

conceptual. At the same time, the quality of the formulation of the condition - in particular, the presence of an imaginative or metaphorical component - significantly affects the creative potential of the response.

A perspective for further research is the development of a specific methodological system of educational tasks for the first year, as well as studying the impact of distance learning on the effectiveness of different types of project tasks in the context of wartime architectural education.

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COLORISTIC FEATURES OF UKRAINIAN ART NOUVEAU IN THE HISTORIC CENTER OF POLTAVA

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Ukrainian Architectural Art Nouveau, which emerged at the beginning of the 20th century, represents a unique phenomenon in the history of Ukrainian architecture. This style arose in the context of national revival and the aspiration to create a distinctive architectural identity, combining European modernist trends with the rich traditions of Ukrainian folk art.

Ukrainian architectural Art Nouveau originated in Poltava in 1903, driven by the initiative of the local zemstvo and the active involvement of the Ukrainian intelligentsia. This style became an expression of national identity and the pursuit of cultural revival. Poltava became one of the earliest centers of Ukrainian Art Nouveau, alongside Lviv (from 1904), Kyiv (from 1907), and Kharkiv (from 1909).

A defining characteristic of the Poltava school was its pronounced decorativeness, which set it apart from the rationalism typical of Kharkiv's buildings. The Poltava architectural school made extensive use of dynamic plastic compositions, elaborate decorative elements, and a synthesis of various artistic techniques — most notably painting and majolica tilework.

Poltava, as one of the key centers of this movement, has preserved to this day a significant number of Art Nouveau landmarks, among which a special place belongs to the Poltava Museum of Local History (the House of the Provincial Zemstvo) [1] and the Chapel of Saint George the Victorious. These buildings became symbols of a new stage in the development of Ukrainian culture and architecture, merging the traditions of folk art with the ideas of European Art Nouveau.

Ukrainian Art Nouveau, like its European counterparts — Secession, Jugendstil, and Art Nouveau — was characterized by the aspiration to create a unified artistic space, integrating exterior and interior decoration, open-plan layouts, and a synthesis of various art forms. However, the Ukrainian variant of the style had its own distinctive features, shaped by its national context. It was closely tied to the ideology of national revival and the reawakening of folk traditions through architecture [2].

Unlike Scandinavian "Nordic" Art Nouveau, which focused on stone forms, Ukrainian Art Nouveau actively reinterpreted the forms of wooden architecture [3]. This was rooted in the centuries-old traditions of Ukrainian folk construction, where timber played a central role. Architects of the Ukrainian Art Nouveau movement studied the vernacular architecture of the Poltava, Sumy, and Chernihiv regions, among others, drawing on its forms, details, decorative elements, and ornamental motifs in their projects. This approach allowed them to express a sense of place and a conscious identification of its inhabitants as part of the Ukrainian nation.

The integration of folk motifs was a defining feature of Ukrainian Art Nouveau, in which the traditions of Ukrainian folk art were organically combined with contemporary architectural ideas. Elements of Ukrainian vernacular architecture were actively employed: steeply pitched roofs, tower-like features, decorative gables, and trapezoidal window and door openings [4].

The Poltava center of Ukrainian architectural Art Nouveau, which took shape at the beginning of the 20th century in the context of national revival, was distinguished by its pronounced decorativeness and a clear national orientation. The uniqueness of these buildings lies not only in their architectural forms, but also in a vivid color palette that unites colours traditionally associated with Ukrainian culture with solutions that were genuinely innovative for the architecture of the time [5]. Its chromatic palette was built on a combination of warm tones — pink, orange-red — set against greens and bright blues, with golden accents throughout. A close connection can be traced between the colour palette of Poltava's Ukrainian architectural Art Nouveau and the traditions of vernacular architecture and decorative arts of the Poltava region — ceramics, embroidery, and woodcarving.

