



НОВЫЕ ИДЕИ НОВОГО ВЕКА—2022

NEW IDEAS OF NEW CENTURY—2022

| TOM
VOL

Новые идеи нового века — 2022
Том 1

Ministry of Science and Higher Education of the Russian Federation
Pacific National University
Institute of Architecture and Design
The Government of Khabarovsk Territory
Khabarovsk City Hall
Khabarovsk Organization of Architects Union of Russia
Khabarovsk Organization of Designers Union of Russia
Khabarovsk Organization of Artists Union of Russia

NEW IDEAS OF NEW CENTURY — 2022

**Proceedings
of The Twenty-Second International Scientific Conference**

In two volumes

Volume 1

Khabarovsk
Published by PNU
2022

Министерство науки и высшего образования Российской Федерации
ФГБОУ ВО «Тихоокеанский государственный университет»
Институт архитектуры и дизайна
Правительство Хабаровского края
Мэрия г. Хабаровска
Хабаровская краевая организация Союза архитекторов России
Хабаровское краевое отделение Союза дизайнеров России
Хабаровская краевая организация Союза художников России

НОВЫЕ ИДЕИ НОВОГО ВЕКА — 2022

**Материалы
Двадцать второй Международной научной конференции**

В двух томах

Том 1

Хабаровск
Издательство ТОГУ
2022

УДК 72:624:001(082)

ББК НЛО

Н776

Ответственный редактор:

Е. М. Самсонова, кандидат социологических наук, доцент (ФГБОУ ВО «Тихоокеанский государственный университет»)

Executive editor:

E. M. Samsonova, PhD in Sociological Sciences (Pacific National University)

Редакционная коллегия:

Л. Г. Дьячкова, доктор педагогических наук, кандидат искусствоведения (ФГБОУ ВО «Тихоокеанский государственный университет»)

А. Д. Ловцов, доктор технических наук (ФГБОУ ВО «Тихоокеанский государственный университет»)

Л. В. Задвернюк, кандидат архитектуры, доцент (ФГБОУ ВО «Тихоокеанский государственный университет»)

Е. М. Базилевич, кандидат психологических наук (ФГБОУ ВО «Тихоокеанский государственный университет»)

М. Е. Базилевич, кандидат архитектуры (ФГБОУ ВО «Тихоокеанский государственный университет»)

А. П. Иванова, кандидат архитектуры (ФГБОУ ВО «Тихоокеанский государственный университет»)

А. А. Ким, кандидат архитектуры (ФГБОУ ВО «Тихоокеанский государственный университет»)

Е. А. Малых (ФГБОУ ВО «Тихоокеанский государственный университет»)

Editorial board:

L. G. Diachkova, Dr.Habil. in Pedagogical Sciences, PhD in Art Criticism (Pacific National University)

A. D. Lovtsov, Dr.Habil. in Engineering Sciences (Pacific National University)

L. V. Zadverniuk, PhD in Architecture (Pacific National University)

E. M. Bazilevich, PhD in Psychological Sciences (Pacific National University)

M. E. Bazilevich, PhD in Architecture (Pacific National University)

A. P. Ivanova, PhD in Architecture (Pacific National University)

A. A. Kim, PhD in Architecture (Pacific National University)

E. A. Malykh (Pacific National University)

Рецензенты:

М. А. Ковальчук, доктор исторических наук, доцент (ФГБОУ ВО «Дальневосточный государственный университет путей сообщения»)

Н. В. Васильева, кандидат архитектуры (ФГБОУ ВО «Амурский государственный университет»)

Reviewers:

M. A. Kovalchuk, Dr.Habil. in Historical Sciences (Far Eastern State Transport University)

N. V. Vasileva, PhD in Architecture (Amur State University)

Новые идеи нового века — 2022 : материалы Двадцать второй Международной Н776 научной конференции = **The New Ideas of New Century — 2022** : The Twenty-Second International Scientific Conference Proceeding : в 2 т. / Министерство науки и высшего образования Российской Федерации, Правительство Хабаровского края, Тихоокеанский государственный университет [и др.] ; ответственный редактор Е. М. Самсонова, редакционная коллегия: Л. Г. Дьячкова [и др.]. — Хабаровск : Издательство ТОГУ, 2022. — 2 т.

ISBN 978-5-7389-3530-5

Т. 1. — 497, [1] с.

ISBN 978-5-7389-3531-2

Очередной выпуск двухтомника содержит статьи преподавателей, научных работников, докторантов, аспирантов, магистрантов, студентов, посвященные новым научным исследованиям и разработкам в области архитектуры, градостроительства и дизайна.

