Searching the Theatrical Architecture of the Future in the Projects of Lviv Architecture School

Viktor Proskuryakov¹, Serhii Ivanov-Kostetskyy¹, Yuliia Bohdanova¹, Ihor Kopylyak¹, Inna Gumennyk¹

¹Lviv Polytechnic National University, Institute of Architecture and Design, Department of Architectural Environment Design, Lviv, Ukraine

ihor.m.kopyliak@lpnu.ua

Abstract. It would seem that at the beginning of the 21st century everything what had been predicted by the leading researchers of Lviv architecture school in the field of theatrical architecture was supposed to be implemented in Lviv as well as in the whole Ukraine. V. Proskuryakov, Yu. Bohdanova, B. Goy, I. Gumennyk, S. Ivanov-Kostetskyy, Z. Klymko, I. Kopylyak, R. Kubai, Yu. Filipchuk, K. Yanchuk and others. A whole series of the buildings has been designed; there were traditional theatrical buildings based on the prototypes as well as the projects of adjusting already existing historical spaces with the purpose of performing activity, moreover, modern views on the graphic solutions to cultural and entertainment institutions with traditional scenography were suggested. Among them, there are city halls, community halls, and landscape theatres, theatrical halls in club buildings, experimental theatres and studios. The designing activity was done in a historical, modern and futuristic style and was directed at arranging the environment for constructing theatrical space, developing mobile theatres in landscape environment, relocatable, detachable, touring and studio theatres. Everything what has been tested in Lviv during the last 17 years in experimental, competition and applied designing can be grouped based on five main directions:

1. Designing performed on the existing buildings. Among the most interesting ones, it is worth mentioning the designing of the concept of space arrangement in the assembly hall of the former research institute of radio-electric equipment for theatrically-performing needs of a leisure centre “Mi100” in Lviv and the project of renovating the assembly hall of the 1st building at Lviv Polytechnic National University with extending its theatrical function. As a part of the measures towards historical reconstruction, the projects of theatrical equipment in the defensive buildings of Lviv and Lutsk have been suggested.

2. Direction has been created by the theatre projects for rock concerts and exhibitions which were designed in the natural landscapes. Direction should include the experiments with theatres-studios. For example, the design of a new television studio “Tonis” in Kyiv is arranged in a way of a modern analogue of a historical main stage. One should include designing theatrical buildings for national communities: a theatre for the Jewish community and working out the concept of the project of a Polish theatre in Lviv. One - conceptual design which has grown from the ideas of a worldwide-known architect and scenographer F. Kiesler and a stage artist Ye. Lysyk, which have been implemented into the projects of the theatres of kinetic projections and scenographic solutions to the pavilions at Prague Quadrennials. It seems that the mentioned above ideas and particular projects are not very much different from the ideas which were being generated by the school on the verge of the 20th and the 21st centuries, however, it only seems like that at first glance. During the recent years, the artistic palette of the theatrical activity has hardly
noticeably been revived in Ukraine which has been reflected positively on the quality and genre variety of works of Lviv architecture school.

1. Introduction
Architectural experience of the 20th century has shown that the incredible saturation of the typological palette of the Soviet architecture, which Ukrainian architecture inherited (it is, in particular, 17 groups of public buildings, 200 different kinds and 3000 types) did not take into consideration a lot of culturological and mental principles of national architectures. At the beginning of the 21st century, the fundamental scientific works of many architects-researchers, include architecturally typological aspects which are directed at addressing the contemporary challenges; these are, in particular the works of V. Abyzov, V. Kutsevych, L. Prybieha, V. Proskuryakov, O. Sleptsov, V. Tymokhin, V. Tovbych, B. Cherkes, V. Ureniov, V. Shtolko, S. Shubovych, V. Shulyk as well as the scientific researches and project experiments, which are conducted by educational, scientific-research and public organizations of the country - architecture schools of Lviv, Kyiv, Kharkiv, Dnipro, Poltava; scientifically designing institutes, National Union of Ukrainian Architects etc. However, the fact that our architecture is provided with the modern scientifically grounded designed proposals of the buildings of the future in a broad genre architectural palette, in particular of theatrical architecture, cannot yet be claimed without experience which is based on the activity of not only separate individuals, engineering organizations but also on architecture schools. Moreover, architecture of the future in Ukraine cannot be developed without taking into consideration the national and European experience.

