ф. Кізлера, І. Леонідова і інших архітекторів футуристів прикладній сфері А. Квормбі, К. Танге, Б. Фуллер та і тих що займаються пошуками архітектури, яку хоча б частково називати архітектурою майбутнього – Г. Голмін, Вульф Д. Прікс, Г. Крейгер.

У матеріалах статті виокремлені головні принципи проєктування культурно-просвітницьких та театральньо-видовищних центрів у XXI столітті. Наведено фактори, які й надалі мають негативний вплив на розвиток культурно-просвітницьких та театральньо-видовищних центрів у майбутньому в Україні. Висвітлений досвід проєктування пошукових, навчальних та конкурсних проєктів на прикладі діяльності кафедри дизайну архітектурного середовища доводить, що він може знайти застосування у прикладній архітектурно-будівельній галузі країни загалом.

**Ключові слова:** театральньо-видовищні центри, культурно-просвітницькі центри, театральна архітектура, аналіз проєктування, архітектура майбутнього.

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**PHENOMENOLOGY OF PERCEPTION OF ARCHITECTURAL  
MONUMENTS BY STUDENTS ACQUIRING ART EDUCATION  
(through the example of a graphic plein air dedicated  
to “The year of Ivan Levynsky”).**

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**Abstract.** The article deals with the impact of a phenomenology of perception in the depiction of objects in Ivan Levynsky’s works during a graphic plein air for students of the Institute of Architecture of Lviv Polytechnic National University, held in the summer of 2019. The main idea of the event was to try to depict houses and their details not in a dry and academic manner, but emotionally, the way the author intuitively understands and feels an object. In the future such quick sensory-based tasks will be a good learning base for the first stage of a major project – it will be its rough sketch.

**Key words:** phenomenology of perception, art education, feelings, knowledge, emotions, intuition.

**Problem statement**

Art education is aimed at providing students with scientific knowledge and practical skills, as well as at developing mental, cognitive, and creative activities, which, in combination with natural creative abilities, will allow becoming a good specialist in the field. Thus, in educational institutions where students who study art acquire knowledge, they study “classical” disciplines: painting, drawing, sculpture, graphics, composition, etc. Proponents of academic education tend to rely on the argument that there is a school with certain traditions. But in practice art education is more focused on mastering craft skills: learning to draw people and houses, using professional graphic design software, knowing the basics of composition, graphics, and colouring. However, even though teachers use the same approach and spend the same amount of time with different students, they get different results. This is not always related to the diligence of learners. In addition to the purely rational component (mastering knowledge through the study of disciplines) there is also another approach – irrational (phenomenological) one, which is based on understanding the environment, and, therefore, on solving set tasks using intuition and emotions. After all, feelings are the first stage of the creation of a work of art, and artists’ creative process is not exclusively rational (mechanized). Without an intuitive element, a work becomes predictable and resembles the calculation of a process with the use of formulas. Majority of training courses obviously provide the opportunity to methodically train a specialist,

but they cannot help one to fully cope with the set task. It still remains debatable how big the share of knowledge and the share of feelings are in the creative process.

### **Analysis of recent research and publications**

The founder of phenomenology is the German philosopher Edmund Husserl. In his books, he answered traditional philosophical questions about perception and feelings, consciousness and thinking, mind and reality, giving weight to subjective experience as a source of knowledge of objective phenomena. (Gusserl' E., 2009). Afterwards, these ideas were taken up and developed by his students and other world-class scholars such as Edith Stein, Eugen Fink, Max Scheler, Martin Heidegger, Jean-Paul Sartre, Emmanuel Levinas, Rudolf Carnap, Hermann Weyl, Maurice Merleau-Ponty, Jan Patočka, and Roman Ingarden.

A work by the outstanding French thinker Maurice Merleau-Ponty, in which he presented his thoughts on the unique way of the life of humans in the world and their interaction with this world, is a popular book of recent years on the topic of the phenomenology of perception, which was reissued in Ukrainian and is recommended for students and specialists in philosophy, psychology, and cultural studies. Based on critical analysis of classical New European approaches, Gestalt theory, E. Husserl's phenomenology, existentialist concepts of M. Heidegger and J.-P. Sartre, the author made his phenomenological description of people's perception of the world as a primal pre-reflective connection in which they express themselves and in which the world of culture is constituted (Merlo-Ponti M., 2001).

Numerous conferences and scientific seminars in the field of art theory were devoted to the interaction of the rational and the irrational in the creation of a harmonious environment. For example, in 2008, Lviv National Academy of Arts hosted the conference "The Path to Harmony: Art + Mathematics", which highlighted the problems of combining creative and rational methods in the search for harmony in various arts: architecture, music, painting, graphics, sculpture, etc. In the collection of publications prepared within the framework of this event, architecture was the subject of an article by O. Bodnar, which described the phenomenon of dynamic symmetry in nature and architecture, where the author drew attention to the fact that when an architect is designing a building, at the conscious and subconscious levels they use natural models, sometimes developing these ideas (Bodnar O. Ya., 2007, s. 234–256).

In addition to scholars, philosophers, and art experts, teachers are also interested in this topic. After all, in order to develop methods of teaching disciplines and to train successful specialists in the field of art, it is important to consider an emotional component, which also influences the acquisition of information. For example, in his publication, V. Hohol considered the realization of the unity of intuitive and scientific approaches in artist's works. The author emphasized that the ability to use the scientific method is the key to success in the field of art, but the dualism of the scientific and intuitive elements opens up much greater possibilities and leads to perfection and harmony (Hohol' V. D., 2019, s. 154–162).

Given the examples of previous publications, there are no doubts about the relevance of further studies of rational and irrational influences in the preparation of students who study art. There is still a question of how important phenomenological (emotional and subconscious) perception is in the creative process.

### **Objective of the article**

The objective of the article is to determine the place of the phenomenology of perception of architectural monuments by students acquiring art education in the course of a graphic plein air dedicated to "The Year of Ivan Levynskyi". To show, through some examples, how freshman students who have not yet have complete knowledge about the depiction of architectural objects, have been able to accomplish their tasks, guided, to a great extent, by their intuition and emotions.

### **Results and discussions**

The art plein air dedicated to the works by I. Levynskyi within the framework of "The Year of Ivan Levynsky" in Lviv was organized under the auspices of Lviv Regional Organization of National Union of

Architects of Ukraine and was aimed at the popularization of the creative heritage of the outstanding architect of the late nineteenth – early twentieth centuries. Within the framework of the program, organizers and participants, in the form of quests, children's programs, excursions, scientific conferences, exhibitions, and sketches, familiarized themselves with numerous stone buildings, villas, their decorative elements, and urban ensembles designed or erected by the company's employees. The creative heritage of I. Levynskyi is so significant that it is hard to imagine how one person had such skills in architecture, construction, ceramics, decorative metal, art wood, etc. At the same time, it should be emphasized that all the projects performed by his architectural and design bureau were made in detail and performed at the highest professional level. This is evidenced in particular by high awards it received at exhibitions in Poland, Austria, the Czech Republic, Germany, Russia, and other countries (Noha O., 2009, s. 5).

During the time of I. Levynskyi, Lviv claimed to have Vienna's elegance, and the royal capital was being quickly modernized. The development of its architecture took place against the backdrop of progress in various spheres of urban culture, intense intellectual movement, and the formation of public space. The capital of Galicia attracted talented people. The high standard of the professional environment, which led to successes in the field of practical architecture, gives grounds to speak about the establishment of a separate architectural school in Lviv (Zhuk I., 2010, s. 14–15). I. Levynskyi was largely involved in these processes, as not only was he one of the founders of the Polytechnic Society, but also initiated the creation of Ukrainian Technical Society, of which he was a member. Therefore, the 100th anniversary of the death of Ivan Levynskyi (1851–1919) – the leading construction entrepreneur of Galicia in the late nineteenth – early twentieth centuries, a manufacturer, architect, professor, public figure, and philanthropist – became the day of the commemoration of this man and his works, which were undeservingly hidden from the society in the Soviet period. At the same time, this project, which summarized the achievements of Lviv architecture of the period of the Habsburg monarchy, was aimed at finding an answer to the following question: how should modern Ukrainian architecture develop in order to lose neither relevance nor identity (Hoy B. V., 2019, s. 8).

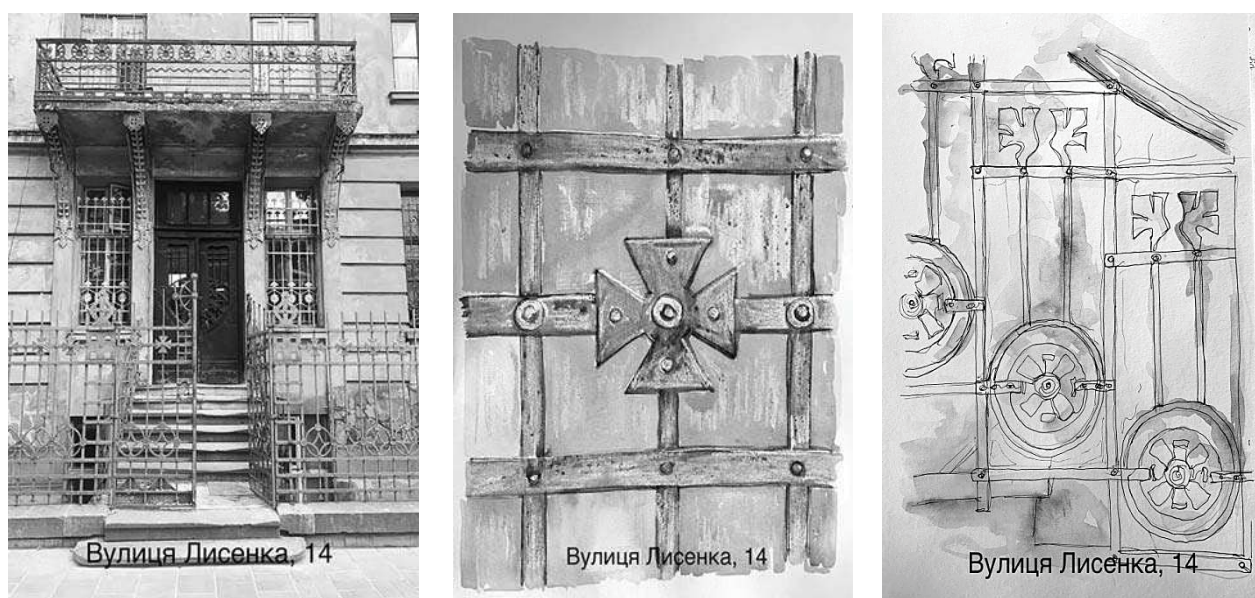
I. Levynskyi himself was always interested in young people. He was very pleased to convey knowledge to students, both in classrooms, at his design office, or on a construction site. His ideas about the education of young people outside the compulsory discipline programs are still actively implemented at Lviv Polytechnic National University today. Great attention is paid to sketching, as the main way of expressing the designer's idea. Today, when manual graphics have disappeared almost completely in the process of architectural design, the question of preserving and revealing individuality of the artist's language has become acute. After all, designer's personal style deserves attention not only when looking at built objects but is also extremely interesting and eloquent when making accompanying drawings – especially those from which the process of conceptual decisions starts (Drahus U. O., Bohdanova Yu. L., 2014, s. 225). Drawing, painting, and graphics are also compulsory disciplines in the preparation of students acquiring art education. These are universal means of objective and subjective exploration of the visible reality and are a good information field for the perception of the architectural environment that shapes and develops figurative thinking. In order to develop a good perception of architectural objects, one needs to make a lot of sketches of nature, which often have the same theme or are made during travels or plein airs. Frankness and emotionality of students who make such sketches give them the opportunity to create bright and unique works. This became the main idea of the graphics workshop dedicated to "The Year of Ivan Levynskyi", which took place on September 3–18, 2019 in Lviv.

