



для покращення шкільного становища); *National Curriculum* (Національний навчально-виховний план) та інші документи, які регламентують діяльність дошкільних, середніх та вищих навчальних закладів.

На підставі аналізу нормативно-правових актів, законодавчих документів та широкої джерельної науково-методичної бази визначено структуру управління системою виховної роботи середніх навчальних закладів Великої Британії. Окрім чіткої ієрархії в управління виховним процесом у сфері виховання підростаючого покоління британські вчені акцентують увагу на важливості позитивного і злагодженого впливу на формування здорового, дитиноцентричного, гуманного виховного поля різних суспільних інституцій: школи, сім'ї, громадських організацій.

Завдяки інформаційним потокам, котрі об'єднують та врегульовують усі рівні управління системою виховної роботи в середніх навчальних закладах остання є ефективною і дієвою.

На підставі аналізу науково-методичних джерел та державних освітніх документів стверджуємо, що на сучасному етапі в основу виховного процесу середніх навчальних закладів Великої Британії покладено концепцію пасторальної опіки, коріння котрої сягає давніх часів. Основними цілями цієї концепції на сучасному етапі є: забезпечення особистісного контакту з кожним учнем та їхніми батьками; контроль за розвитком учнів; надання дітям необхідної підтримки; співпраця з більш широкою освітньою, соціальною та громадською спільнотою, яка спрямована на досягнення основних цілей виховання та ін.

Юрій Редчук

DEVELOPMENT OF UKRAINIAN CULT ARCHITECTURE

Of all kinds of art architecture is closely connected with society, its history and culture. The problem of national originality, regional peculiarity, inheritance and development of national traditions in Ukrainian architecture attracts deep attention of scientists, experts in the fields of architecture and art. Various aspects of architectural value of ukrainian castls can be found in the works of A. Gold'shtein, G. Logvin., V. Vecherskiy, V. Timofienko. They stressed upon the peculiarities of ukrainian arhitecture as well as the ortodox churches.

Ukrainian architecture began developing during the 9th century during the Kievan Rus era. Buildings from this time period were



constructed out of wood and included churches, fortifications and palaces. Timber was placed in horizontal sections with a hipped roof, providing a base for further construction. An example of a residential home in this style is seen in Chernihiv. At around the same time the Byzantine style began to take root in Kievan Rus. Both architectural styles had an influence on each other. Byzantine domes were reformed and colors used in decorating became more Rus [1, p. 69].

From the 12th to the 15th century defensive structures such as castles, fortresses and protected monasteries were constructed in populated areas. Decorative patterns can be seen on the massive walls of these buildings in the form of red brick plakhta. Fortified monasteries closely resembled castles, as they were carefully adapted to guard against attack.

Between the 16th and 17th centuries, a new form of architecture arose in Ukraine – Renaissance. This is clearly seen in the the architecture of Ukraine's Lviv. Renaissance style greatly developed Ukraine's Baroque style. Soon a completely Ukrainian form of Baroque architecture was born.

In 17th century, constructions developed rapidly. And on the base of Ukrainian baroque, Cossak baroque (Ukrainian style) appeared. This style found the most colourfull expression in church building. At that time, the unique churches were built.

The buildings impressed with their porch style, capturing plastic at settle of front. The new style distinct compositions of elements were: old traditions; wooden architecture, specifically regimental five-parting church; style effect of neighbouring countries.

Wonderfully designed with expressivecolorfull ornament three-parted churches were build (in Starodub, Gluhiv, Putivl, Sumy). During 16th –17th centuries the first cross-cind in the projects of churches appeared. This line of sacral building development standed common with wooden churches prinsiple building three-parted (the st. Trutsya) and five-parted (Jesus and four Evangelists) buildings that lead to shape tupe building many-stroyed temple. One of the first churches of this type is Mycolaivskiy cathedral in Nizhyn (1668). It is considered, that the cathedral masters from Chernihiv architecture school worked up their metods, carried out the essence of national traditions of wooden building. Five-dome cathedrals had become widespread by the end of XVII century. The church in Luten'ky (1686) belongs to



this type, as well as St. George church Vydybytchy Abbey (1701), Preobrazhennya Church in Sorochynci (1732), etc.