A broad palette of educational and applied directions has been formed at the department of architectural environment design at Lviv Polytechnic National University (“Lviv architecture school”) starting from the day of its creation 28 November 2003: architecturally-typological design, subject, landscape, light design; monumental, culturological, urban design, and within the last few years - scenographic and futuristic design. Architecture of theatrical and performing buildings and scenography are the basic direction and it's being cultivated by the architects who conduct constant scientific researches and experimental and searching design. Thanks to this activity, at the department, except for all the other forms of educational, designing, searching, experimental, competition designing, the development of futuristic projects of theatrical architecture has become its important component. The biggest department conferences have been dedicated to exactly these directions. “On the way towards architectural education and profession of the future” in 2018 and “Genesis and the development directions of the architecture of the future in the Eastern Europe” in 2019, while real designing achievements were presented at the global exhibitions Prague Quadrennial 2015 and Prague Quadrennial 2019.

2. Theatrical architectures
At the turn of the centuries Lviv architecture school gave preference to the searching the architecture of the buildings and constructions with traditional scenography. A whole series of the buildings was designed; there were traditional theatrical buildings based on the prototypes as well as the projects of adjusting already existing historical spaces with the purpose of performing activity, moreover, modern views on the graphic solutions to cultural and entertainment institutions with traditional scenography have been suggested. Among them there are city halls, community halls, landscape theatres, theatrical halls in club buildings, experimental theatres and studios. “Ukrainian hall” can be considered to be among the other similar projects; its authors V. Proskuryakov and H. Kozlov have solved it in the form of a) steppe tumulus but made of glass; b) spatial metal constructions. The object is located in the area between S. Bandery and P. Doroshenka streets. The building is designed in a way that there is no ending on the marks of the third level. The diameters of each following level are smaller than the previous ones and, thanks to it, the loggias are created where the flowers and decorative plants are placed. The total area of the building is 2276,5 m² [1, p. 662].
The project of the Ukrainian Galician theatre, designed by V. Proskuryakov and R. Svydnytskyi, continues and develops the idea of constructing a public building at M. Shashkevych square in Lviv, where the buildings for “Ruska Besida” theatre were once being designed by a professor I. Levynsky and the company “H. Helmer and F. Fellner”. Unlike the proposals from the beginning of the 20th century, the authors were using the construction area to the maximum, which allowed, except for the main hall and stage, to also have a theatre-studio which could be used as a club space as well as an expanded rehearsal hall.

A main stage and an audience hall are designed in the shape of a triangular prism with equal sides 50 m long. The hall and stage space are raised above the ground mark in order to have the possibility to arrange the lobby and foyer with two tiers of windows at the entrance, a wardrobe, WC facilities, a bar-café next to the stalls as well as the whole size of the trap room. The number of seats in the stalls using a proscenium stage is 450, on the balconies, divided by a projection box - 200 more. The stage is arranged in the shape of a portal construction capable of transformation, as a result of which the scenographic solutions are possible - a frontal, combined and transverse stage. A suggested architecturally spatial theatre ensemble can function as one united complex or as separate autonomous objects. [1, p. 670-672].