Первый том издания включает разделы «Вопросы теории и истории в градостроительстве, архитектуре и дизайне», «Актуальные вопросы методики высшего образования», «Изобразительное искусство, дизайн среды и предметный дизайн».

УДК 72:624:001(082)

ББК НЛО

ISBN 978-5-7389-3531-2 (Т. 1)

ISBN 978-5-7389-3530-5

© Тихоокеанский государственный университет, 2022

ВОПРОСЫ ТЕОРИИ И ИСТОРИИ
В ГРАДОСТРОИТЕЛЬСТВЕ, АРХИТЕКТУРЕ И ДИЗАЙНЕ

THEORY AND HISTORY ISSUES IN URBAN PLANNING,
ARCHITECTURE AND DESIGN

01

АКТУАЛЬНЫЕ ВОПРОСЫ МЕТОДИКИ ВЫСШЕГО
ОБРАЗОВАНИЯ

ACTUAL QUESTIONS OF THE TECHNIQUE HIGHER
EDUCATION

02

ИЗОБРАЗИТЕЛЬНОЕ ИСКУССТВО, ДИЗАЙН
СРЕДЫ И ПРЕДМЕТНЫЙ ДИЗАЙН

GRAPHIC ARTS, SPACE DESIGN AND OBJECT DESIGN

03

СОВРЕМЕННЫЕ ТЕНДЕНЦИИ И ПРОБЛЕМЫ
РАЗВИТИЯ И РЕКОНСТРУКЦИИ В АРХИТЕКТУРЕ
И ГРАДОСТРОИТЕЛЬСТВЕ

ACTUAL TRENDS AND PROBLEMS AND
RECONSTRUCTION IN ARCHITECTURE AND
URBAN PLANNING

04

ОПТИМАЛЬНЫЕ СТРОИТЕЛЬНЫЕ КОНСТРУКЦИИ,
ЭКОЛОГИЧЕСКАЯ УСТОЙЧИВОСТЬ, ПРОБЛЕМЫ
ЭКОНОМИКИ И БЕЗОПАСНОСТИ НАСЕЛЕННЫХ МЕСТ

OPTIMAL BUILDING DESIGNS,
ENVIRONMENTAL SUSTAINABILITY, ISSUES
ECONOMY AND SECURITY OF POPULATED AREAS

05

UDC 72

HOME AS A PROMISE OF PROTECTION AND FREEDOM

Gianfranco Guaragna,PhD in Architecture, Associate Professor, Department of Engineering and Architecture,
University of Trieste,
Trieste, Italy; e-mail: gguaragna@units.it

Abstract. The house as promise of protection and freedom. The Villa E-1027 is born from a great love story between Eileen Gray (1878-1976), the aristocratic designer of Irish origin, and Jean Badovici (1893-1956), the Rumanian architect. This is how the Authors decided to name their house on the Cote d'Azur, when they planned it and built it between 1926 and 1929. It was built on an arduous strip of land between the sea and the railway. The chosen name, a kind of alphanumeric code, was coined by Eileen Gray as a seal of their relationship. Indeed E stands for Eileen, 10 for the letter J of Jean, 2 is the B in Badovici and 7 is the first letter of her surname. In the maison au bord de mer one can effortlessly pick all the "Lecorbuserian" principals of modern architecture (the free plan, the pilotis, the ribbon windows, the roof garden). Even though Le Corbusier had already codified his "pillars of modern architecture" in 1923, he will only implement them some years later in the Villa Savoye. The Villa will become a manifesto of rationalist architecture. But where Le Corbusier imagines the house as a machine à habiter, Eileen Gray imagines sensual spaces where life can flow freely. However, the idea of protection and freedom of the project cannot be translated into the simplistic formula of comfort and safety, as the Villa E-1027 rather aims intrinsically for a representation of the idea of an unconditional state of intimacy. Emanuele Coccia, interpreting it from a philosophical point of view, says that the House is "the moral reality by excellence: a psychic and material artefact that allows us to exist better than nature would do. But most of all, he adds, "Before being an object, the house is an emotion, it is hope and a project of life".

Keywords: architecture, Villa E-1027, house.

In order to oversee this paper about the House, in its most broad meaning of living, I would like to start from a peculiar statement made by Jean Badovici, life companion of the more famous Eileen Gray, and co-author (always ignored) of the small "Rationalist" masterpiece they achieved together.