When making a drawing, students consider the object of their creativity in a new way. They experience the second stage of perception, which follows passive contemplation. E. Husserl described the notion of intentionality – the idea that consciousness is always an awareness of something. He called the object of consciousness an intentional object, one that can appear in consciousness in different ways: as perception, feelings, emotions, intuition, etc. That is why when making drawings during a plein air, it is extremely important to rely more on emotional perception than on scientific knowledge in order to reflect the creator's individual manner in the sketches.

Undoubtedly, during the short time allocated for the plein air, it is impossible to familiarize yourself with all architectural objects in whose design I. Levynskyi's bureau was involved. Therefore, the

participants tried to choose buildings that were very different in terms of size and decoration, the ones that seemed the most interesting to them.

Students were particularly impressed by “Narodnyi Dim” [*Community Hall*] technical school, located on 14, 14a Lysenka St., which consists of two identical adjacent buildings. It was built by I. Levynskyi’s firm in 1907, based on the project developed by Oleksandr Lushpynskyi and Tadey Obminskyi. In this building, there was a dormitory for 350 boys, a museum, and a library. This is a secession building with the elements of folk architecture, decorated with ceramic tiles which had a rich ornament. However, the most interesting decoration of the facade is metal elements made by the metalworking studio of Mykhailo Stefanivskyi based on the projects developed by O. Lushinsky. Fencing, entrance doors, window and balcony bars, and brackets form a unified three-tiered Carpathian-style composition. Natalia Turchyn, a student from the Ar-35 group, and Zoriana Klymko, the head of the plein air, tried to reproduce these elements in their works. Both watercolour paintings include fragments of the same facade decorations, but in the first painting it was done in a more literal way (metal covered with green paint against a terracotta wall), whereas in the second painting golden brown colour rather hints that these are iron bars than depicts them realistically (Fig. 1).



**Fig. 1.** Bars of “Narodnyi Dim” technical school, located on 14, 14a, Lysenka St.

(Photo from the archive of Z. Klymko. Works by N. Turchyn, a student from the Ar-35 group, and Z. Klymko)

Perception of the environment by a person is not a mirror image of reality. It changes based on accumulated life experience. Therefore, the nature of perception of the environment changes over time, and, therefore, we are particularly interested in such patterns of perception as dimension, texture, colour, and composition. Only based on these elements, one can form elementary but reliable recommendations that will prevent possible errors in spatial outlines (Klyuchkovs’kyi M. S., Bohdanova Yu. L, 2014, s. 230).

Of course, it was impossible not to pay attention to “Maria” villa, which belonged to the Madejski family and is located near Lviv Polytechnic National University, on 20 Nechuaia-Levytskoho St. The house was designed in the I. Levinsky’s bureau in 1889 and was intended for housing several families. The picturesqueness of the architectural image was achieved by combining exposed brickwork and plastered surfaces of various textures, with the use of carved wooden elements of the eaves, railings of the loggia and balconies, as well as the use of coloured majolica inserts (Linda S., 2000, s. 276).

In the work by Roman Opryshko, a student from the Ar-21 group, you can see how accurately he was trying to reproduce the three-dimensional solution of the balcony of “Maria” villa. The drawing shows in detail the dimension, material of the roof and enclosing structures, as well as the pattern of wooden decorative elements (Fig. 2)



**Fig. 2.** Balcony of “Maria” villa, which belonged to the Madejski family, located on 20, Nechui-Levytsky St.  
(Photo from the archive of Z. Klymko. Work by R. Opryshko, a student from the Ar-21 group)

In case of phenomenological approach to the perception of the environment, various reductions (simplifications) are often used, which helps one to better understand and describe the action of consciousness. In other words, when it comes to the idea or essence of a thing, if one describes what they “actually” see as the only aspects or properties of a thing, this does not mean that this thing is merely what is being described. The purpose of this reduction is to understand how different aspects make up the real thing which an observer experiences. Phenomenology is a direct reaction to psychologism and physicalism, which were popular in E. Husserl’s time. After all, psychologism (from Greek psych – soul; and Latin lohos – word, doctrine;) is the conveyance of the internal state of a person, their thoughts and experiences, caused by various factors, by artistic means, whereas physicalism promotes the idea that physical phenomena underlie everything.



**Fig. 3.** Bay window of the villa of J. Skwarchynski, located on 11a, Chupryny St.  
(Photo from the archive of Z. Klymko. Work by O. Tkhorovska, a student from the Ar-15 group)

Thus, when depicting a bay window of the house of Jozef Skwarchynski, built by I. Levynskyi's firm in 1906–1907 based on the project developed by Oleksandr Lushpynskyi and Tadey Obminskyi, Olena Tkhorovska, a student from the Ar-15 group, tried to determine the most important structural elements and details of facade decorations. The richly decorated stone building was a kind of a representation of the abilities of the architectural and construction firm in one of the most picturesque districts of Lviv, called Kastelivka. Given the fact that the author of the work did not have the opportunity to convey all the details of the richly decorated facade on a small sheet of paper, she tried to simplify the object according to her understanding and to present it in a somewhat stylized form, but well recognized and according to the original (Fig. 3).

When making a drawing, a student learns compositional patterns, peculiarities of architectural style, learns to see a building as a single whole and to distinguish details, to understand the logic of how certain parts of a house were built. Study of architectural objects in the drawing process develops spatial thinking. When depicting the pediment above the entrance to the villa on 17, Chupryny St., Roman Opryshko tried to reproduce with photographic accuracy the most impressive decoration of the facade of the house, built in 1892–1893 based on the project developed by Kazimierz Teodorowicz from I. Levynskyi's firm, which emerged as a result of the restructuring of 1923–1924. The author of the work was fascinated by the history of Kastelivka, where the most famous people of the city of noble origin, who had considerable wealth and family crests, which is shown in the drawing, lived. In the works by this student, you can also see certain timidity, which does not allow him to improvise freely with the object, but he skillfully replaced this characteristic feature with careful construction and graphic representation of dimension (Fig. 4).



**Fig. 4.** Pediment above the entrance to the villa on 17, Chupryny St.

(Photo from the archive of Z. Klymko. Work by R. Opryshko, a student from the Ar-21 group)

Konovaltsia Street is considered to be the most beautiful in the Novyi Svit [*New World*] area in Lviv, located southwest of the city centre. In the late nineteenth century, the most expensive real estate was located here, and soon a lot of construction works were being performed in the area, where ordinary stone buildings were standing beside prestigious villas. In 1907, an electric tram line was laid to this area from the Viennese Coffee House, located on the present-day Svobody Avenue. At that time, in 1901, the Ivan Levynskyi's design and construction bureau built a small house here with a spiked historicism-style tower. Its romantic aesthetics captivates many students by a large number of architectural details on rich facade decorations. A sketch by Natalia Turchyn, made using the light watercolour technique, conveys very emotionally not only this particular object but also the general spirit of the buildings of this area, which are immersed in greenery, designed after the fashion of Howard's garden city (Fig. 5).



**Fig. 5.** Villa on 71, Konovaltsya St.

(Photo from the archive of Z. Klymko. Work by Natalia Turchyn, a student from the Ar-35 group)

## Conclusions

Many students acquiring art education have recently expressed the view that classical educational methods have become obsolete and lost their relevance long ago. The main thing for them is the materialization of their concept-ideas. But with such an approach, due to the lack of knowledge, the result is often complete kitsch. Of course, the artist does not need additional explanatory theories or hypotheses to show their work to the public. The product of the activity of an artist or an architect is the external materialization of the inner essence of its creator. However, to achieve better materialization of the author's ideas and emotions, it is necessary to combine knowledge and feelings with competence. When analyzing the works made during the graphic plein air dedicated to "The Year of Ivan Levynskyi", one can notice a characteristic feature. Freshman students, who do not yet have complete knowledge about the conveyance of architectural details and are largely driven by emotions and intuition, have problems with the correct representation of objects. Conversely, those students who built a three-dimensional model of a house or fragment thereof accurately, virtually deprived it of emotional colouring. This proves the relevance of the combination of intuitive (phenomenological) and scientific and practical (rational) approaches in the educational process of students acquiring art education.

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**ФЕНОМЕНОЛОГІЧНЕ СПРИЙНЯТТЯ ПАМ'ЯТОК АРХІТЕКТУРИ  
СТУДЕНТАМИ ХУДОЖНЬОЇ ОСВІТИ  
(на прикладі графічної практики-пленеру  
до "Року Івана Левинського").**

*Анотація.* Художня освіта покликана надати студентам наукові знання та практичні вміння, що в поєднанні з креативними здібностями дасть змогу отримати добре підготованого спеціаліста. Окрім суто раціональної складової (опанування знань методом вивчення дисциплін), є ще й інший підхід – ірраціональний (феноменологічний), що базується на розумінні оточення, використовуючи інтуїцію та емоції.

Художній пленер, присвячений творчості І. Левинського в рамках "Року Івана Левинського у Львові", був організований за підтримки Львівської організації НСАУ. Напрацьовані впродовж цього заходу роботи мають цікаві особливості.

На акварелях Турчин Н. та Климко З. зображено фрагменти огорожі бурси "Народний Дім". Але на першій це пофарбований зеленою фарбою метал на тлі теракотової стіни, а на другій – золотисто-коричневий колір швидше натякає, що це залізні ґрати, ніж передає їх реально.

