

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)

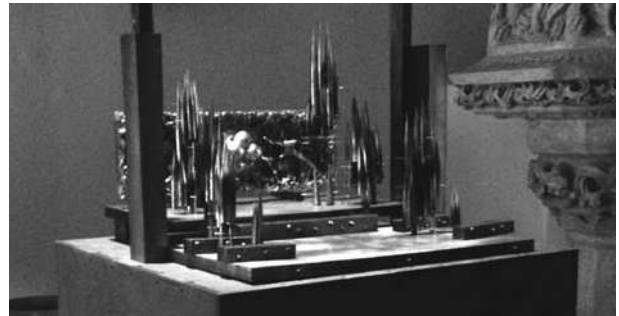


Fig. 2. Photo of the model of the set design by Ye. Lysyk for the ballet “Creation of the World” exhibited in the palace “Lapidarium” (From the archive of Professor V. Proskuryakov)



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 павільйон 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 – Кузнцова 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 павільйону “Лapidarium” макету вистави-балету видатного українського художника-сценографа Є. Лисика “Сотворння 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)

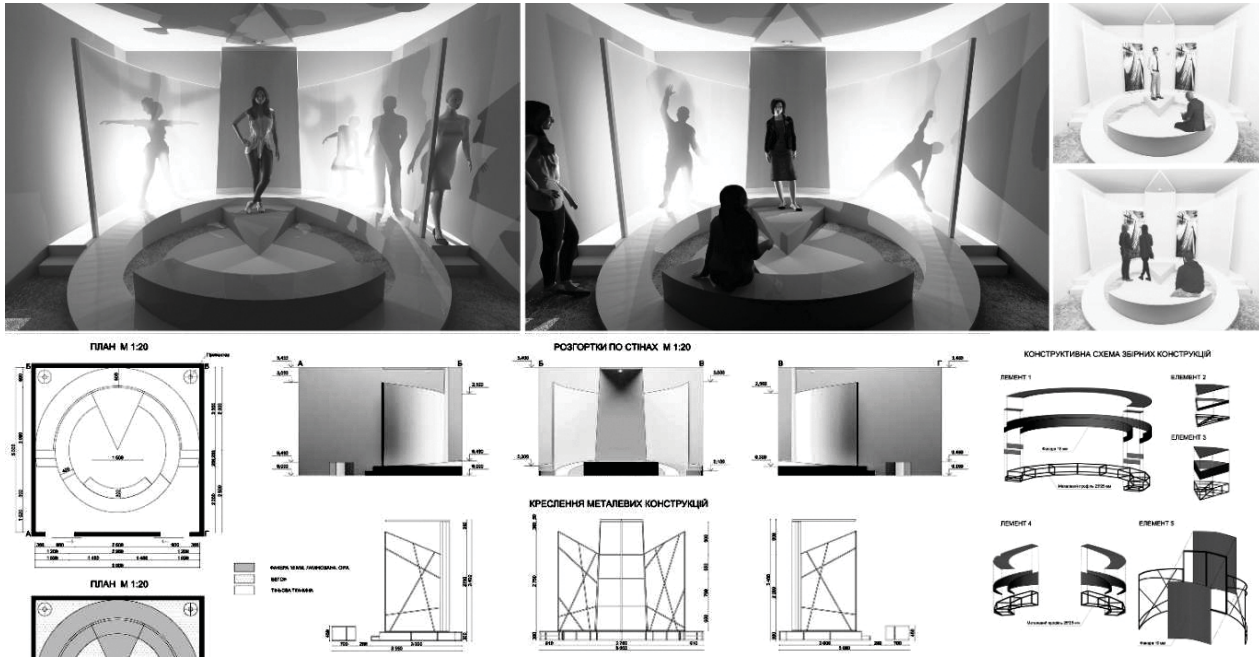


Fig. 2. Sketch design of the Ukrainian theater pavilion designed by the student V. Lilyk. (AED Department Archive)

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.

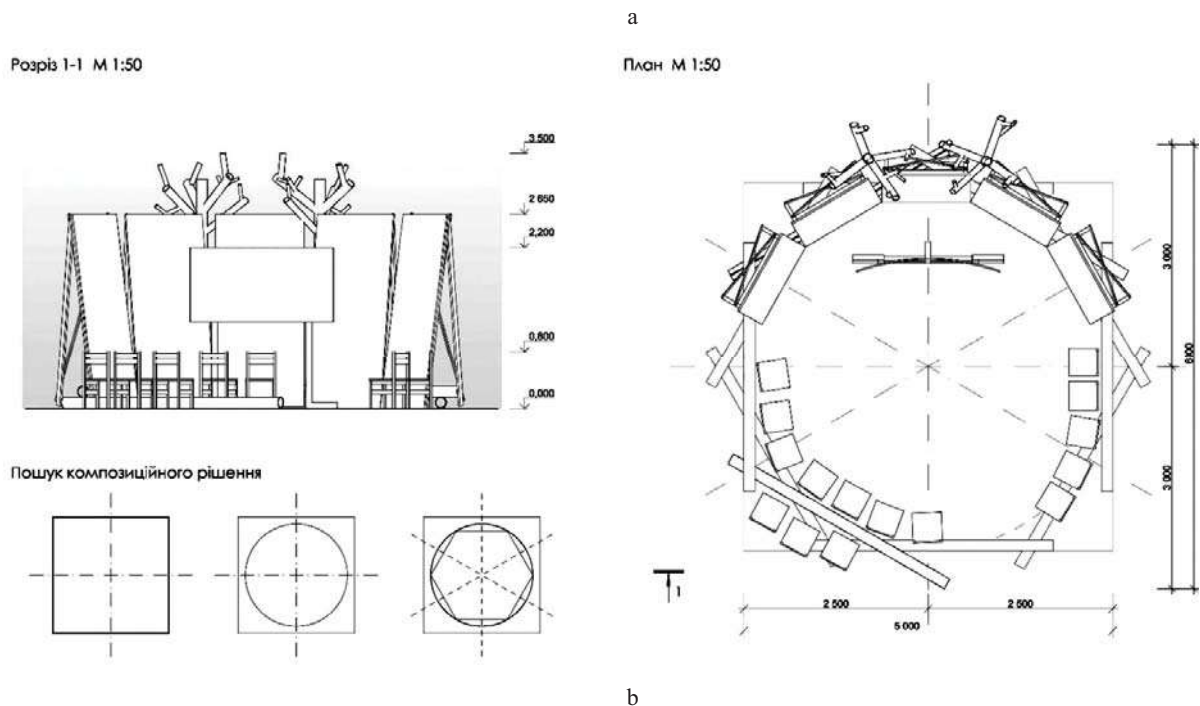


Fig. 3. Reconstruction of the general layout of the Kupala Theater space (a) by Professor V. Proskuryakov and sketches of the main drawings (b). (Professor V. Proskuryakov's Archive)

Eventually, the spatial design of the pavilion took the form of a double hexagon of pipes $\text{Ø } 20 \text{ cm}$, 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 5×5 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 відобразалися 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.