The statement is apparently irreverent, if not vulgar, and it includes a term which lies outside the architectural language and which in a formal context may even appear inconceivable. In this case though, it can be used as a pre-text as it helps overlook the vulgarity and investigate the hidden meaning of the statement, possibly extracting its hidden meaning. To understand the latter, a short introduction is needed, starting from the work and leading to the theme itself.

The Villa E-1027 is born from a great love story between Eileen Gray (1878-1976), the aristocratic designer of Irish origin, and Jean Badovici (1893-1956), the Rumanian architect who at that time wrote for the influential magazine *L'Architecture Vivante*.

This is how the Authors decided to name their house on the Cote d'Azur, when they planned it and built it between 1926 and 1929. It was built on an arduous strip of land between the sea and the railway, along the custom officer's path which connects

Menton to Rochebrune. They also offered their own personal contribution to the labour needed for the works.

The chosen name, a kind of alphanumeric code, was coined by Eileen Gray as a seal of their relationship. Indeed E stands for Eileen, 10 for the letter J of Jean, 2 is the B in Badovici and 7 is the first letter of her surname.

In the maison au bord de mer one can effortlessly pick all the “Lecorbuserian” principals of modern architecture (the free plan, the pilotis, the ribbon windows, the roof garden). Even though Le Corbusier had already codified his “pillars of modern architecture” in 1923, he will only implement them some years later in the Villa Savoye. The Villa will become a manifesto of rationalist architecture.

But where Le Corbusier imagines the house as a machine à habiter, Eileen Gray imagines sensual spaces where life can flow freely. This kind of ship hoisted on the rocks, with all its spaces and furnishings, without excluding her companion, is the achievement of the genius designer.

The term “designer” may appear reductive, but if one thinks of the refined innovator who, as well as being the first to adopt the long-standing lacquering technique on modern furniture (learned from the Japanese maestro Seizo Sugawara) also experimented on her furniture items the use of aluminum, celluloid, bakelite, cork and tubular steel.

This almost “sublime” authoritative example of Rationalism appears as a paradox, it is not far from the site where the spiritual father of Rationalism, twenty years later, will realize his home/refuge and where he will use a language an extremely far from Modern language.

Le Cabanon, by Le Corbusier, despite the elegant linearity of its tiny interior, bluntly reflects its formal aspect in its name. It signifies a small architectural object, where a corrugated metal roof and the rough tree trunks of the facades clearly recall a shack.

A sort of ironic paradox appears as we learn that Eileen Gray and Badovici, who considered it the outcome of a constant dialogue between them, liked to call it affectionately “baraque”.

The “baraque”, as opposed to the monastic refuge that was realized by the Swiss maestro in the same stretch of sea of Roquebrune and where he will later die, is a spectacular spot where a “mobile” space full of light evokes Mediterranean atmospheres which outline reflecting on the pure white construction.

An inviting place where, in the Author’s intentions, freedom and intimacy must coexist. The living room is conceived as an open space to be experienced together, and each room has a direct access to the garden, in order to respect the independence of the guests and of the hosts. Curved screens envelop and surprise opening and closing perspectives and points of view. Even the furniture unravels in a harmony of movements, from the sliding of the glass, the curtains and the shutters to the tables which open overturning and the drawers that open rotating along their orthogonal axis.

Eileen Gray will never live in this house as the great love story will end in their separation shortly after the end of the works. The Villa then belonged to Badovici. Gray, with aristocratic detachment, never claimed its intellectual property. She considered it a gift to her ex-partner.

Later Eileen will isolate herself and, even though she didn’t give up her work completely, she was forgotten until her “rediscovery” starting in the early 70s of the past Century, shortly before her death.

The Villa E-1027 seems to share the same destiny as, after Badovici's death, it had different owners. The furniture was lost and the house ended in a state of abandonment until 2007, when an association was started. This association funded half the expenses for the restoration of the house. The works started in 2013 and included the building itself and the whole decorative apparatus with all the original furnishings.

Back to the statement, the daring counterpoint between the refined spaces and furnishings becomes particularly intriguing (this is suggested by the aristocratic lineage of the co-Author and partner of the protagonist) and the apparently improper term he uses to express a concept which is less banal than it appears. If, independently from the appearance, it is interpreted in its substantial essence, one should not lessen Badovici's statement: "architecture is where you can fart in peace".

One cannot deny that this statement appears out of the architectural context. The daring combination may even appear blasphemous if compared, for example, to the concept of architecture outlined by Adolf Loos in his notorious reference to the mound adorned by a blade shaped as a pyramid. (1)

When Loos, in one of his famous "parables", with a prophetic look, identifies architecture with a tomb, namely with the "monument" (in the etymological meaning of the word) that without any need of explanation, even in its most archaic meaning, induces reflection, and it refers to the essence of architecture. Badovici instead, when talking about architecture, probably refers to the house.