У роботах Опришка Р. видно, з якою точністю він намагався відтворити об'ємно-просторове вирішення та фасадне опорядження балкону вілли "Марія" та фронтона над входом до будинку по вул. Чупринки, 17. І хоча загалом видно ще певну несміливість, яка не дає можливості вільно імпровізувати з об'єктом творчості, проте цю особливість автор вправно заміняє старанністю побудови та графіки.

Зображуючи еркер будинку, Тхоровська О. намагалася визначити для себе найважливіші конструктивні елементи та деталі фасаду, аби стилізувати об'єкт. Проте він залишився добре впізнаваним.

Ескіз невеликого будинку зі шпильчастою вежею на вул. Коновальця, 71, виконаний Турчин Н. у легкій акварельній техніці, дуже емоційно передає не тільки цей конкретний об'єкт, а й загальний характер забудови ділянки, що потопав у зелені садів.

Аналізуючи роботи практики-пленеру, можна зауважити характерну особливість. На початкових курсах, коли студенти ще не мають вичерпних знань для передачі архітектури, вони керуються здебільшого емоціями та інтуїцією. Це спричиняє проблеми із правильною побудовою об'єктів. І навпаки, ті студенти, що грамотно побудували об'ємно-просторову модель зображуваного будинку чи фрагменту, практично позбавили його емоційного наповнення. Це доводить актуальність поєднання інтуїтивного (феноменологічного) та науково-практичного (раціонального) підходів у навчальному процесі з підготовки фахівців художньої освіти.

**Ключові слова:** феноменологія сприйняття, художня освіта, відчуття, знання, емоції, інтуїція.

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**PEDAGOGIC ACTIVITY OF IVAN LEVYNSKY  
AT LVIV SCHOOL OF ARCHITECTURE  
IN THE LATE 19<sup>TH</sup> CENTURY – EARLY 20<sup>TH</sup> CENTURY**

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**Abstract.** This research introduces us into the pedagogic activity of Ivan Levynsky at the Polytechnic School. Historical documents from the State Archives of Lviv region helped us to examine and analyze curriculums of the Faculty of Construction (Program szkoły politechnicznej we Lwowie), including names of academic subjects, number of academic hours for different years of study, and short summaries of the courses taught by the professor Ivan Levynsky.

**Key words:** Lviv School of Architecture, Ivan Levynsky, curriculums, academic subjects, pedagogic activity.

## **1. Introduction**

Nowadays, the name of the great Ukrainian architect, pedagogue, entrepreneur, public figure and construction specialist Ivan Levynskyi is known to the limited circle of specialists in the sphere of architecture and construction, however, in the early 20th century he was widely known in all artistic, academic and manufacturing societies, and the industrial community.

The anniversary date is a weighty reason to rethink the great role of Ivan Levynsky in the history of modern Ukrainian culture. Within the framework of the celebration of the year of Ivan Levynsky in Lviv, several academic institutions, public organizations and art galleries launched a large-scale cultural and research project that presented a wide spectrum of the creative activity of this famous artist. The municipal Department of Protection of the Historic Environment and the Department of Development organized and carried out various joint activities dedicated to this anniversary date for the popularization of historical monuments designed by this great architect.

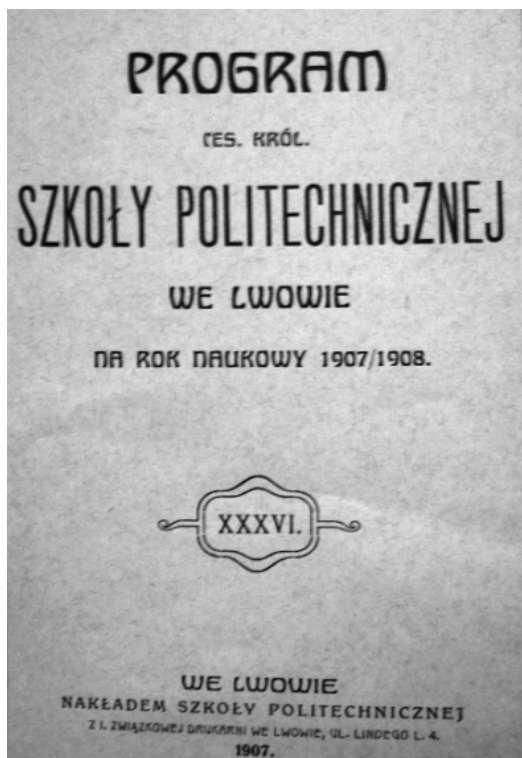
At the same time, the activity of Ivan Levynsky as a representative of the professor elite of Lviv of the early 20th century is not sufficiently covered in works of Lviv researchers. Particularly, some aspects of his activity are still poorly explored, such as his pedagogic activity that should be singled out and researched through the study of archive sources and historical and biographical literature. Oles Noha, a researcher of Ivan Levynskyi's activity from Lviv, published two monographs (Noha, 1993; 2009) exploring biographical data of the famous Ukrainian engineer, architect, constructor, entrepreneur, professor, pedagogue of Lviv Polytechnic Institute, initiator of the Ukrainian national industry, public and political figure, and illustrated his creative heritage. The architectural heritage of Ivan Levynsky is covered in the monograph "The Art of Lviv Secession" written by Yu.Biriuliov (Biriuliov, 2010). In their

specialized research papers, O. Oleshko and Yu. Petrovska describe the impact of Ivan Levynsky on the formation and development of the Lviv School of Architecture (Oleshko and Petrovska, 2019). The worldview and aesthetic fundamentals of the activity of artists of Lviv School of Architecture of the end of the 19th – early 20th century were collected by Yu. Petrovska (Petrovska, 2012).

Reference works containing short information on the life and creative activity of Ivan Levynsky written by the researchers Anna Kos and Liliya Onyshchenko (Kos and Onyshchenko, 2009), scholar Ihor Zhuk (Zhuk, 2010), encyclopedic publications, collection of theses of the International Scientific Conference “Education, Memory, City”, the book of bibliographic references (Linda et al, 2019) include biographic stories and objects of the architectural heritage of Ivan Levynsky.

## 2. Basic Theory Part

Studying at the Faculty of Construction of the Higher Technical Academy, Ivan Levynsky developed as a construction engineer and mastered the fundamentals of the architecture. During his studies, he showed himself as a talented student, and upon graduation, in 1874 he was allowed to pursue his academic activities as a lecturer. A bit later, in 1902, Ivan Levynsky headed the Department of the Utilitarian Construction at the Polytechnic School. In 1903, the board of professors of the Polytechnic School awarded him a title of the professor of the Department of Construction, and in 1908 Ivan Levynsky became an ordinary professor. In academic years of 1912–1913, I. Levynsky worked as a dean of the Faculty of Construction (Noha, 1993, pp. 9–11).



**Fig. 1.** The Program of the Polytechnic School for 1907–1908 (State Archive of Lviv Region, F.27. Inventory. 2. File 1206).



**Fig. 2.** The portrait of Ivan Levynsky. Drawing, paper, pen-and-ink, 26×30 cm (author – Vasyl Kuzmych)

The archive curriculums of the Polytechnic School for academic years of 1902–1909 contain the names of academic subjects taught by Ivan Levynsky (State Archive of Lviv Region, fund 27, description 2, case 1044, pp. 30–32) in particular those described below.

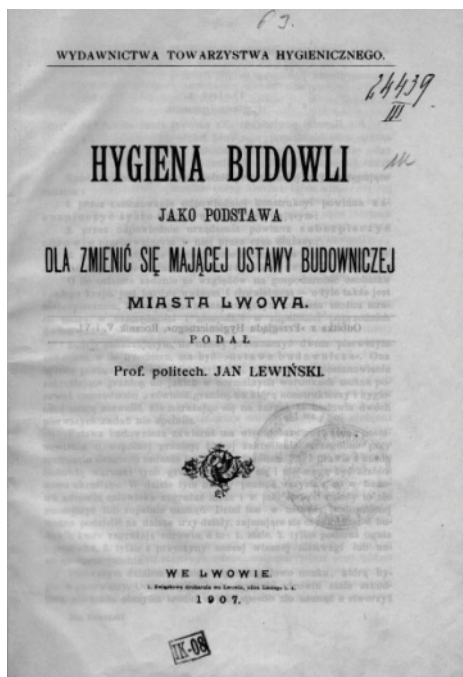
*Utilitarian Construction* (4 hours of lectures and 8 hours of design classes weekly in both semesters). The course program envisaged study of aspects of the general use of buildings for the technical hygiene and detailed use of buildings with account for dimensions, construction stage and situational location. The course also included such elements as general design, approximate cost estimate, detailed design of residential houses,

leased premises, hotels, establishments, schools, saunas, governmental buildings; design of buildings of railway stations, seaports, postal offices, telegraph and phone cabins; completion of construction works, construction management, detailed estimate, manufacturing of construction materials.

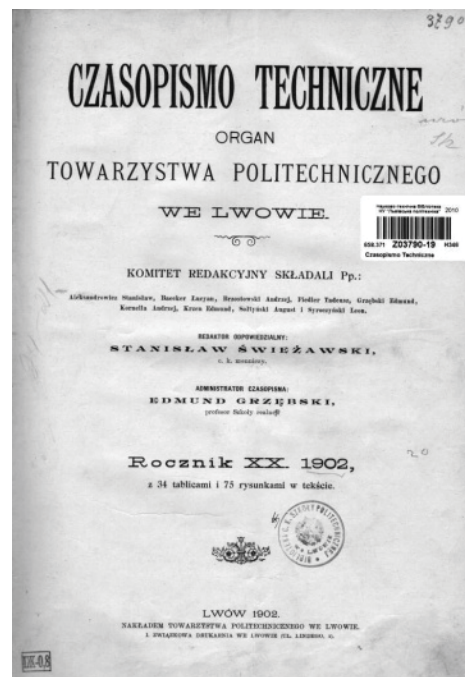
*Encyclopedia of Construction* (2 hours of lectures and 3 hours of design classes weekly in the winter semester; 2 hours of lectures and 6 hours of design classes weekly in the summer semester). Use of the space: internal utility systems, fire protection facilities, preventive measures in case of extraordinary situations, hygiene of houses, drainage system, heating and ventilation, constructions of houses; designing of dormitories, production facilities and stores; completion of construction works and field supervision, construction estimate (State Archive of Lviv Region, fund 27, description 2, case 1337, pp. 20, 21, 22).

*Agricultural Building Construction* (academic years of 1909–1910) (State Archive of Lviv Region, fund 27, description 2, case 1337, pp. 20, 21, 22).