The development of traditional scenography is also reflected in the project of the “Centre of T. Shevchenko “Prosvita” society in Lviv” In this project the authors V. Proskuryakov and Yu. Statsenko have designed the building in the shape of a square. The area for construction is located in the central part of the city, at the crossing of P. Doroshenko and S. Bandera streets. The authors have chosen the principle of synthesis of the traditional elements of the Ukrainian folk culture to be the main idea for forming the image of the building. The architecture of “Ruska Besida” theatre by I. Levynskyi has been taken as the basis, since, in the authors’ opinion, this project reflects the evolution of architecture of the Ukrainian culturally educational building from ancient times till the 20th century in the most successful way. Since syncretic action is inherent to the Ukrainian theatre - the theatrical halls in the building are arranged on different levels and are multipurpose ones. The architecturally spatial scheme of the centre is the following: on the mark of the first floor there is the entrance group - a tambour, a lobby, a hall, wardrobes; the main hall has the capacity of 800 seats and three levels with loggias along the whole perimeter; a small hall for 200 seats is joined with a big one by one stage which can be used for both halls simultaneously thanks to its mobile dividing wall. Offices, administration, technical facilities, make-up rooms, staff rooms are designed along the whole perimeter of the centre. Wardrobes, office, administration facilities, motion picture and photo laboratory, copy centre, rehearsal hall and service facilities were designed on the second and third levels. The algorithm of façade proportioning, its structural elements and decorative ornaments takes into consideration the proportioning and architecture of surrounding buildings (Figure 1a), [1, p. 678-680]. The very architectural solution of this size has found its reflection in further searches of the architecture of the Ukrainian theatre [2, p. 144].

A landscape-folk theatre deserves attention as well. The project of this building had been created much earlier. The author’s group consisted of the teachers of Lviv architecture school, the architects V. Proskuryakov - project leader, P. Havrylov and I. Shcherbakov. There were different suggestions regarding theatre location on the territory of the Museum of folk architecture and life, but the authors chose the place - in the green area of the park at the slopes of the canyon, where there was already a folk action zone during the last years. The basis of the project was the usage of regional cultural traditions, taking into account the climate specifics, choice of the ratio between the audience area and the space of a theatrically folklore action, synthesis of a stage, amphitheatre and the scenery of the museum, the choice of separate elements of the construction, its materials and technological equipment. The museum itself, its unique historical exhibits, lively landscape silhouette have had a powerful influence on the authors of the project. It was understandable from the very beginning that a “modern theatrical building” cannot appear among the huts with no chimney, watermills, wells, chapels and churches. There was an attempt to create an organic ensemble of the theatre and the historical environment in the project.
The main axis of the building is directed along the canyon and it allows the viewers to watch the plays at any time of the day, having normal natural lighting. Moreover, such method creates sufficient acoustic comfort, on the one hand, the trees which grow on the canyon edges (larch, oak, fir) protect from any kind of noise, on the other hand, they are the natural walls of the structure. A 7.10 m difference of levels on the surface of the forestage and the last row of the amphitheatre creates the sufficient inclination which guarantees good visibility of the stage. The rows of audience seats are arranged as small stairs and looking from the facade can be taken for benches, as if the nature itself has created them.

In fact, the amphitheatre construction consists of the reinforced concrete layer on the fill-up soil. Supporting walls are made of the blocks of reinforced concrete. According to the initial design, there should have been two thousand seats. However, the amphitheatre was increased to 3500 seats during its construction.

The stage is a three-part system. The main stage, which also includes the forestage, is 30 m wide and 12 m deep. However, if popular or chamber folklore groups perform on the forestage, it functions in the autonomous mode. Due to the transforming elements, the main stage can change its parameters.

The backstage, which starts right behind the horizon of the main stage, is a natural glade that organically continues the stage-construction in the space of a landscape. Flying bars for 500 seats for big choir groups have been designed and made for the theatre stage. Make-up rooms, costume rooms, technical facilities are located on the second floor of the buildings with shed roofs to the right and to the left from the stage. They also create a side stage where the pieces of scenery can be kept during the play. Stage lighting is solved by means of the lighting masts in the form of “May trees” where spotlight batteries with the handling radius of 20-40 m and an operator’s seat are installed. The planting, which has formed the landscape of the museum park in canyon area, has fit in the theatrical building organically and even shaped some of its elements - high firs to the right and to the left of the stage have created a green portal for it, the backdrops and sides of the stage are arranged with green hedge (Figure 1b), [1, p. 666-668].