Regarding his statement, in my opinion, one shouldn't focus on the vulgarity of the word, but on the concept of the whole phrase. What encourages reflection is that, in order to express the idea of freedom, the Rumenian architect refers to one of the most embarrassing and intimate physical functions of the human being. Its definition in the Italian dictionary is almost more embarrassing than the locution itself. Reading that it is a "noisy emission of intestinal gas from the anus" one should neglect for an instant the perplexity caused by the deplorable juxtaposition to architecture and try to imagine the funny meaning his description can appear in a boy's mind.

The mischievous air that bursts out loudly in an impertinent boy's laughter can summarise the expression of pure infantile happiness that probably belonged to Badovici when he spoke it out.

One must point out that Badovici, apart from his creative images, does not use the term in a metaphoric way.

The term "fart" is not intended as a qualifying adjective as - for example - when using an informal language, it is matched with a certain theory or with an object or an issue, in order to summarize, in an ironic or contemptuous way, a drastic negative opinion. Considering it as a mere consequence of a lexicon tied to that particular artistic attitude of contempt towards the conventions and appearances of the bourgeois life would also be wrong.

On the contrary the term seems to be used deliberately to express a personal statement. Without removing its *Significant* (in its linguistic meaning of the Rovattiano concept of "pensiero debole"). One should probably focus on the word's meaning independently from the yoke imposed by its "*Esponente*". (2)

The house must be able to offer both shelter and decorum, but, in the Author's intentions, the house is a promise of protection and of freedom.

The idea of protection and freedom of the project cannot be translated into the simplistic formula of comfort and safety, as the Villa E-1027 rather aims intrinsically

for a representation of the idea of an unconditional state of intimacy. That statement probably intends to summarize the concept, in an eloquent and disrespectful way.

From another point of view, in a completely different context, interestingly Paul Auster offers indirectly this idea of intimacy, through a link which refers directly to a fart, counting it, with a series of other things, as one of the pleasures connected to the intimacy of the house. Here too the term is not used in an improper way.

The Author of "Winter journal" in his interesting autobiographic text that stretches from his early childhood to his mother's death, unrolls as a catalogue of a man's life narrated through his body and articulated in 21 legs, as many as the houses he had lived in up to that moment.

If we may consider the houses as containers of memories, where the memories of our lives are kept, according to Paul Auster it is as if the different homes become the notebook pages where one can find and arrange the chapters of one's life, each of them bound to specific memories.

In the first pages of his Journal he drafts a detailed list of physical pleasures and physical pains. But when he adds the pleasure of farting to the list of pleasures he is even more precise than Badovici, as he lists: "First of all the pleasure of sex, but also the pleasure of eating, drinking, being naked in a hot bath, scratching, sneezing or farting, staying in bed for an extra hour, turning one's head to the sun in a mild late spring afternoon or beginning of summer and feeling the warmth on one's skin..." (3)

Walter Benjamin maintained that the difficulty in reflecting about living in a house is that one must bestow to the house itself the image of a man inside the womb, together with a condition of contemporary existence. But when he clarifies that: "the original shape of all living is not inside a house but inside a shell", while admitting the existence of the protohistorical cause of living, he admits the limits of the coexistence of needs. (4)

Our freedom, as Galimberti reminds us, is not absolute, but relative to a starting point, without which our mind would live in a desert without a probable direction, in order to reach a destination. (5). Protection and freedom promised by architecture, should probably transcend mere physical protection and formal liberties granted by conventions, and evoke the utopia of a suitable place for our most intimate pleasures and desires.

This is a human ambition, not far from Joseph Roth's character of the wandering Jew. Even if he says: "we only feel well in the place we are not", he doesn't deny this place exists. His statement however may express a kind of unavoidable malaise which is as independent from the specific place as it is dependent from places in general, and doesn't necessarily exclude the possibility that human beings may recognise the desired condition of freedom and protection. The solution in this case is delegated to a different place from the one where one is. A place where we would like to be and we are not. An unidentified place at the same time so precisely determined as it is "other" that it denies, if not it's mere existence, at least the possibility of reaching it. A place conceived in order to question the possibility of satisfying this need, without ever denying it explicitly. This need can only be the House in its essence.