In 1907, Ivan Levynskyi authored the publication “Hygiene of the Building as a Foundation for Changes of Construction Regulations of Lviv City” (Fig. 3). Its first section deals with the issue of the soil hygiene, air hygiene in the house, problem of warmth and dryness of house premises, hygiene of lightening and soundproofing of houses. The second section of the book is dedicated to fire protection, house ventilation systems, requirements to staircases, etc. The economic approach to the provision of conditions for human living and preservation of health in residential premises and the legal approach to the construction process are also very interesting. Consideration of these and other issues evidences the comprehensive knowledge of I. Levynsky (Lewiński, 1907). The main formative principles of I. Levynsky in the architecture are expressed in some articles and reports. In particular, in 1901 he gave the lecture “On Utilitarian Construction” presenting his views on problems of construction and architecture (Fig. 4). This was an introductory lecture reflecting the professional position and life philosophy of Ivan Levynsky. He believed that science should not be “lifeless” and routine. His views can be characterized as a theory of “rational architecture”. By supporting the rationalism of the new secession architecture, he emphasized the importance of the aesthetic moment in the process of form creation. He believed that each building should be a piece of art, and the main functional elements should have the aesthetic form and be adorned with decorations. The world-view principles of Ivan Levynsky are characterized by the aspiration to rational and constructive decisions, to the harmony of the architecture and nature (Lewiński, 1902) (Petrovska, 2012).



**Fig. 3.** Title page of the essay “Hygiene budowli jako podstawa dla zmienić się mającej ustawy budowniczej miasta Lwowa” in the collection of scholarly works of the Hygiene Society (Lewiński, 1907)



**Fig. 4.** Title page of the introductory lecture “O budownictwie uytliarnem” in the collection of scholarly works *Czasopismo Techniczne*, (Lewiński, 1902)

### 3. Results and Discussion

Throughout the years of his activity in Lviv Polytechnic Institute, Ivan Levynsky raised the whole pleiad of eminent Ukrainian and Polish constructors and architects, including Tadeusz Obminski, Oleksandr Lushpynsky, Mykhailo Kovalchuk. He established the architectural school of thought, prepared several talented Ukrainian architects and himself was a paradigm example of an architect. The high level of professional activity in the regional construction industry was evidenced by the constantly increasing number of students of the Faculty of Construction of Lviv Polytechnic Institute. Thus, in the first years of operation of this Faculty, the number of students was around 20–30, in the mid-1900s it reached 100, and on the threshold of 1914, it was already nearly 250 (Noha, 1993, p. 11).

The Department of Utilitarian Construction headed by Levynsky fully corresponded to his views and experience. This Department of the Faculty of Construction did not teach architecture, art and aesthetics to students since Levynsky believed that an architect should act more as a constructor because the majority of buildings serve the specific needs of their residents. Some public buildings played a certain symbolic role, but first of all, they must be comfortable for their residents, conveniently planned and technically equipped. The sufficient natural lightening of a building is also important since it positively impacts human health. According to Ivan Levynsky, a good specialist must possess such knowledge and skills and be able to calculate the plan of the specific building, be aware of the global technical achievements and inventions and rationally use building materials and structures in the process of construction. His assistants at the Department were represented by such specialists as Vitold Minkevych, Vladyslav Derdatsky, Yevhen Chervinsky, who also worked at his factory and later on became famous architects of the interwar period. Namely, the experience of working with Ivan Levynskyi played a crucial role in their professional views.

At the end of 1989, the Faculty of Architecture of Lviv Polytechnic Institute established Ivan Levynsky Award. It is awarded to students of architecture for the best projects of architectural buildings and interiors in the national Ukrainian style. Besides, the Board of Lviv Regional Organization of the National Society of Architects of Ukraine annually submits the best architectural projects for the contest, the winners of which receive Ivan Levynsky Regional Awards (Oleshko and Petrovska, 2019).

### 4. Conclusions

As an eminent Ukrainian architect, constructor, engineer, entrepreneur, professor of Lviv Polytechnic School acting on the cusp of the 19th and 20th centuries, Ivan Levynskyi embodied his ideas of the revival of the Ukrainian folk style and folk motives in architectural buildings, constructions and pieces of art. As a scholar and pedagogue, he managed to establish his own system of training of specialists that promoted the development of scientific and technical researches in Galicia. Studying under the professor Ivan Levynskyi, senior students developed as specialists of the Polytechnic School since they did the intensive practical training at his design and construction company. The professor actively engaged in scholarly activities published his researches in collections of scholarly works and gave speeches presenting his professional position. Speaking at public meetings, Ivan Levynskyi explained his own methodology of teaching that envisaged teaching of academic subjects based on lecture materials that in the professor's opinion should accompany every discipline. At the same time, he emphasized that students need to study the newest samples of buildings outside the territory of the country, carry out observations of nature and do architectural sketching both in the form of sketches and in the form of academic drawings.

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## **ПЕДАГОГІЧНА ДІЯЛЬНІСТЬ ІВАНА ЛЕВИНСЬКОГО У ЛЬВІВСЬКІЙ АРХІТЕКТУРНІЙ ШКОЛІ КІН. ХІХ – ПОЧ. ХХ ст.**

**Анотація.** Наукове дослідження знайомить із педагогічною діяльністю Івана Левинського у Політехнічній школі. Історичні документи з Державного архіву Львівської області допоможуть розглянути та проаналізувати навчальні плани Відділу будівництва (*Program szkoły politechnicznej we Lwowie*), які включають назви навчальних дисциплін, години їх вивчення на різних курсах та короткі анотації змісту предметів, які викладав професор Іван Левинський. Як науковець і педагог, він зумів започаткувати власну систему підготовки кадрів, яка сприяла розвитку науково-технічних досліджень у Галичині. Під його керівництвом студенти старших курсів формувались як спеціалісти Політехнічної школи, оскільки проходили поглиблену практику в проєктно-будівельній фірмі. Активно займався науковою роботою, публікував свої напрацювання у збірниках наукових праць та виступав із доповідями, в яких висвітлював свою професійну позицію. На громадських зібраннях Левинський трактував власну методику викладання навчальних дисциплін, що полягала у викладанні навчальних предметів, основою яких є лекційний матеріал, котрий, на думку професора, повинен супроводжувати кожен дисципліну. Водночас наголошував на тому, що слід вивчати новітні зразки будівель, виконаних за межами країни, здійснювати натурні обстеження та виконувати архітектурні замальовки і в ескізній формі, і в техніці академічного рисунку. Кафедра, яку він очолив під назвою “утилітарного” будівництва, повністю відповідала його поглядам і досвіду. Окремі громадські будівлі відігравали певну символічну роль, проте найперше повинні бути комфортними для її мешканців, зручно розпланованими та технічно оснащеними. Важливим елементом було достатнє природне освітлення будівлі, яке сприятливо впливало на здоров’я людини. Іван Левинський, як видатний український архітектор, будівничий, інженер, промисловець, професор Політехнічної школи у Львові, на зламі ХІХ та ХХ століть, втілював свої ідеї відродження українського народного стилю в архітектурних будівлях, спорудах та мистецьких творах, мотиви народної творчості.

**Ключові слова:** Львівська архітектурна школа, Іван Левинський, навчальні плани, навчальні дисципліни, педагогічна діяльність.

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**SCENOGRAPHIC IDEAS OF YEVHEN LYSYK  
IN ARTISTIC WORKS OF THE ARCHITECTS OF UKRAINE**

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**Abstract.** The article focuses on revealing the influence of architectural and scenographic ideas of Y. Lysyk on making design decisions and design project implementations by practising Ukrainian and foreign architects and scenic designers.

**Key words:** architectural and scenographic ideas, principles, Yevhen Lysyk's techniques.

**Problem statement**

Within the period in-between the two anniversary celebrations of the world-famous artist Yevhen Lysyk, from 2015, when he would have been 85 years of age, until 2020, when he would have turned 90, there were many significant and symbolic events related to recognition of Maestro's artistic heritage in theatrical time, space, scenography, national and world theatre architecture. First, in addition to all other publications, there were issued bibliographical indexes (2015), dedicated to the artist's creative career, as well as the monograph "Y. Lysyk's art in time, space, scenic design and architecture", widely recognized by experts and theatre fans, was published. Secondly, a series of exhibitions of its sketches, drawings and layouts were held in Lviv (at the Opera and Ballet Theatre, National Museum and in private art galleries) in Prague at the Prague Quadrennial in 2015 and 2019. Particular exhibits of Y. Lysyk's artworks were displayed in 2015 within the framework of Prague Quadrennial events in the Student section of joint exhibition which exposed projects and artistic solutions designed by the students and teachers of the Department of architectural environment design of Lviv Polytechnic National University. The Prague Quadrennial 2019 exhibitions also displayed the works of Y. Lysyk in individual expositions. The scenic design model for Creation of the World ballet and the sketch copy of scenic design for The Fern Flower folk opera were on display among the artworks of Stage Design Models exhibition held in the First Ukrainian Theatre Hall in the Industrial Palace. But the most important event was the defense of thesis research "Architecture of Y. Lysyk's scenic design", which took place in October 2018 at the meeting of Specialized Academic Council of Lviv Polytechnic National University. One of the thesis research objectives was to reveal the development of architectural and scenic design principles of Y. Lysyk's artistic work in modern Ukrainian architectural design and construction and to prove that these principles are used by contemporary architects.

The results of educational, research and experimental design attained by Lviv Architectural School representatives under the influence of Y. Lysyk's architectural and scenic design approaches are significant and

well-known to professional architectural community, as well as to theatre art experts, however architectural achievements of other regional specialists, particularly in applied design, have little been publically known, which is relevant to conducting more thorough analysis.