A TV show theatre of a “live” acoustic concert-exhibition “Christmas with Ruslana”, which premiere was in December 1997, and a mobile theatrically performing construction for 250 seats for Lviv club of artistic youth can be called the examples of the modern types of the Ukrainian theatrical objects at the turn of the 20th and the 21st centuries.

An artistic project “Christmas with Ruslana” is one of the first artistic events of the television format in our city. The concert consisted of two parts and a chamber choir “Yevshan”, an ensemble “Lviv Virtuosos”, the band “Tea Fan Club”, children’s choirs - 200 people altogether - took part in it. The concert used a broad variety of musical instruments - from an oboe, a flute, clarinets, a lyre and bagpipes, electric guitars, a pipe organ, a violin to synthesized music.

A successful arrangement of space, organization and decoration of performance environment was one of the factors which favoured the effective reaching the goal of the concert. The concept and the project of symbolically visual, subjectively spatial, coloristic, scenographic and functional arrangement of the performance was designed by V. Proskuryakov, while well-known in and beyond Lviv theatrical artists V. Bortiakov and V. Tolmachov with the assistance of an architect R. Kubai and a designer V. Turchyn helped with the implementation of these ideas into life. The elements and details of all the pieces of scenery, some of them were as high as 5-7 m, were made in the workshops of Lviv theatres - the Opera theatre and M. Zankovetska theatre during extremely short periods of time - within 2 weeks in December 1997.
Figure 1. The examples of theatrical architecture designs done by Lviv architecture school at the turn of the 20th and the 21st centuries.

a. The centre of T. Shevchenko “Prosvita” society in Lviv.
b. Landscape-folk theatre in Lviv.
c. The stage of the TV show theatre “Christmas with Ruslana”.
d. A mobile theatrically performing construction for 250 seats.

The project was based on the following considerations. Jesus Christ nativity is the way to the light from the darkness. The idea of the axis-direction has become the main one in the concept of scenographic composition, which has everything else - action, concert, images - placed and developed around it. Even though this pavilion is the biggest one among the similar buildings in Ukraine - 30 x 20 m size and 15 m high till coving and covering structures, the authors have been looking for the ways to expand the spaces of the building from the very beginning. In order to create the feeling of the good and love, infinity of light, to which Christmas encourages us all. With this purpose, a theatre background, made by a great Lviv artist Ye. Lysyk, was installed in the corner for the ballet-play “The creation of the world”. It was the horizon where Yevhen Lysyk showed his image about true look of the Universe. The background was hung at a right angle to the pavilion board, however, unlike the stage of Lviv Opera theatre, not a complete one, but only half of it in a way that the pictured composition looked like a huge semi-arch of the Universe. It symbolized the cradle of mankind as well
as the birthplace of the Christ, towards which we as the humanity have to move on the way to the good and love, under the Christmas star. The podium for a lead singer in the shape of a star was a projection of a celestial guide to the board of the pavilion - the Earth, was built in the centre of the pavilion sized 20 x 20 m, between the solar signs and the surface which have divided the background into half. Podium covering, illuminated from the bottom with the projectors, reminded the ice particle which floats in space and time. The rays of a podium-star divided the action area into 8 segments-sectors. In the first one there were guitar players with a percussionist, in the next one - a soloist at the piano. Then, in the next two - the third and the fourth one - there was an ensemble “Lviv Virtuosos”, in the sixth one - a folk band, in the seventh one - “Yevshan” choir. Children's choirs, then the lighting and acoustic equipment, TV cameras, audience have all been situated around the professionals in the amphitheatre.

The authors’ concept was also to create the action environment with the help of minimalist means - the limited range of colours, textures of the materials, structural and decorative materials. Spatial constructions were made of steel carcass of 10 mm diameter, covering of the star, sun, clouds-curtains were made of curtain white, painted with spray material, the moon - of cotton sheeting, the star-podium - of the wooden block and plywood covered with polymer film. All of this was brought to life by music, texts and song signing at the concert; big movement dynamics and rhythmic of the artists; the silhouette and plasticity of the concert soloist (Figure 1c), [1, p. 723-725].