Emanuele Coccia, interpreting it from a philosophical point of view, says that the House is "the moral reality by excellence: a psychic and material artefact that allows us to exist better than nature would do. (6)

He adds that we don't build houses for protection from bad weather nor to match the space with the genealogy order or with our esthetical taste. "Each house is a purely

moral reality: we build houses so we can host the part of the world – people, animals, plants, atmospheres, events, images and memories – which make our own happiness possible”. But most of all, he adds, “Before being an object, the house is an emotion, it is hope and a project of life”. (7)

References

1. He states that: “if we find a mound in a wood, six feet by three, with a blade shaped as a pyramid, we become serious and something tells us that someone is buried there. This is architecture.” Adolf Loos, *Parole nel vuoto*, Adelphi, Milano, 1984, p. 255
2. *Significant* “In linguistics, the element which represents the acoustic or visual image as a result of the succession of phonemes or graphemes that constitute the word. Together with the conceptual element the *meaning* creates the linguistic sign.” *L’esponente* in this case is related to: “Each term in the dictionary”. From the *Dizionario della lingua italiana*, Devoto-Oli.
3. Pier Aldo Rovatti and Alessandro Dal Lago operate an elision on the *Significant*, as explained by Garimberti, it is not mainly: ”for a taste of variation and novelty, but because these Representatives are a *reading mode* which only the arrogance and the opacity of who uses it can establish as a unique reading mode, managing it as the truth”. Umberto Galimberti, *Idee: Il catalogo è questo*, Feltrinelli, Milano, 2001, P. 215
4. Paul Auster, *Winter Journal*, Einaudi, Torino, 2012, p. 4
5. “il difficile nella riflessione sull’abitare è che da una parte deve essere riconosciuto ciò che è remoto – forse eterno – l’immagine del soggiorno dell’uomo nel grembo materno, e che dall’altra parte, malgrado questo motivo protostorico, nell’abitare deve essere compresa, nella sua forma più estrema, una condizione di esistenza del XIX secolo. La forma originaria di ogni abitare è il vivere non in una casa ma in un guscio. Questo reca l’impronta del suo abitatore”. W. Benjamin, *Parigi capitale del XIX secolo*, I.4,4
6. Umberto Galimberti, *Idee: il catalogo è questo*, Op. cit. P.122
7. Emanuele Coccia, *Filosofia della casa*, Einaudi, Torino, 2021, p. 15
8. *Ibidem*, p. 6

ДОМ КАК ОБЕЩАНИЕ ЗАЩИТЫ И СВОБОДЫ

Джанфранко Гуаранья,

PhD (архитектура), доцент кафедры архитектурного проектирования,

Университет Триеста,

Триест, Италия; e-mail: gguaragna@units.it

Абстракт: Вилла E-1027 родилась в результате великой истории любви между Эйлин Грей (1878–1976), аристократическим дизайнером ирландского происхождения, и Жаном Бадовичем (1893–1956), румынским архитектором. Именно так авторы решили назвать свой дом на Лазурном берегу, когда планировали и строили его между 1926 и 1929 годами. Он был построен на труднопроходимой полосе земли между морем и железной дорогой. Выбранное имя, своего рода буквенно-цифровой код, было придумано Эйлин Грей как символ их отношений. Действительно, E означает Эйлин, 10 — буква J Джин, 2 — буква B в Бадовичи, а 7 — первая буква ее фамилии. В «*maison au bord de mer*» (дом на границе с морем) можно без особых усилий заметить все «лекорбузерианские» принципы современной архитектуры (свободная планировка, ленточные окна, сад на крыше). Несмотря на то, что Ле Корбюзье уже сформулировал свои «столпы современной архитектуры» в 1923 году, он воплотит их в жизнь только несколько лет спустя на вилле Савоя. Вилла станет манифестом рационалистической архитектуры. Но там, где Ле Корбюзье представляет дом как машину для жилья, Эйлин Грей представляет чувственные пространства, где жизнь может течь свободно. Однако идея защиты и свободы проекта не может быть переведена в упрощенную формулу комфорта и безопасности, поскольку вилла E-1027, скорее, изначально нацелена на представление идеи безусловного состояния близости. Эммануэль Кокча, интерпретируя это с философской точки зрения, говорит, что Дом — это «моральная реальность в совершенстве: психический и материальный артефакт, который позволяет нам существовать лучше, чем это сделала бы природа». Но самое главное, добавляет он, — «прежде чем стать объектом, дом — это эмоция, это надежда и проект жизни».

Ключевые слова: архитектура, Вилла E-1027, дом.