### **Analysis of recent research and publications**

In the last years of the twenty-first century the number of writings about Y. Lysyk and his artwork has increased significantly. Although in the twentieth century they were numerous (Dychenko I. S., 1978, s. 112), (Ostrov's'kyi H., 1984, s. 18–19), (Domans'ka H., Proskuryakov V., 1997, s. 22–24), (Medvid' L., 1997, s. 28–29), (Poskuryakov V., 2001, s. 40–43), (Poskuryakov V., 1995, s. 8–9), (Poskuryakov V., 1995, s. 11), in the period between 2015 and 2019 the phenomenon of Lysyk's professional talent and work received new intellectual impetus. The rise of such interest was facilitated not only by the revival of such theatre performances as Creation of the World ballet, Nutcracker ballet, Esmeralda ballet in Lviv, restaging of Parsifal opera and Lohengrin opera performances in St. Petersburg, and Till Eulenspiegel ballet in Minsk and organizing the exhibitions in Ukraine – in Lviv and Kyiv, and especially abroad – in Prague in 2015 and 2019 (Sodja Lotker, 2015, p. 10), (Exhibition of Countries & Regions, Fragments. 2019. Prague Quadrennial of Performance Design and Space. p. 26, 58). Significant contribution and promotional support was also provided by educational, research and project design activity carried out by academics of the Department of architectural environment design, who issued annual public reports highlighting the results achieved and shared their research achievements in scientific writings and publications (Poskuryakov V., 2004, s. 518–525), (V. Proskuryakov, Klymko Z. O., Zinchenko red., 2005, s. 64), (Proskuryakov V. I., 2003, s. 176–182), (Proskuryakov V. I., 2005, s. 633–653), (Proskuryakov V. I., Kubay R. M., 1998, s. 245–252). The most syncretic paper was the monograph “Y. Lysyk's art in time, space, scenic design and architecture” (Proskuryakov V., Klymko Z., Zinchenko O., 2016, s. 136). But the most important event was successful defense of the above-mentioned thesis “Architecture of Y. Lysyk's scenic design” (Климко З.В., 2019, 232 с.), which has appeared to be pioneering in approaching Y. Lysyk's artistic heritage as the object and the subject of architectural scholarly study since the times of theatrical activity of the artist and architect K. Schinkel. Although the importance of architecture phenomenon principles for the solution of scenic design tasks has been declared by numerous world theatre artists, namely, Troy (Houric) and Michael Levin (Canada), Andy (Bargilly) (Cyprus), Walid Amir (Kuwait), Miodrag Tabacki (Serbia), Bob Schmidt (USA), and many others, and primarily by Pamela Howard, who suggested her own scenic design formula: space + text + research + color + composition + direction + performer + spectator while placing the space constituent in the primary range position (Howard Pamela, Drabek Pavel, 2019, p. XX –XXIV) – the role of Yevhen Lysyk's artistic work in scenic design is significant. It is primarily reasoned by the fact that in selecting artistic techniques the artist's preference was given to the use of the laws of architecture from the very beginning of his theatrical activity. Secondly, the principles of his architectural and scenographic work became relevant not only for scenic design and theatrical architecture development, but they also gained true relevance to architecture development in Ukraine.

### **Objective of the article**

The purpose of the article is to reveal the development of Y. Lysyk's architectural and scenographic ideas in contemporary architectural and applied design and construction in Ukraine, and to determine their authors and the settings in which these ideas were implemented.

### **Results and discussions**

50 professionals from Lviv, Kyiv, Chernivtsi, Dnipro, Lutsk, etc. were interviewed to determine the influence of architectural and scenographic ideas of Y. Lysyk on the work of Ukrainian architects, and 21 interview answers were received. In addition, 5 scenic designers were surveyed in Ukraine and abroad (Toronto, Moscow) and 3 survey responses were received. The architects who participated in a survey were B. Hoi, I. Kopyliak, V. Proskuriakov, O. Proskuriakov, R. Kubai, I. Shcherbakov, D. Yarema from Lviv; O. Kordunian,

I. Kordunian from Chernivtsi; T. Tovstyk from Dnipro, V. Meshcheriakov from Odesa; I. Tarasiuk from Lutsk; Y. Bilas from Kiev. Scenic designers engaged as survey participants were P. Bosyi and Sh. Dolgoy from Toronto; S. Barkhin from Moscow.

Although not all the surveyed practising architects had been involved in the design of theatrical and entertainment venues, they all admitted to being familiar with scenic design phenomenon. Furthermore, most interestingly, they claimed about being familiar with Y. Lysyk's theatrical work and his architectural and scenographic achievements.

In terms of the artist's theatrical experience, 11 participants confirmed that they were acquainted with Y. Lysyk's work in Ukraine; 7 respondents claimed about being familiar with his artistic work in other countries; 5 people questioned mentioned they were aware of his theatrical experience; 4 participants appeared to be well-informed about the artist's professional career in non theatrical area; 3 participants responded on their knowledge about Lysyk's works in other fields of art.

The most remarkable architectural and scenographic achievements of Y. Lysyk acknowledged by the survey participants were his artistic works related to the design of theatre buildings, facilities, premises, theatre stage spaces (14 confirmations); as well as his successful accomplishments in designing all types of new theatrical spaces (within experimental, research, conceptual frameworks) (5 confirmations).

Awareness on Lysyk's heritage allowed the participants of survey research to confirm their recognition of his architectural and scenographic decisions, and to appreciate them favourably as pioneering and having long-term prospects for future applications in the areas of contemporary Ukrainian and world theatre design as well as in other public building and structure design .

Decisions related to adaptation, integration and adjustment of architectural and scenographic environment in theatrical settings, as well as the ideas on scenic space integration with the theatre architecture as a whole were highly estimated as beneficial and promising in terms of their long-term advanced application in Ukrainian and world theatre design.

The use of cultural heritage and the creation of new valued phenomena, developing new theatrical spaces, theatricalization of urban space in non-theatrical settings, designing impressive buildings and structures were recognized as relevant in the future.

According to survey participants, architectural and scenographic decisions of Lysyk are possible to be implemented in the design of public buildings and structures for cultural, educational, sports and entertainment, educational and other purposes. The survey question of whether architectural and scenographic experience of the stage artist Y. Lysyk had had any influence on the respondent was answered affirmatively by the half part of the participants, who either agreed completely or partially. Some experts in architecture and scenic design recognized specific examples of Lysyk's architectural and scenographic principles, procedures and means for creating performance environments that they had used in their architectural projects and implementations. Thus, architect V. Proskuriakov claimed that the ideas of architectural design and construction of the Landscape and Folklore Theatre at Lviv Museum of Folk Architecture and Life developed by V. Proskuriakov, I. Shcherbakov, P. Havrilov, and B. Rybak (Proskuryakov V. I., 2002, 755 s.) had actually been inspired by Lysyk's architectural and scenic design sketches for The Fern Flower folk opera, as well as by his experience in the scenic designer's technique of appealing to folklore materials – the use of ancient Ukrainian mythological symbols as focusing means for creating spatial-performative composition schemes (Fig. 1).

Y. Lysyk's experience proved to have been valuable for architect I. Tarasiuk in creating theatrical space of Lutsk Skansen-Open Air Museum in Rokyni village of Volyn region. Lysyk's ability to establish harmony between scenic design patterns and the architecture of the stage, auditorium, the theater in general (scenic design decisions for Three Musketeers, War and Peace, Till Eulenspiegel, Creating the World performances etc.) inspired O. Kordunian, the architect from Chernivtsi, to create internal and external building spaces not only within the framework of applying the methods for geometric construction of proportionality algorithms, but also taking into account the context of historically developed environment of the center of Chernivtsi. This was the approach underpinning his construction design of the shopping mall in Heroes of Maidan Street (Kordunyan O. P., 2009, 22 s.) and the apartment building in O. Kobylanska Street in Chernivtsi city (Fig. 2).



Fig. 1. The Landscape and Folklore Theatre at Lviv Museum of Folk Architecture and Life. Built in 1989. Architectural design by V. Proskuriakov, I. Shcherbakov, P. Havrilov. Scenic design by Y. Lysyk (professor V. Proskuriakov's photo archive)



Fig. 2. Shopping mall in Sadova Street in Chernivtsi city. Built in 2007. Architectural design by O. Kordunian (architect O. Kordunian's photo archive)

Y. Lysyk's techniques of using optical illusions in scenic design decision-making (Spartacus, War and Peace, The Nutcracker performances, etc.) were put into practice by architect V. Meshcheriakov in approaching to expand the lower temple physical space in the restoration design of Transfiguration Cathedral in Odesa (Meshcheryakov V. N., 2017, 464 s.). Armed with Lysyk's ideas and solutions implemented in The Nutcracker performances in Lviv and Legend of Love performances at Ankara Theater V. Meshcheriakov used smart glazing to enhance depth perception of skyline. In the first case, it was the sky at Christmas, and in the second – the sky in the East, however, in Odesa cathedral the architect implemented mounting smart not into the sky image, but into the altar, choirs and the walls of the lower temple (Fig. 3). Y. Lysyk's mastery of using optical illusions encouraged T. Tovstik, the architect from Dnipro, to create the illusory space of the Cossack Fortress museum and tourist complex. The architectural and scenographic ideas of Y. Lysyk appeared to lay fundamental patterns for creating architectural space and organization of the Christmas with Ruslana TV Show in Lviv Television Pavilion Studio, being the largest in Ukraine.

The concept for symbolic-visual, objective-spatial, coloristic, scenographic and functional design of theater space was developed by Professor V. Proskuriakov. Conceptual ideas implementation was assisted by famous theatre artists V. Bortiakov, V. Tolmachov with participation of architect R. Kubai and designer V. Turchin. Although the pavilion was the largest TV studio in Ukraine, measuring 30 m wide, 20 m long and 15 m high to the ceiling structures, its space design and construction was launched with the authors' attempts to determine the techniques to visually expand the structure space boundaries to create the illusion of cosmic infinity.



**Fig. 3.** The lower temple interior space of Transfiguration Cathedral in Odesa. Consecrated in 2005. Architectural design by V. Meshcheriakov et al. (architect V. Meshcheriakov's photo archive)

For this purpose, the theatrical backdrop, painted by Y. Lysyk for Creation of the World ballet performance, was mounted behind the star-shaped podium in the left corner of the studio occupying the main composition space. Unlike the stage of Lviv Opera and Ballet Theatre, the backdrop was mounted in the way that it resembled a huge half-arch of the Universe and a huge space cave that transformed and expanded pavilion space, dragging everything created by Christmas into the depths of the Universe. Scenic design sketches created by Lysyk for Terem-Little House opera, The Bride Princess opera and Thumbelina ballet were used metaphorically by architect Y. Filipchuk to make architectural design decisions and to expand functional and genre dimensions and theatrical production opportunities for staging, which led the author to transform Kropyvnytskyi Theatre architecture and to alter a hangar-like building exterior into a fairy-tale castle with the interior space representing a syncretic combination of the stage, auditorium theatrical courtyard spaces (Yurii Filipchuk, 2017, s. 56–66).

The architectural and scenographic ideas of Y. Lysyk were used by architect V. Proskuriakov and designer Yu. Yamash in their approach to theatre design of Gaudeamus Theater in B. Khmelnytskyi Park in Lviv.

To have their own theater building constructed, a troupe of Gaudeamus actors bought a dilapidated park exhibition pavilion, measuring 20×12 meters and 9 meters high. In addition to the author's design ideas of integrating the theater building into the park landscape architecture (through flowerpot installation, rooftop garden planting, archways and portals), the theatre architecture was created as a symbol coordinate that would unmistakably orient the future viewer in the diversity of the park landscapes.

