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**SCENOGRAPHIC IDEAS OF YEVHEN LYSYK
IN ARTISTIC WORKS OF THE ARCHITECTS OF UKRAINE**

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Received: 21.03.2020 / Revised: 28.05.2020 / Accepted: 28.05.2020

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<https://doi.org/10.23939/as2020.01.162>

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.