СОДЕРЖАНИЕ
CONTENT

1. ВОПРОСЫ ТЕОРИИ И ИСТОРИИ В ГРАДОСТРОИТЕЛЬСТВЕ, АРХИТЕКТУРЕ И ДИЗАЙНЕ / THEORY AND HISTORY ISSUES IN URBAN PLANNING, ARCHITECTURE AND DESIGN	5
<i>Аббасов Э. И., Турпен де Криссе М. В. / Abbasov E. I., Turpin de Crisse M. V.</i> Основные методы и принципы реновации арсенальной промзоны Санкт-Петербурга / The main methods and principles of renovation of the arsenal industrial zone of St. Petersburg	6
<i>Ачилов Ш. Д., Махамов Б. С. / Achilov Sh. D., Makhamov B. S.</i> О реабилитации архитектурной среды исторически сложившейся европейской части Самарканда / About rehabilitation of the architectural environment of the historically formed European part of Samarkand.....	11
<i>Бадыгова Т. С., Шевченко М. Ю. / Badygova T. S., Shevchenko M. Yu.</i> Влияние туризма на сохранение и адаптацию традиционной корейской деревни ханок / The impact of tourism on the preservation and adaptation of the traditional Korean hanok village	15
<i>Борисов С. В., Коротаев Н. А. / Borisov S. V., Korotaev N. A.</i> Возрождение и развитие застройки исторических территорий с учетом религиозной составляющей / Revival and development of the architecture of historical territories taking into account the religious component.....	21
<i>Бурганов А. Д., Десятов Л. В., Солонина Н. С. / Burganov A. D., Desyatov L. V., Solonina N. S.</i> Вопросы реконструкции исторических промышленных центров в малых городах / Issues of reconstruction of historical industrial centers in small towns	29
<i>Винницкий М. В. / Vinnitskiy M. V.</i> Историко-генетические и духовно-культурные аспекты в архитектурно-градостроительном проектировании / Historical-genetic and spiritual-cultural aspects in architectural and urban design.....	35
<i>Го С., Ян Т. / Guo S., Yang T.</i> Анализ жилищ маньчжуров на северо-востоке Китая на основе обоснованной теории / Analysis of Manchu dwellings in northeast China based on grounded theory	40
<i>Гуаранья Джанфранко / Guaragna G.</i> Город и дом / The city and the house.....	49
<i>Гуаранья Джанфранко / Guaragna G.</i> Дом как обещание защиты и свободы / Home as a promise of protection and freedom	54
<i>Гусейнова Д. В., Ермоленко Е. В. / Guseynova D. V., Ermolenko E. V.</i> Трансформация внутреннего пространства западноевропейских храмов середины XX – начала XXI века / Transformation of the interior space of the western European churches in the middle of the 20th century to the beginning of the 21st century	60

<i>Дратва Е. М., Дорофеева Н. Н. / Dratva E. M., Dorofeeva N. N.</i>	
Историческая эволюция рабочих поселений при промышленных предприятиях / Historical evolution of workers' settlements at industrial enterprises	65
<i>Зинченко Е.Н., Ерышева Е.А. / Zinchenko E. N., Erysheva E. A.</i>	
Чистая форма в архитектуре: философия проектирования / Pure form in architecture: design philosophy	72
<i>И К. А., Задвернюк Л. В. / I K. A., Zadvernyuk L. V.</i>	
Исторические аспекты градостроительного освоения береговой полосы г. Хабаровска / Historical aspects of urban planning development of the coastal strip of Khabarovsk	78
<i>Калинина М. М., Череди́на И. С., Рыбакова Е. Ю. / Kalinina M. M., Cheredina I. S., Rybakova E. Yu.</i>	
Архитектура французского и русского театров и эпоха Просвещения / French and Russian theater architecture and the Age of Enlightenment	88
<i>Килина М. П., Козыренко Н. Е. / Kilina M. P., Kozyrenko N. E.</i>	
Народная архитектура советских дач / Folk architecture of soviet dachas	96
<i>Ковалёв Р. О., Шугуров М. Е., Ерышева Е. А. / Kovalev R. O., Shugurov M. E., Erysheva E. A.</i>	
Архитектура «с чистого листа»: творческое кредо Бен ван Беркеля / Architecture “from scratch”: the creative credo of Ben van Berkel	101
<i>Комплектова Г. И., Комплектов А. И., Абрамовская Е. Н. / Komplektova G. I., Komplektova A. I., Abramovskaya E. N.</i>	
Обновление наполнения содержания механизма вписывания образа современного архитектурного объекта в историческую среду в условиях реновации / Updating the contents of the mechanism for fitting the image of a modern architectural object into the historical environment under renovation conditions	108
<i>Кузнецова М. И. / Kuznetsova M. I.</i>	
Анализ утопических идей прошлого как способ определения новых инструментов построения городского пространства / Analysis of the past utopia ideas as a way to identify new tools for creating urban space	118
<i>Куцак А. С., Явейн О. И., Зуева П. П., Белаиш Е. А. / Kutsak A. S., Yavein O. I., Zueva P. P., Belash E. A.</i>	
Архитектурные школы XXI века. Альтернативное поле концепций и идей / Architectural schools of the 21st century. Alternative field of concepts and ideas	125
<i>Ламехова Н. В. / Lamekhova N. V.</i>	
Образовательный компонент рекреационно-коммуникационного каркаса школы / Educational component of the recreational and communication framework of the school	133
<i>Львова Н. П., Явейн О. И., Зуева П. П. / Lvova N. P., Yavein O. I., Zueva P. P.</i>	
Начала структурного видения в германской архитектуре 1907–1927 годов / The beginnings of structural vision in German architecture in the 1907–1927	140