Given the specificity of the building parameters, creating spatial, environmentally friendly, efficient organization of interior space was a design challenge. Analysis of the means and measures of harmonization and syncretization of scenic environment applied by Y. Lysyk in Romeo and Juliet, Creation of the World, War and Peace, and Othello performances along with the analysis of stage and theatre architecture enabled the project authors to find the most rational solutions to the problems related to the building space design. One of the theatre space building approaches was based on Y. Lysyk's ideas, which he had practised in Creation of the World performance, making the hall and the stage look like a single play space without their clear delimitations. The building structural units, texture and color patterns of building materials, technical and technological equipment were not hidden, but on the contrary, they appeared as elements of scenic design installations, rearrangement and relocation of which could change the parameters and proportions between the auditorium-stage and the stage-auditorium components and create the possibility to form arena-type, deep, transverse or thrust types of theatre stage spaces.

## Conclusions

The results of survey research emphasize that architect professionals and scenic designers as survey participants have confirmed that their professional experience has been grounded on foundations and architectural and scenic design principles, that had been implemented by Yevhen Lysyk. The analysis findings prove this to be represented in the architectural approaches implemented in the designed and constructed buildings.

Survey research results reveal that the architectural and scenographic principles of Y. Lysyk's artwork appear to be influential, inspiring and relevant for advanced implementation in making architectural design decisions, which proves the need for constant scientific study of the creative ideas of Y. Lysyk and of other creators of monumental scenic design projects of the past and present times.

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### СЦЕНОГРАФІЧНІ ІДЕЇ ЄВГЕНА ЛИСИКА В ТВОРЧОСТІ АРХІТЕКТОРІВ УКРАЇНИ

**Анотація.** В статті "Сценографічні ідеї Євгена Лисика в творчості архітекторів України" висвітлений розвиток архітектурно-сценографічних ідей всесвітньовідомого сценографа Є. Лисика в сучасному архітектурному проектуванні та будівництві в Україні, та названі автори та об'єкти, в яких ці ідеї були реалізовані.

Для визначення впливу ідей Є. Лисика на творчість архітекторів України було опитано 50 осіб зі Львова, Києва, Чернівців, Дніпра, Луцька і інших міст, і отримано 21 відповідь. Було також опитано 5 сценографів в Україні та за кордоном (Торонто, Москва) і отримано 3 відповіді. Серед опитаних архітекторів – В. і О. Проскурякови, Б. Гой, І. Щербаков, Р. Кубай та ін. зі Львова; О. і І. Кордуняни з Чернівців; Т. Товстик із Дніпра, В. Мещеряков з Одеси; І. Тарасюк з Луцька тощо. Серед сценографів П. Босий та Ш. Долгой з Торонто; С. Бархін з Москви.

Всі опитані архітектори-практики знайомі з театральною творчістю Є. Лисика і його архітектурно-сценографічними здобутками, хоча не всі займалися проектуванням театральних об'єктів. Обізнаність із творчістю Є. Лисика в Україні підтвердило 11 респондентів, в інших країнах – 7. Вони назвали архітектурно-сценографічні рішення, що є прогресивними і мають далеку перспективу використання в майбутньому. Вони назвали такі рішення – пристосування, адаптація, інтеграція архітектурного і сценографічного середовища в стаціонарних театрах; інтеграція простору сцени в архітектурне середовище стаціонарних театрів; використання культурних надбань, творення нових типів; а серед іншого – театралізація міського простору біля театрів, творення інших типів видовищних будівель і споруд. Деякі архітектори і сценографи назвали конкретні приклади архітектурно-сценографічних принципів, засобів і заходів творення вистав Є. Лисиком, які вони використали або розвинули у своїх проектах і реалізаціях. Наприклад, В. Проскураков повідомив, що каталізатором ідей проекту його ландшафтного театру у Львові були ескізи Є. Лисика до фолк-опери “Цвіт папороті”. Архітектор В. Мецераков з Одеси використав для збільшення фізичного простору спроектованого ним нижнього храму, при відродженні одеського кафедрального Спасо-Преображенського собору, уміння Є. Лисика застосовувати оптичні ілюзії тощо. Стали в нагоді архітектурно-сценографічні ідеї Є. Лисика і архітекторам Т. Товстик з Дніпра, О. Кордуняну з Чернівців, Ю. Філіпчуку з Червонограда, І. Тарасюку з Луцька і іншим в їхніх проектах і будівлях.

**Ключові слова:** архітектурно-сценографічні ідеї, принципи, методики Євгена Лисика.

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## INFLUENCE OF IVAN LEVYNSKY ON THE ARCHITECTURE OF SECESSIVE LVIV

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**Abstract.** If you analyze the city's architecture at the turn of the 19th and 20th centuries, you will be surprised by how many public and residential buildings were constructed, and often designed, by Levynsky company. Levynsky was a respected philanthropist, an active member of cultural and technical societies, among others, of the Polytechnic School Society, the Society of Workers and Industrialists, and a participant in Ukrainian social life—for instance, an activist for the Prosvita Society.

**Key words:** Ivan Levynsky, secession, design and construction, installation, materials and hygienic standards, city's architecture, Levynsky's company..

### Problem statement

Today, the outstanding Lviv architect, construction, industrialist, and teacher Ivan Levynsky is no longer a mystery. There are many books and articles, documentaries about him, there have been exhibitions dedicated to his work, not far from the Polytechnic there is even a street in his name. When traveling in Lviv since the time of I. Levynsky, you everywhere feel his visible and invisible presence. In every corner of the city, he left a memory in the form of buildings designed and built by his bureau (on Bohomolets St., Pavlova St., Kotlyarevsky St., Chuprynka St., etc.). There are also houses designed by other architects, and Levynsky was involved in their construction (Opera House, Train Station, etc.). Many more objects could not have appeared without Levynsky's participation, because for their construction used materials, manufactured at his factory. To honor the memory of this great architect, it is necessary to collect and describe the objects in Lviv that appeared in his participation, it would help understand the scope of its activities.

### Analysis of recent research and publications

In today's Ukraine a lot has been written about Ivan Levynsky and the research conducted mostly reveals this man's great personality. The most famous researchers of this architect's activity are Oles Noga, Igor Zhuk, and Yuri Biryulev. However, no scholar, who writes works in the field of history and theory of architecture of

Lviv and Galicia of the late XIX – early XX centuries, can overlook the work of Ivan Levynsky. Therefore, Bohdan Cherkas, Viktor Proskuryakov, Svitlana Linda, Violetta Radomska, Tatiana Klymenyuk, and others, mention the great architect in their numerous publications. However, the catalog of objects designed and built by the Levynsky Bureau no one has not yet published.

### **Objective of the article**

The purpose of the publication is to determine the significance of Ivan Levynsky's persona for the architecture of Lviv in the early twentieth century and a description of the most important objects of Lviv secession, that were designed in his office. Their history is not only a statement of the successful activity of one of the most famous architectural workshops of the city but also a kind of a business card of the abundance of respected residents of Lviv, who in their daily life did not want not concede to European fashion trends.

### **Results and discussions**

The rise of comprehensive design and construction companies was a natural consequence of the evolving industry, technological advances, and a demand for experts in various fields of civil engineering: construction, installation, materials, and hygienic standards. Already at the beginning of the 20th century, the building industry required not only the efforts of architects who would tackle solid geometry, functionality and the artistic aspects of a structure, but also engineers responsible for the technical side. Alfred Kamienobrodzki was one of the first people in Lviv to apply a teamwork strategy to the building trade. He started a comprehensive design and construction company but it was Ivan Levynsky who made a fortune and earned wide recognition. If you analyze the city's architecture at the turn of the 19th and 20th centuries, you will be surprised by how many public and residential buildings were constructed, and often designed, by Levynsky's company. Taking into account the scale of his work, you might expect him to have had a strong body, but born in Dolin to a Ukrainian father and a Bavarian mother, Ivan Levynsky was short, stooped, and later even hunched. However, as his biographers assure – his physical flaws were compensated by extraordinary energy, mellow character, and a sense of humor. I. Levynsky had a difficult childhood. At the age of seven he lost his father; it was then that his family moved to Stryj, where Ivan completed four grades of primary school. He attended a Realschule in Lviv and later on was accepted to study at the Technical Academy (O. Noha, 2009, s. 10), which he graduated in 1874 cum laude and remained at the Engineering Department.

His entrepreneur's career started in 1880 when he was commissioned to prepare the Kastelivka hill for construction. There, close to what is now 58 General Chuprynka Street, Ivan Levynsky set up a store with building materials. Gradually he transitioned to manufacturing and selling his own products. In 1888 he founded the Ivan Levynsky Tiled Stove Factory. Over the years, a small plant transformed into a gigantic consortium made up of numerous companies, which in their best years employed around 1000 workers. Levynsky's firms designed, built, and supervised constructions, manufactured bricks, ceramics, gypsum, concrete, artificial stone, stained glass, and many other building articles.

I. Levynsky was a respected philanthropist, an active member of cultural and technical societies, among others, of the Polytechnic School Society, the Society of Workers and Industrialists, and a participant in Ukrainian social life – for instance, an activist for the Prosvita Society. What is more, he supported the creation of vocational schools and arranged the first manufacturing industry exhibitions in Lviv in 1892 and 1894. He juggled these responsibilities with his academic job at the Polytechnic School all until 1919, when he was expelled from the university after the Polish-Ukrainian war, despite the protests of the Polish faculty. This probably accelerated his death and eventually drove his great company, devastated during the First World War, into bankruptcy. He is also remembered as the creator of "Lviv's Art Nouveau".

Among many works carrying Levynsky's company logo there is no scarcity in creations whose authors were his partners. While discussing them, we shall probe more deeply into their authorship basing on the stylistic analysis, rather than just being satisfied with the general information "Ivan Levynsky's designer office." At different stages, Levynsky's collaborators were Lviv's well-known architects: Alfred Zachariewicz at the beginning of his career, and Tadeusz Obmiński, Lviv's greatest architect of Art Nouveau elevations

(I. Žuk, 1991, s. 181–183.). The people permanently employed in his office were Leon Levynsky, Ivan Levynsky's godson who worked there for almost twenty years (I. Zhuk, 2010, s. 102), and Aleksander Lushpynsky, one of the most talented National architecture designers at the time.

One of the first major accomplishments of the Ivan Levynsky Bureau in the secessionist style was the construction of the “Zatyshok” housing ensemble (Rondo A. Asnyk (today Bohomolets St.)), which received extremely praiseworthy reviews in the professional press of the time.

One of the first major accomplishments of the Ivan Levynsky Bureau in the secessionist style was the construction of the “Zatyshok” housing ensemble (Rondo A. Asnyk (today Bohomolets St.)), which received extremely praiseworthy reviews in the professional press of the time.