“A mobile theatrically performing construction for 250 seats for Lviv club of artistic youth” designed by the architects V. Proskuryakov and V. Pukhniak. This construction was designed for travelling group concerts, adapted for the stage performances, displays, exhibitions, for attending the most remote and smallest villages in Lviv oblast.

At that time the artistic group of the club consisted of the outstanding individuals: A. Novakivskyi, V. Ivasiuk, I. Bilozir, ensembles “Vatra” (“the Bonfire”), “Lvivski muzyky” (“Lviv musicians”), S. Kustov, V. Basha, T. Maksiymiuk, V. Kaminskyi, therefore, the demands towards the designed object were extremely high. It has influenced the functional and technological solution, the proposal of technological supply of a high level, comfortable conditions during the events, the level of their artistic and aesthetic arrangement.

Originally this building looked like a truck (trailer) the role of which was played by a bus (LAZ). During the performance, due to the transformation of the side of the bus, its floor and other constructive elements, 4 m and 4-5 m deep stage had to be created. 3.5 - 4 m high frame-portal was installed on the stage with the purpose of placing the lighting and acoustic equipment there. During the event, 6 seats for making up the actors were arranged behind the stage background. The main part of the bus had space arranged for the, sound operator, while the back part of the bus had a wardrobe for theatrical costume and a box office. During the event, the car trailer was transformed into in the hall with the capacity of 70-75 seats, inclined towards the stage. In order to make the structure independent of the surface peculiarities, telescopic bolsters-hoists were used; they helped adjusting the board-stage and the floor of the hall to the corresponding levels. In its exterior the building reminds of the combination of the tents made of sails-shields with a clearly expressed tendency of movement in space and time (Figure 1d), [1, p. 701-703].

During the recent years, the artistic palette of the theatrical activity has hardly noticeably been revived in Ukraine which has been reflected positively on the quality and genre variety of works of Lviv architecture school.

The department of architectural environment design has been cultivating the educational designing in a way that one of the semesters is fully connected with the topic of solving architecturally environmental needs of Lviv Polytechnic. In 2017 it was also the turn of an assembly hall of the first academic building.

The first academic building with an assembly hall for 1000 seats was designed by I. Bahenskyi, R. Lypka and A. Rudnytskyi. The building was put in operation in 1965. However, at the beginning of the 21st century the hall ran out of its technical and technological as well as functional possibilities. The number of Lviv Polytechnic students reached 40000, their cultural and aesthetic needs increased.
Apart from educational, methodical, ideological events, artistic ones were also held in the hall, however, 60% of time this one of the biggest university spaces was half empty. Expanding the theatrically performing function, what would satisfy the needs of the students, residents and guests of the city was chosen as the main vector of renewal of the hall.

Educational experience of the department from creating architecture of theatrically performing buildings has been considered to be the foundation for the searching design: constructing the space, organizing the action and aesthetic arrangement, using the materials, their textures and styles; colouristics of the scenographic compositions themselves as well as the questions on using light in theatrical performance and scenic space.

Among the ideas presented by the teachers and students in the form of the projects parti diagrams, which were later arranged as fore-projects, those ones were the best, where the authors had decided to provide the space of the stage and the hall with a whole range of new possibilities.

Such projects include the work of a student M. Nahorna (supervisor prof. V. Proskuryakov, I. Kopylyvak, with the participation of a postgraduate student Yu. Filipchuk). According to their plan, the existing stage-niche in the hall could change due to the transformation of the board construction and equipment into a stage-arena, deep, transverse and three-sided stage. The parameters of the stage and the hall could also be changed by means of a movable gantry which would serve as a lighting bridge with the batteries on it. Also, as per the project there were small playgrounds in the depth of the hall for a better performing communication with the audience. The higher levels of the audience hall had a designed lodge planned for people with special needs and event guests.

Behind the back stage, in the spaces of the hall on the level mark +3,60, the make-up rooms were designed; the actors could get on the stage quickly from them. A multipurpose exploitation of a designed stage was expected, that’s why is was decided to install the wooden blinds into the existing window frames; the blinds would make it possible to effectively control the natural lighting, depending on the genre of work. In order to improve acoustics, the hanging acoustic panels were considered in the space under the ceiling of the hall.