<i>Манишина А. А., Ким А. А. / Manishina A. A., Kim A. A.</i>	
Ренессанс как культурный расцвет архитектуры Европы / Renaissance as a cultural flourishing architecture of Europe	144
<i>Мохов И. Э. / Mokhov I. E., Umorina Z. E.</i>	
Создание и восприятие подводной искусственной среды или архитектуры / Creating and perceiving an underwater artificial environment or architecture	151
<i>Назарова Н. С., Череди́на И. С. / Nazarova N. S., Cheredina I. S.</i>	
Проект Дворца Советов А. В. Власова (1956–1959) и новый образ советского дворца / The project of the Palace of Soviets by A. V. Vlasov (1956–1959) and a new image of the soviet palace	157
<i>Подтероб Д. А., Дорофеева Н. Н. / Podterob D. A., Dorofeeva N. N.</i>	
Преемственность исторического метода пропорций «корень из двух» в современной китайской архитектуре / Continuity of the historical method of proportions the “radical of two” in modern chinese architecture	163
<i>Полякова Е. М., Явейн О. И., Зуева П. П., Белаш Е. А. / Poliakova E. M., Yavein O. I., Zueva P. P., Belash E. A.</i>	
Архитектура и кино как сферы взаимных проекций. Принципы пространственных построений / Architecture and cinema as spheres of mutual projections. Principles of spatial constructions	170
<i>Пужкина А. А., Ким А. А. / Puzhkina A. A., Kim A. A.</i>	
Влияние модернизма на развитие противотуберкулезных санаторных комплексов Европы XIX–XX вв. / The influence of modernism on the development of tuberculosis sanatorium complexes in Europe of the 19th – 20th centuries	179
<i>Романова К. Е., Боровкова А. А., Стехова Е. В. / Romanova K. E., Borovko- va A. A., Stekhova E. V.</i>	
Архитектура промышленных зданий и сооружений XIX–XX веков на территории Дальнего Востока / Architecture of industrial building structures of the 19th and 20th centuries in the Far East	187
<i>Саблина О. А., Ерышева Е. А., Гаврилов А. Г. / Sablina O. A., Erysheva E. A., Gavrilov A. G.</i>	
Основные понятия и систематизация многофункциональных жилых комплексов / Basic concepts and systematization of multifunctional residential complexes	193
<i>Суворова Д. В., Десятов Л. В. / Suvorova D. V., Desyatov L. V.</i>	
Научно-исследовательский центр экологических технологий на территории завода-музея им. Куйбышева в г. Нижний Тагил / Research center of environmental technologies on the territory of the Kuibyshev plant-museum in Nizhny Tagil	200
<i>Филенко Р. Е., Козыренко Н. Е. / Filenko R. E., Kozyrenko N. E.</i>	
Сравнительный анализ буддийских храмовых комплексов России и Китая / Comparative analysis of Buddhist temple complexes in Russia and China	207
<i>Фокеева Е. И., Ерышева Е. А. / Fokeeva E. I., Erysheva E. A.</i>	
Семейный бизнес в архитектуре. Архитектурное бюро «Asadov» / Family business in architecture. Architectural bureau “Asadov”	212