The direction of former Adama Asnyka Street, named after a poet, was designed in such a way that it would connect Franko Street and Klonowicza Street. Once the construction was over, it became one of the most amazing architectural complexes in the Art Nouveau Lviv. The main concept for drafting the street was a curve so characteristic for Art Nouveau. The project was based on a dynamic undulating line of the buildings, thanks to which the otherwise straight street transformed into a deep rectangular-shaped cove. Tenement houses erected on both sides of that cove were fanned out, surrounding a patch of green and creating the so-called Asnyka Roundabout, in the center of which the poet's statue was to be located (I. Mel'nyk, 2008, p. 325). Today the roundabout's name disappeared from the city's toponymy.

Nearly all of the street's fifteen buildings were raised almost simultaneously from the moment the Magistrate approved of the plan in 1904. Intense construction work lasted for about three years and in 1908 Asnyka Street was fully inhabited. Numerous architects and constructors collaborated in that project, whose leader was Ivan Levynskiy – his design and construction company planned out the new street's layout and developed Asnyka Roundabout. Aside from Levynsky, Tadeusz Obmiński, Jan Schulz, Kazimierz Rzczycki, Kazimierz Teodorowicz, Juliusz Cybulski, Henryk Salwer and Salomon Rimer were involved in the construction, most of whom were employed by Levynskiy's office.

One of the most stylish tenement houses №3 in this area is located in Asnyka Roundabout. Its first owners and residents were Jan and Maria Papée. Jan Papée was a dermatologist, a medical professor. He came from a French family who settled in Lviv at the beginning of the 19th century. The married couple commissioned the design and construction to Ivan Levynsky's company and in June 1906 they got permission to take residence in the tenement house ((DALO) fond 2, description 1, case 123).

Its semi-circular quoin dominates the building's bulk flanked by the fragments of a brick attic, which adds stylized wings to the whole structure. The house's decoration is governed by a clear detail: straight sections, an arch, and geometrical figures. The round shape of the quoin is repeated on three main axes of the façade in circles outlined above the rectangular windows. Higher, the circles disperse across the wall, as if they were ripples on water, dressing the house's front in flower crowns (Fig. 1).

The tenement house under number 4 was built by the Elster and Topf Company (owned by Izrael Elster, Salomon Elster, and Leon Topf) ((DALO) fond 2, description 1, case 124). Lviv's famous photographers Oskar Wilczer and Maurycy Fruchtman moved in when the building was completed, including the back premises, in the fall of 1906. There were at least two artistic workshops and photography studios of Helios and Rubens here (I. Lemko, Volodymyr Mykhalyk, Heorhiy Behlyarov, 2009, p. 215). Also, it held an editorial office to an ongoing “Address Index of the Royal and Capital City of Lviv”.

A simple symmetric façade is traditionally divided into three levels and three verticals. The composition's load rests on side axes with developed peaks. It is dominated by a female mask: a face with a faint smile surrounded by malleably sculpted curls floating down the elevation and intermingling with chestnut branches. The elevation is rounded off with a floral maiolica frieze – flat stains of aquamarine, milky white, and tawny maroon – manufactured in Ivan Levynskiy's ceramics factory. The higher floors are more decorated than the lower ones – elaborate ornamentation of the upper part is a consequent feature of all Lviv's Art Nouveau architecture.

Ivan Levynsky built one of the tenement houses No. 5 in Asnyka Roundabout for his own purposes (I. Zhuk, 2010, p. 88). The house's cubic capacity was not large but it distinguished itself with a graceful contour. Unlike other buildings in the roundabout which were two-floored, Levynsky's had three floors. However, thanks to decreasing the height of individual levels, the house did not break the building line, only slightly rising above the adjacent structures.



**Fig. 1.** Jan and Maria Papée's tenement house, 3 Bohomolca (Asnyka) Street, 1905–1906  
I. Levynsky's office. (Foto Yu. Bohdanova)

Horizontal bossage across the whole building unifies the segments of the elevation. Two centrally located balconies accentuate the main axis of the house. The lower balcony, which is bulky, rectangular, and made of stone, according to the archival project, was supposed to include the JL monogram, indicating the owner. The upper balcony is a half-ellipse with a sharp contour of the metal laced balustrade. Aquamarine ceramic rectangular sections of the frieze fulfill the role of colorful insets. Today the gable is dilapidated but it used to be topped with three pinnacles rounding off the whole composition. Even though Levynskyi's company produced a variety of architectural decorative details, the elevation of his own tenement house is surprisingly modest.

An opulent tenement house № 6 owned by Leon Stauber has a traditional symmetrical plan with the high arch of the centrally-located gate and oval avant-corpses on the sides. It is covered in bossage, which together with hefty corbels of the balconies, adds to its massiveness. Beautiful Art Nouveau elements and loans from various historic styles are intermingled here. Tadeusz Obmiński's subtle taste, evident in his numerous façades which are excellent in terms of harmonious composition, must have been confronted here with the wishes of the investor, who requested a more embellished frame of the building. Hence, we have here decorative moldings and stuccos manufactured in Teobald Orkasiewicz's sculpture studio, which cover the building's whole elevation ((DALO) fond 2, description 1, case 126). The love of plants and flowers, which is characteristic for the period, as well as a close-knit relationship with the history of the old styles – from Mannerism through Baroque to Classicism – surface in the compositional design of the sculpted decoration (Fig. 2).

Henryk Gottlieb Haszłakiewicz's tenement house No. 7, with a slightly asymmetrical elevation, represents a curious combination of Art Nouveau and romantic stylization corresponding to the architecture of little Medieval castles. The initial design from 1905 had two sharp triangular pediments, but eventually, oval curves of semicircular gables took their place. The house's corner, conclave bulk itself, conforming to the plan of the whole complex around Asnyka Roundabout, is quite interesting. The central part of the building is cut from top to bottom by arching niches of triangular porches.



**Fig. 2.** Leon Stauber's tenement house, 6 Bohomolca (Asnyka) Street, 1905–1906.  
I. Levynsky's office (Foto Yu. Bohdanova)

This is the fourth structure erected here by the Elster and Topf Company. It was built a year later than others because the original owner of the land, Klementyna Witośławska née Bohdan, had not sold the plot to the company until 1906 ((DALO) fond 2, description 1, case 128).

The tenement house No. 8, completed in 1907, is an example of mature Art Nouveau, although with a touch of old-fashioned style due to the quite cumbrous ground floor covered in bossage, which somewhat played the role of a socle to the higher floors' Art Nouveau artistry. Here, the top elevation is no longer bound by the old rigor – it becomes the only flat space clasped on top with a rim of a blue frieze. Long, ring garlands cascade down between the windows, where pilasters used to be located. The garlands were a universal metaphor for infinity or reminded about the cycle of life and were the favorite motif of the new style. They also encircle the angles of the windows and ignoring classic divisions, the geometrical snails of the corbels crawl down the wall across the horizontal line of the main cornice. The elevation repeats the symmetrical composition, typical in the Roundabout, with the side *avant-corpses* slightly raised. A subtle openwork guardrail-attic, which has not survived until today, decorated the roof of the building. It was a delicate metal rod supported on the sides with stone cantilevers.

Another *cour d'honneur*, the second so-called roundabout can be found in today's Doncowa Street. It is a complex of four tenement houses under numbers 8, 8a, 10, 10a, whose first recorded owner was Maria Bardach. Their façades are laid out in such a way that they encircle the inner hollowed area of the roundabout. The plastic expression of this joint concave elevation was achieved through emerging accents: gables and balconies, which lent the whole structure a homogenous style.

The adjacent houses under numbers 12 and 14, designed by the same team a year later, represent a similar geometrical form. In Maria Badach's residence, the gables and details are dominated by round shapes and arches, while numbers 12 and 14 are more angular, polyhedral, and cubist.

The author of these four houses was probably Tadeusz Obmiński. This surprisingly prolific architect, who was only 32 at the time, worked intensely on his projects while holding a position at the Civil Engineering Faculty of the Polytechnic School. Only in 1906, as a private architect, he designed nearly all of the finest well-known examples of Lviv's Art Nouveau. It is possible that in many cases he only provided the drafts for elevations. At this point in the architecture sector, the functions started to be subdivided, and allotment and narrowing down of architects' specialization was widely practiced in Levynskyi's office. Coherent decorative themes that were developed on the façade continued inside the entrance hall, without abrupt changes.

The ornamental design of the elevation was entirely based on geometrical motifs, using rivets, knots, and flat surfaces, and even if naturalistic accents were added, they were connected to the forest, wood as the product, the aesthetics of a sawmill and industrial reproduction of simple forms. It was not coincidental that the square appeared here as a decorative element. It became almost a module, the basic form of Viennese mature Art Nouveau—from Klimt's mosaic golden flakes through the cubist bulk of Joseph Olbrich's Secession Building in Vienna to the gold plates of Otto Wagner's Steinhof Church (1903–1907). The clarity of the geometric form, universal symbolism, and abstract content made the square into a basic decorative module, which soon spread to the north-east. It took roots in Moravia, becoming a distinctive feature for Brno, Olomuniec, and Ostrawa. It also became popular in the cities of Galicia.

Another example of Art Nouveau architecture is four profitmaking tenement houses raised within one year in the newly formed Akademika Pavlova Street, next to the existing Konyskiego Street. Part of the complex – the houses at numbers 1 and 3 – is located one side of the street, and the other part – houses at numbers 2 and 4 – vis-à-vis the other side.

Elsters' tenement houses (numbers 1 and 3) represent a clear two-tract layout. More glamorous rooms face the street, and they correspond to the smaller utility spaces (among them kitchens, bathrooms, and toilets) located at the back. The houses combined a traditional plan with elements of modern technology. Reinforced concrete trusses were used in the construction ((DALO), fond 2, description 2, case 2253 (1 Doncowa Street), case 2255 (3 Doncowa Street)). These two tenement houses were given different elevations while their interior layout was identical. Each of them has its closed composition and a unique iconographic style, which in both cases is full of optimism and joie de vivre. Unfortunately, both structures have been declining, and without the crowning sections, they are painfully incomplete. Originally, they had opulent attics, pinnacles, and flowing ribbons of the attic wall that connected them. Surviving stucco decorations indicate the elevation's past abundance and splendor. Closer to the edge, the smooth surface transforms into enormous leaves or seafoam. Girls' masks with flowing hair and a slight smile look down at the passersby. These smiles – juxtaposed with crumbling stuccos, cracked layers of shoddy plaster, brick's red gaping from between the crevices – take on an ironic, timeless meaning, a deeper expression than any architect from a hundred years ago could ever have assumed or predicted. Still charming, though not easy to see are small, ceramic panneaux which constitute a characteristic feature of all the houses belonging to the complex. In each house flowers, blossom and fruit ripen on this panneaux, as if they were flowerbeds in the garden. Composed of four-tile fragments, they are set along the line of the frieze under the cornice's eaves; the ones with cherries under number 1, with water lilies under number 3. It was the chestnut, however, which became the leading motif of the houses under numbers 4 and 2, as well as many other Art Nouveau elevations (Fig. 3).