The Poltava center was characterized by a colour palette dominated by warm tones: multi-colored majolica, brilliant white, sky blue, orange-red, blue-green, silvery-gray granite, and gold [6]. Bases and ground floors were finished in darker shades

relative to the wall surface, visually emphasizing their load-bearing capacity and reinforcing the sense of structural stability. Plinths were typically faced with granite and thus retained its natural colour: gray (the Poltava Zemstvo building) or light pink (the memorial chapel).

Walls were predominantly finished in white plaster — as seen in the school for training folk art craftsmen (in the courtyard of the Poltava Zemstvo), the Zemstvo hospital in Lubny, the hydrotherapy facility in Myrhorod, and the Zemstvo schools of the Lokhvytsia district [7], among others — or in ochre-toned ceramic cladding tiles (the Poltava Zemstvo building, the chapel). Alongside these, some buildings featured the natural colour of exposed brickwork (the courtyard facades of the Poltava Provincial Zemstvo, the residential house of Dr. Rubtsov in Myrhorod, and the Opishnya pottery demonstration point of the Poltava Provincial Zemstvo). Load-bearing vertical elements — pilasters, lesenes, columns, and inter-floor string courses — were likewise rendered in light tones.

The vivid colours of majolica inserts — floral ornaments above windows and in the spandrels, colourful undercornice friezes with floral rosettes — accentuated the plasticity and decorativeness of the facade compositions. They served as chromatic accents against the light wall surface, fulfilling a decorative and expressive function that reinforced the other means of compositional articulation.

Roof coverings corresponded in colour to the materials from which they were made: roof tiles came in blue-green (the Poltava Zemstvo building, the Zemstvo hospital in Lubny) and orange-red (the I. P. Kotlyarevsky School, the hydrotherapy facility in Myrhorod, the house of the credit cooperative society in the village of Khomutets, the residential house of Dr. Rubtsov in Myrhorod, and others); dark gray metal sheeting; and gilded copper sheets (the dome of the memorial chapel).

The colour palette of Ukrainian architectural Art Nouveau reflects the mentality of the Ukrainian people: emotional expressiveness, aestheticism, a love of life, and industriousness. The synthesis of the arts — manifested in the widespread use of majolica, ceramic panels, and painted decoration — became a defining hallmark of the Poltava center of Ukrainian architectural Art Nouveau. The construction of Ukrainian Art Nouveau landmarks actively promoted the development of folk crafts, most notably the revival of pottery workshops in the village of Opishnya, demonstrating the deep connection between architectural pursuits and the economic and cultural life of the region.

The influence of the Ukrainian architectural Art Nouveau colour palette can be traced in the subsequent development of architectural decoration in Poltava, most notably in residential construction of the 1950s–1960s, attesting to the continuity of regional traditions.

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ВПЛИВ ЗМІНИ НАВАНТАЖЕННЯ НА МОНОЛІТНЕ ЗАЛІЗОБЕТОННЕ ПЕРЕКРИТТЯ В ЖИТЛОВІЙ БУДІВЛІ ПРИ РЕКОНСТРУКЦІ

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Монолітні залізобетонні перекриття є одним із найбільш надійних і поширених конструктивних елементів у житловому будівництві, оскільки вони забезпечують високу жорсткість, міцність і стійкість до різних видів навантажень. Проте у процесі експлуатації будівлі навантаження на перекриття може змінюватися залежно від умов використання приміщень, перепланувань, встановлення додаткового обладнання чи появи масивних меблів. Такі зміни мають суттєвий вплив на роботу конструкції, її деформаційний стан та довговічність, що потребує ретельної технічної оцінки.

На перекриття постійно діє власна вага залізобетону, підлогових покриттів, інженерних мереж і перегородок. До цього додаються змінні експлуатаційні впливи: маса людей, меблів, техніки та інших предметів інтер'єру. У сучасних умовах все частіше виникають локальні навантаження, пов'язані з установленням важких акваріумів, камінів, сейфів, гідромасажних ванн та іншого обладнання, яке суттєво перевищує типові нормативні величини. Будь-