Ivan Mazepa belonged to the most famous maecenas in the history of Ukraine. Widespread art direction of his time can be called Mazepa's baroque. In that time, the ukrainian architecture was especially reach in monumental buildings, that became the jems of Kyiv, Chernihiv, and Pereyaslav. I. Mazepa built Mykolaivs'ka on Pechers'ka, Troitsk'a and the Main Church of Lavra, Voznesens'ka church in Pereyaslav churches in 1687–1706 [1, p. 46].

Structural art got national style, connected with five-stroyed church on cross-kind base, five on nine-parted. Generaly, among particular architecture forms of the ukrainian buildings of the period under our study one can find: structural churdhes; the use of cross-kind plan and border-facing forms in wooden building; mixed of cross-looked-domes plan and baroque front west type.

Development of national temple started in 17th century. Borrowind structural from wooden architecture made up three-parted stone church. One of the notable elements of was the form of a pot. The pot spherical form of vizantian prototypes was transformed according to old-russian architecture essentials.

The Ukrainian a cross-looked national ortodox place of worship appeared. Tops had some verge form and crowned practicalary pot forms. Upper parts had some verge form, which consists of onion bath and cupolas on a lighter. The form plan of the building can vary from classical Old Russian cross-looked-cupola temple to cross or cross-looked church, number of cupolas varied from one to nine, but the form baroque bath stayed typical [1–2].

The study of the development of national architecture is an important element of national history and culture. It reflects the aesthetic representation, cultural idea, and architectural trends of the epoch. Interest in modern Ukrainian church architecture, might also be explained at least in part, by the emergence of a new and independent Ukraine. The new freedoms have unleashed decades of repressed needs and new churches are being built in large numbers. However, in Ukraine, during most of this century, the demands for churches to be unmistakable descendants of earlier Ukrainian Baroque models are so powerful that opportunities to develop contemporary Ukrainian material culture are missed or ignored. Ironically, Ukrainian Baroque, in its



time, was a modern innovation and it developed to play an important role in defining Ukrainian culture for quite some time [4, p. 112]. We hope that architects, artists and laypeople will acknowledge that church buildings, as central features of Ukrainian material culture, have a responsibility to be not only complex liturgical vessels and to provide meaningful connections to our past but, just as importantly, to establish valuable connections to contemporary contexts, locally and internationally.

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KINETIC COMPENSATORY EFFECT IN ONE-ATOM SPIRIT

It is shown in works [1; 2; 3] that the temperature depending of

$$\eta_s = \frac{h N_a}{4 \pi e \chi V_\mu} \exp\left(\frac{\Delta G_{\eta_i}^\ddagger}{R T}\right) = \frac{h N_a}{4 \pi e \chi V_\mu} \exp\left(\frac{\Delta H_{\eta_i}^\ddagger - T \Delta S_{\eta_i}^\ddagger}{R T}\right)$$

coefficient of displacing viscosity can be described by the expression.

where e – the base of natural logarithms, χ – transmission coefficient,

$\Delta G_{\eta_i}^\ddagger$ and $\Delta S_{\eta_i}^\ddagger$ – true meanings of free enthalpy and entropy of activation. Formally, an equation (1) differs from the equation received in the theory of Eiring – Frenkel by a factor $(4\pi e \chi)$ in $\frac{h N_a}{4\pi e \chi V_\mu}$. Mathe-

matical similarity in writing of these equations must not consider as simple elaboration in the theory of Eiring – Frenkel that causes to better combination of calculate and experimental quantities. As it is shown in works [1, 3], the equation (1) was received from other ideas about the mechanism of swampy stream and it is based on the methods and ideas of inequilibrium thermodynamics. It is worth mentioning that the equation of Frenkel – Eiring can be received from the equation (1) if it is supposed that the liquid behaves itself as ideal gas [4].