While the discussed complex of four tenement houses in Akademika Pavlova Street was underway, Levynsky's company was constructing one of Lviv's Art Nouveau key buildings: the edifice of Dniester Insurance Company. This circumstance probably influenced the use of similar solutions, especially decorations, both in the tenement houses and Dniester building (A. Dorosh, 1992). The metal elements – fences and grilles – in all the buildings were produced by the same team of ironworkers. In both cases large spaces of ceramic panneaux were used, and the concept of surface decoration is identical.



**Fig. 3.** Residential house, 2 Akademik Pavlov Street, 1905–1906.  
I. Levynsky's office (Foto Yu. Bohdanova)

All of the whimsy and decorativeness was concentrated only on the façade. Inside these tenement houses, starting already with the staircase, we see rationalism and minimalism, simplicity, and a functional layout of individual apartments. The task of the front elevations was to make an impression on the passersby, while the purchaser and resident were offered relatively comfortable living conditions at a reasonable price. On the other hand, such elevation was becoming an “advertisement post” for its creators, thanks to which developers could exhibit their offer, a wide variety of finishing and decorative materials.

In the shape it is today, this Jan Stromenger's tenement house 4 Hryhorenki and Mencyńskoho Street can serve as a good example of Lviv's Art Nouveau (Fig. 4). The fact that it got its present look thanks to an exhaustive conversion is even more interesting. In 1885 the police barracks stood in Sejmowy Square. When the police got new quarters, the barracks were completely rebuilt so they could fulfill a different function. The previous back-premises were knocked down and the shape of the courtyard was altered. A new tenement house was raised where the front building used to stand. It included part of the old walls and clearly made use of the functional elements from the earlier structure. The vestibule located on the main axis of the old house and two staircases on both sides of the building were kept but their shape was modified. One of them became the main staircase and was given an impressive oval line. Bathrooms were designed and corrections were made to the room layout (J. Lewicki, 2005, p. 256).



**Fig. 4.** Jan Stromenger's tenement house, 4 Hryhorenki Street, 1906–1907.  
I. Levynsky's office, architect: T. Obmiński (Foto Yu. Bohdanova)

Most changes were done to the building's elevations. The representative façade facing the square was given a decorative vestibule, embellished with rustication and a balcony with an ornamental concrete balustrade. Also, the front elevation, which used to be crowned with helmet-shaped domes (today lost), was accentuated by two avant-corpses with variously profiled windows. The side elevation from the side of Mencyńskoho Street was analogically designed. Its axis was made up of the upper avant-corps with an enormous profiled window on the highest story, topped with a decorative attic. An important part of the elevation is ceramic panneaux embedded in panels between the windows of the second and third floors.

Higher stories held apartments, while the ground floor, right after the tenement house was completed, was taken up by Stromenger Department Store. Not only modernity and high quality of the construction but also the prestigious location in the square, a representative part of the parliament-government district, ensured appropriate magnitude to the whole undertaking of the new owner to Jan Stromenger's estate.

In the design of the new façade, Tadeusz Obmiński combined motifs distinctive for the Historicism architecture, such as the academic division of the elevation and its symmetrical avant-corpses, with typical Art Nouveau elements in the form of irregularly-shaped windows, their flowing frames, plant-inspired stuccos, a metal lattice of the balconies and the grille of the main entrance gate which unfortunately no longer remains. Within the Art Nouveau decoration, a marriage between biomorphic elements and geometrical forms, characteristic for Obmiński's work, is visible.

This couple of Aleksander and Józef Elster's tenement houses 14–16 Lewyckoho Street, like the structures discussed earlier in Akademia Pawłowa Street, belonged to brothers Aleksander and Józef Elster. Ivan Levynskyi's company was in charge of the construction. The buildings were probably designed by Tadeusz Obmiński – or at least he drafted their common representative façade. If projects originated in big design offices, it was infrequent at that time to have them signed with personal signatures, hence the difficulty to ascertain the authorship. Usually documents were marked with references indicating only the company and its owner.

The houses were designed as one complex with bilateral symmetry, yielding to a light curve of the street so that the central raised avant-corps with the rounded gable could be located exactly on the bent.

The complex façade is made up of two bodies, and three tall avant-corpses separating them: the central and side ones, on the corners. The verticals of the avant-corpses accentuate the side axes and the center of all structures belonging to Elsters' complex. These vertical parts, slightly protruding from the face of the elevation, topped with rounded triangular gables, were used as a space for the Art Nouveau decoration. Here stacked balconies with whimsical balustrades were located, while round windows in the shape of the letter  $\Omega$  open the top of the building to the world.

A splash of Historicism is present here – the lower part is decorated with rustication, while the higher walls reveal a more sublime texture, all the way to the openwork of top balustrades – however, the complex is still an example of Lviv's classic Art Nouveau with an indispensable set of architectural details and a wide range of embellishments. We can find here forest motifs (pine twigs and oak leaves), various plaits (knotted ropes and tied rings), draperies of fabrics which wrap around the stone balcony guardrails, as well as the balconies on the third floor, which are ironwork artistry – both their handrails and the cantilevers forged from a rod rectangular at the base.

Identical tall metal-forged gates lead to two staircases. The person entering was welcomed by chestnut tree palmettes set in geometrical grilles manufactured by Michał Stefaniwski. Their beauty is buried today under layers of paint (Fig. 5).



**Fig. 5.** Jan Stromenger's tenement house, 4 Hryhorenki Street, 1906–1907.  
I. Levynsky's office, architect: T. Obmiński. (Foto Yu. Bohdanova)

Despite the small size of the Edmund Riedl's tenement house 70 Łyczakiwska Street, the architect managed to shape its bulk interestingly, using an asymmetrical layout. With a bay protruding from it, the side avant-corps springs above the height of the elevation. The bay is crowned with a stepped gable, containing a small round window in the center, typical for Tadeusz Obmiński's work. The gable was copiously embellished with naturalistic sculpture and wrapped in chestnut leaves. The avant-corps was covered with a helmet-shaped roof, towering over the rest of the street's buildings. The roof is topped with a delicate lace of the metal attic. The house belonging to Edmund Riedl, a clerk at the Lviv's Magistrate, stands out thanks to one more detail – ceramic panneaux between the floors, depicting Art Nouveau's outline of flowers and wild rose fruit against a

light background. T. Obmiński, probably the author of the whole tenement house, was known and respected for his drawing skills. He designed the panneaux, while they were made in Ivan Levynsky's factory by a ceramist Mykhailo Lukianovych.

## Conclusions

In its heyday (1903–1913) Levynsky's corporation resembled a monopoly on Lviv's construction market. It could take in one hundred orders at once, carrying out the construction of enormous buildings such as the railway station or the savings bank. The years of prosperity for Levynsky's corporation coincided with the development of Art Nouveau in Lviv, and Levynsky himself is considered the leader of this style. He earned this title, firstly, as the manufacturer of numerous Art Nouveau decorative elements, which we can see today on the façades and in the interiors of Lviv's tenement houses. Secondly- Levynsky's company was invaluable as the center for staff training. His Cracow colleague, Franciszek Mączyński, characterized him as an experienced practician and entrepreneur under whose care a new generation of engineers studied, matured, and worked. "You might say – he wrote – that there is no young architect in Lviv who hasn't passed through professor Levynsky's office (F. Mączyński, 1908, p. 95)."

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## ВПЛИВ ІВАНА ЛЕВИНСЬКОГО НА АРХІТЕКТУРУ СЕЦЕСІЙНОГО ЛЬВОВА

**Анотація.** Виникнення комплексних проектно-будівельних виробництв стало наслідком розвитку галузі і спричинило великий попит на експертів у різних сферах цивільного будівництва. Одним із перших інженерів у Львові, що спробували всебічно підійти до надання архітектурно-будівельних послуг, був Іван Левинський, який завдяки грамотно організованій командній роботі отримав великий успіх і заслужив широке визнання. Якщо проаналізувати архітектуру міста на межі XIX і XX століть, можна побачити, яку велику кількість громадських та житлових будинків було

зведено, а часто й спроектовано підприємством Івана Левинського. У сучасній Україні про нього видано багато публікацій, а проведені дослідження виявляють насамперед непересічні обдарування цього чоловіка.

Кар'єра І. Левинського – підприємця почалася в 1880 році, після успішного закінчення Технічної академії, коли він отримав замовлення підготувати до будівництва територію Кастелівки. Там, на сучасній вулиці Генерала Чупринки, 58, І. Левинський створив магазин із будівельними матеріалами. Поступово він перейшов до виготовлення та продажу власної продукції. З роками маленька фабрика перетворилася на гігантський консорціум, який складався з численних компаній. У часи найбільшого розквіту тут працювало близько 1000 робітників. Фірма Левинського проектувала, будувала, провадила будівельний нагляд, виготовляла цеглу, кераміку, гіпс, бетон, штучний камінь, кольорове скло та багато інших будівельних виробів.

Іван Левинський був шанованим меценатом, постійним членом культурних та технічних товариств – Політехнічного товариства, товариства робітників та промисловців, а також активним учасником українського суспільного життя – дійсним членом Товариства “Просвіта”. Він сприяв створенню фахових шкіл і організації перших промислових виставок у Львові у 1892 та 1894 роках. Плідну практичну діяльність І. Левинському вдалося поєднувати з викладанням у Львівській політехніці аж до 1919 р., коли він був висланий зі Львова, а потім звільнений з роботи. Це, ймовірно, прискорило його смерть і призвело до банкрутства його велике підприємство, початково знищене під час Першої світової війни. Іван Левинський також є широко відомим як творець українського модерну в архітектурі.

У свій розквіт (1903–1913 рр.) корпорація І. Левинського була монополістом на ринку будівництва у Львові. Тут могли працювати одночасно із сотнею замовлень, здійснюючи будівництво таких величезних об'єктів, як залізничний вокзал чи Галицька оцадна каса. Роки процвітання корпорації Левинського збіглися з розвитком сецесії у Львові, а самого І. Левинського вважають головним архітектором цього стилю. Він заслужив це звання, по-перше, як виробник численних декоративних елементів, які можна побачити сьогодні на фасадах та в інтер'єрах львівських кам'яниць. По-друге, неможливо переоцінити значення фірми Івана Левинського як осередку підготовки молодих кадрів.

**Ключові слова:** Іван Левинський, сецесія, проектування та будівництво, монтаж, матеріали та гігієнічні норми, архітектура міста, компанія Левинського.

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The scientific articles that have not been published before can be accepted for publication in a scientific edition. They must be dedicated to the following subjects:

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