

ПЛАТФОРМА 2.

Професійне становлення фахівців в епоху глобалізації: досвід, проблеми, перспективи

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THE EVOLUTION OF UKRAINIAN CHURCH DESIGN: TRADITION AND TRANSFORMATION

Ukrainian church architecture used to be filled with diversified regional styles, solidly grounded in local tradition, materials, and technique. Each church represented its environment and cultural context and, in turn, influenced religious and social life. Over time, however, these specific forms were transformed by standardized designs, losing their regional identity and specificity. Many churches today bear witness to this transformation, reminding us of what was lost with Ukraine's rich architectural heritage. Let's research Ukrainian church design.

The Hutsul folk school. The Hutsul folk school is known for its cross-shaped, one- to five-story wooden churches. These were built in Pokuttia, Poddniprov'ya, and Slobozhanshchyna, bordering the Hutsul region. Churches in Slobozhanshchyna and Poddniprov'ya differ in volume and spatial design, featuring more advanced log cabins and crowns. Neighbors like Moldovans, Hungarians, and others did not build wooden cross-shaped churches. Two-part churches were rare and later replaced by wider three-part ones. Three-story churches followed the "house model," often low-rise with or without an attic (Dragan, 2016).

Marmaros school. The Marmaros school of folk architecture stands out among the traditional wooden churches of Ukraine, resembling Gothic or Baroque basilicas made of wood. Its feature is the flat ceiling of the nave with a frame tower, often topped with a canopy resembling machicolations, and a high spire, sometimes surrounded by four turrets. The nave has a cylindrical ceiling, which rests not on the walls, but on a

special structure. Some churches are covered with a plowshare - a massive wooden "tile". The oldest wooden church in Ukraine – the Nicholas Church (upper) in the village of Seredne Vodiane, built in 1428, also belongs to this school (Slobodyan, 1998).

Lemko churches of Transcarpathia and Podlasie. In plan they are similar to those of Marmaros, but their nave and low altar have pitched roofs with folds. The high tower above the banyne creates an asymmetrical composition that stands out among the traditional forms of Ukrainian architecture (Vechersky, 2007).

Boykiv School. The Boykiv School of architecture, which developed over more than two centuries in the Carpathian and Precarpathian regions, created unsurpassed examples of sacred architecture. Boykiv churches have a three-frame structure, where the middle frame is much larger than the side ones. The main feature of these temples is high roofs with numerous folds (Gnidets, 2007).

Bukovinian school. The Bukovinian school was formed during the Ottoman occupation, so its churches resemble traditional huts, since the Turks did not allow to build otherwise. Despite the gable roof, the craftsmen hid three baths, although they were not very high. In the remote mountains, where there were no conquerors, the baths were sometimes visible from the outside (Dragan, 2016).

Volyn and Polissya. Their churches are sometimes mixed into one school. However, they have one thing in common: monumentality and conciseness of forms. A striking feature of some Polissya churches is archaism, thanks to which one can imagine what wooden churches were like during the time of Kyivan Rus (Slobodyan, 1998).

Dnieper and left-bank churches. Dnieper and left-bank churches in principle belong to the same stylistically Baroque direction, although each school has its own distinct features. Three-story churches were also most widespread here, although cruciform five-story churches were also common (Slobodyan, 1998).

The Transition to a New Architectural Method

In the late 19th and early 20th centuries, a new church aesthetic emerged that replaced standardized designs borrowed from the European currents of Viennese and Hungarian Secession and Ukrainian Art Nouveau with the traditional church aesthetics. Drawing on Byzantine, classical, and early ecclesiastical motifs, the new churches emphasized visual homogeneity, as distant from Ukraine's earlier emphasis on provincial heterogeneity as possible (Dragan, 2016).

Standardization and the Loss of Local Identity

In contrast to their predecessors, these newer church designs were copying pre-established models. Standard projects had exact material and dimension requirements

to provide consistency across regions. Model projects had some architectural variations but still needed to adhere to a strict stylistic pattern as determined by centralized authorities.

One of the most common model churches was borrowed from David Grimm's 1858 design for Vladimir Cathedral in Chersonese (Sevastopol). The template was reproduced in numerous locations, including Kamianets-Podilskyi, Kaunas, Riga, Kolomna, Narva, Vilnius, Novocherkassk, Astrakhan, and Tbilisi, among others. The similarity of these buildings was a break from the distinctiveness of earlier Ukrainian church architecture.

Within the frame of our work we research the **Changes in Church Design**.

1. Tented Bell Towers. Standard Ukrainian wooden churches featured hipped roofs divided horizontally for rain and snow regulation. The novel tented bell towers, though, employed high pyramidal shapes with concealed rafters, providing a more monumental appearance.

2. Ornate Decorative Details. Classical Ukrainian architecture, particularly in wood churches, had been typically plain and harmonious. The novel designs employed richer detailing.

3. Golden Domes. Previously, only the most significant Orthodox churches, such as St. Sophia in Constantinople, were gilded. But a change in art taste led to mass gilding, with tin paint of artificial gold color covering churches, sometimes over rotten wooden ones.

4. Onion Domes. Domes evolved into a bulbous shape, as a result of a fusion of various architectural styles. These domes, typically broader than their supporting drum, were an exclusive exterior element with no structural function inside the church.

5. Gables. Semicircular or keel-shaped decorative gables, which became so characteristic of most later church designs, had no direct precedent in Ukrainian architectural practice, and represent a clear departure from earlier styles (Vechersky, 2007).

In conclusion, Ukrainian church architecture went from diversified regional styles reflecting local tradition to standardized forms that took away its uniqueness. Even as historic churches continue to reflect a trace of lost diversity, efforts to record and restore historic architecture are growing, and Ukrainian heritage will persist.

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INTEGRATION OF ENGLISH INTO THE TRAINING OF CHEMISTS: CURRENT TRENDS AND PROSPECTS

Introduction. In today's globalized world, chemistry is not just a scientific discipline – it is a universal language that connects researchers, educators, and professionals across different countries. English has become the dominant language of science, with the vast majority of scientific publications, conferences, and collaborations conducted in English. Therefore, integrating English into chemistry education is essential for preparing specialists who can effectively communicate, access global research, and contribute to international projects.

This paper examines the role of English in the training of chemistry professionals, students, highlighting innovative approaches such as Content and Language Integrated Learning (CLIL). By examining modern trends in multilingual education, aim to understand how combining chemistry and English enhances students' academic and professional opportunities in a multicultural and multilingual environment.

The aim is the problem of studying and understanding chemical English among students. Despite its significant benefits, teaching chemistry in English can be challenging for students. There is a problem: the most students do not study English well at schools mainly because the teacher does not present the English material well. Therefore, the students are not interested in learning the language.

And the main problems include: complexity of scientific terminology, problems with reading and understanding scientific texts, difficulties with listening and perceiving oral information, psychological barrier when using English, insufficient number of integrated chemistry and English courses.

That's where CLIL comes in. The advantage of CLIL is the simultaneity of the processes of studying the subject with the help of language and studying a foreign language through the subject being taught. After all, the language is no longer separated