Designing theatrically performing events in the urban environment has also evolved. These changes have become the result of emerging new culturally educational forms of activity - clubs of historical reconstruction, ensembles of historical dance and early music, heraldic centres and others. These societies have put a start to new events and pastimes - medieval, Renaissant balls; historical sport games; military, musical, dance tournaments and others. That is, these are the events where the costumes, instruments, props, furniture, hair styles, elements of historical styles are thoroughly chosen. Such events require the corresponding environment. At the beginning the organizers were satisfied with the environment where they conducted the exhibitions, tournaments, balls from time to time. However, the performances need the audience, service facilities, places of the action itself; it is all needed not in abstract but driven to perfection modern spaces. Basing themselves on these principles, the architects V. Proskuryakov, R. Kubai, O. Kovalchuk have designed the buildings for conducting medieval performances and sport competitions in Lviv. The area near the Gunpowder tower, where people once did archery and where, in the recent years, there were sports grounds that lost their infrastructure, has been chosen as the environment for the project.

The solutions, similar to half-timbering that was used for building The Globe theatre in London, were chosen as the basis. This served as the algorithm of architecturally structural solutions to all the buildings of this complex, however, the main difference was that all of them were not stationary, as once in London, but could be transformed, packed and transported from one place to another one.

The concept of designing the performing buildings in the landscape and urban spaces has been slightly changed as well. If compared with a previous experience of such design (landscape-folk theatre in the Museum of folk architecture and life in Lviv, which was built in 1989 or the holiday stages, which were being built during the ‘90s), there is a noticeable tendency of not only synthesis of the buildings and existing environment, but also the inclination for obligatory reflection and consideration of architecture and space construction according to historical prototypes.
Figure 2. The examples of theatrical architecture designs done by Lviv architecture school at the beginning of the 21st century.

a. TV show theatre at “Tonis” TV studio in Kyiv.

b. A design of a new urban playhouse in Lviv.

c. F. Kiesler culturally educational centre in Chernivtsi.

d. Ye. Lysyk arts centre in Lviv.

The ideas of TV-show theatres got new development in the project of a new TV studio “Tonis” in Kyiv. Here, unlike the artistic project “Christmas with Ruslana”, realized in 1999, the TV studio was considered as a whole space of the stage, not the part where its hosts work. The authors of this project V. Proskuryakov and Yu. Bilas, with the participation of an arch. O. Proskuryakov and B. Goy had the idea of such project due to the tendency of the audience to ignore the shows and work of the TV studios which are conducted by electronic means exclusively. That is why the TV studio “Tonis” was arranged as a main stage with mobile triangular backdrops, what lets the hosts “manually” change the information, colour, arrangement of the virtual space of the studio-stage; change its parameters, tectonics, design during every show. It would especially be noticeable to the TV viewers, taking into account the fact that the parameters of the studio itself are quite small - 5 metres wide, 9 metres long and 4 metres high (Figure 2a), [3, p. 272].
The main difference of designing process of theatrical institutions for national societies nowadays lies in the dominating concept of a common performing building of playhouse type, unlike the beginning of the 20th century, when design was being made for each society separately - the Russian, Czech, Hungarian, Jewish one and others. A building constructed based on such principles can differ advantageously from the chamber theatrical spaces in national societies. Such approach will allow to accumulate much more costs for a better-quality technological equipment and for securing comfortable conditions for the viewers and the actors. A new urban playhouse should be definitely included to such projects; it has been designed by D. Yarema with the participation of M. Yatsiv, Yu. Dzhygil, B. Goy under the supervision of a prof. V. Proskuryakov. This theatre continues and develops the ideas of constructing a theatrical building at M. Shashkevych square in Lviv. It’s the place where in the ‘90s of the last century V. Proskuryakov and R. Svynnytskyi were designing a new Ukrainian Galician theatre. Unlike the previous projects, a new playhouse is not arranged by the authors as a theatre-palace but as a suprematist theatrical pavilion where the audience hall and the stage are designed above the foyer, the lobby and the corridors. A transverse stage has the possibility to transform into deep and simultaneous space. It means that it creates comfortable performing environment for the societies, having a maximum capacity of 300-500 seats (Figure 2b), [ 3, p. 268].

Conceptual design has an absolutely different character; it is dedicated to showing the phenomenon of architecture and activity of a worldwide known architect F. Kiesler, who was born in the city of Chernivtsi in Ukraine, and a great scenographer Ye. Lysyk, who preferred using architecture laws in his activity.

In Ukraine we know very little about an architect F. Kiesler. Therefore, a decision was taken at the department to conduct designing, dedicated to educational goal - popularize his best architectural ideas, projects and buildings, having chosen the spaces of his home city for designing [4, p. 136-147].

All in all, the designing was done with an aim of creating a culturally educational centre with the possibilities of a theatrically performing activity or a cultural and exhibition centre named after F. Kiesler, built taking into consideration the ideas of correalism, which had been promoted by the master [5].

Taking into account the fact that Kiesler dedicated a lot of ideas to theatrical architecture, the school gave preference to the buildings with a theatrically performing function. One of the projects (arch. V. Proskuryakov and R. Bevziuk) planned such a building in the space of Teatralna square. In terms of spatial solution of the building the authors based themselves on the concept of a spatial construction of the Israel museum which was realised by F. Kiesler in Jerusalem. The composition of the building is stretched along the main longitudinal axis in the direction towards the main entrance to O. Kobylanska theatre. Unlike Kiesler, the authors have made the inside of their complex easily accessible thanks to numerous entrances, vertical supply lines. The whole roof and dome of the complex are designed to be half transparent. The interior spaces are flexible and are constantly being transformed and changed. (Figure 2c), [6, p. 136-147].

The project of a cultural centre with the elements of performing activity, done by the architects V. Proskuryakov and K. Bielova has appeared as a result of the research of one of F. Kiesler's passions for curvilinear, spheroidal shapes of buildings and their interior spaces. The artist was interested in these shape solutions for a long time - from 1926, when the projects, models, pictures of his “endless” buildings of theatres and accommodation appeared. These works were dated 1926, 1930, 1949, 1950-59. The authors chose the project “the endless” house in shape of an egg, designed in 1950 as a prototype.

A theatrically performing and exhibition functions became the main functions in the biggest space of the complex. The exterior view of the egg-shaped main area was arranged as a spatial construction made of metal bars; it was suggested to fill the space between them with glass looking like crystal.

During a few last years, the architects of the department have been designing theatrically performing and culturally educational buildings, using the architectural and scenographic ideas of a famous scene artist Ye. Lysyk in order to preserve and demonstrate his works. Such projects include the design of Ye. Lysyk arts centre in Lviv done by the architects V. Proskuryakov and K. Kovalchuk,
with the participation of a designer Z. Klymko. The main theatrically performing space of the centre is arranged in a shape of a sphere, the internal surface of which demonstrates unique horizons from its plays. (Figure 2d) [7, p. 158-162]. The spaces of the floors, designed around the main space, are meant for the exhibitions of other artists, artistic viewings, installations etc.

Apart from fixed-site theatrically performing buildings, designed as a part of educational and diploma designing, an important role was played by exhibition pavilions which demonstrated the artistic ideas of Ye. Lysyk at the global exhibitions of theatrical culture - Prague Quadrennials 2015 and 2019. The pavilion of 2015 can be considered to be the most successful one because it was arranged as a theatre stage with an auditorium and as an architecturally theatrical workshop, that can be used simultaneously as well as in turns, depending on the goal of a certain exhibition day [8, 9].

3. Conclusions

As experience shows, presenting the outcomes of conceptual designing of Lviv architecture school to the public in Lviv, Chernivtsi, Odesa, Vienna - such activity type can be an effective means of popularizing the profession, fruit of creativity and ideas of the separate authors as well as the schools, by means of an intercultural and international cooperation and integration.

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