<i>Харитонов И. А., Генералова Е. М. / Kharitonov I. A., Generalova E. M.</i>	
История интеграции производственно-деловой функции с жильем / History of the integration of the production and business function with housing	219
<i>Худолева Е. О., Карпенко В. Е. / Khudoleeva E. O., Karpenko V. E.</i>	
Сенсорные технологии и методы оценки цветоцветовых форм в средовом пространстве Владивостока / Sensor technologies and methods for assessing light color forms in the environment of Vladivostok	226
<i>Цыганкова В. И., Явейн О. И., Зуева П. П. / Tsygankova V. I., Yavein O. I., Zueva P. P.</i>	
Архитектор Евгений Адольфович Левинсон. Творческий путь и особенности архитектурного видения мастера / Architect Evgeny Adolfovich Levinson. Creative path and features of the master's architectural vision	233
<i>Чон К., Ку Ё. / Jeong G.-H., Koo Y.-m.</i>	
Исследование архитектурного словаря Алвара Аалто с точки зрения контекстуализма (основано на «гармонии гетерогенности» коллажа Аалто) / A study on Alvar Aalto's architectural vocabulary from the view point of contextualism (focused on the "harmony of heterogeneity" through collage by Aalto)	237
<i>Шиков С. А., Шипицына О. А. / Shikov S. A., Shipitsyna O. A.</i>	
Особенности реализации приемов постмодернизма в жилой архитектуре Екатеринбурга / Features of the implementation of postmodernism techniques in the residential architecture of Yekaterinburg	244
<i>Шишов Д. С. / Shishov D. S.</i>	
Роль математического мышления в архитектуре с древнего Египта до начала XXI века / The role of mathematical thinking in architecture from ancient Egypt to the beginning of the twenty-first century	251
<i>Янковская Ю. С., Меренков А. В. / Yankovskaya Yu. S., Merenkov A. V.</i>	
Формирование устойчивой среды жизнедеятельности человека для условий Арктики / Formation of a stable human environment for Arctic conditions	256
2. АКТУАЛЬНЫЕ МЕТОДИКИ ВЫСШЕГО ОБРАЗОВАНИЯ / HIGHER EDUCATION METHODOLOGY TOPICAL ISSUES	261
<i>Абрамовская Е. Н., Комплектова Г. И., Комплектов А. И., Пономаренко Н. В. / Abramovskaya E. N., Komplektova G. I., Komplektov A. I., Ponomarenko N. V.</i>	
Интерактивный метод обучения в высшей школе как эффективный способ образовательного процесса, (на примере дисциплины «колористика среды») / Interactive method of teaching in higher education, as an effective way of the educational process, on the example of the discipline "coloristics of the environment"	262
<i>Ачилов Ш. Д., Асроров О. А., Аннакулов Ж. / Achilov Sh. D., Asrorov O. A., Annakulov Zh.</i>	

К вопросу об укреплении иммунитета студенческой молодежи к восприятию радикальных идей и чуждых идеологий / On strengthening students' immunity to perception of radical ideas and alien ideologies	270
<i>Бирзуль А. Н., Сорокина Т. Г., Пителиак Д. А. / Birzul A. N., Sorokina T. G., Pitiliak D. A.</i>	
Основные направления работы научного кружка «Водонаука» в ДВГУПС / The main areas of work of the scientific group “Water Science” in FESTU	274
<i>Жилкина З.В., Соколова О. Ю., Денисова О. В., Пашкова-Маркарова Е. В. / Zhilkina Z.V., Sokolova O.Yu., Denisova O.V., Pashkova-Markarova E.V.</i>	
Творческая педагогическая деятельность как средство защиты от эмоционального выгорания / Creative pedagogical activity as a means of protection from emotional burnout	287
<i>Карачевский Е. Г., Вольгушев А. Е. / Karachevsky E. G., Volgushev A. E.</i>	
Развитие личностного отношения младших школьников в процессе создания скульптуры малой формы / Development of the personal attitude of junior school pupils in the process of creating a small-form sculpture	294
<i>Ключникова Е. А., Уморина Ж. Э. / Klyuchnikova E. A., Umorina J. E.</i>	
Методы создания клаузуры / Methods of creating a clausura	299
<i>Левковская Е. С. / Levkovskaya E. S.</i>	
Осознание территориальной идентичности студентами высшей школы / Consciousness of territorial identity by higher school students	303
<i>Линь А., Давыденко В. А. / Lin A, Davydenko V. A.</i>	
Проектно-творческое проектирование как способ самоактуализации студентов в процессе обучения / Project and creative design as a way of students' self-actualization in the learning process	310
<i>Маркина В. Ю. / Markina V. Yu</i>	
Движение как средство «саморазвития» в авторских методиках школы архитектурного развития / Movement as a means of “self-development” in the author’s methods of the school of architectural development	319
<i>Титаренко Н. В. / Titarenko N.V.</i>	
К вопросу формирования экономических компетенций бакалавров архитектуры в соответствии с требованиями ФГОС 3++ / On the issue of the formation of economic competencies of bachelors of architecture in accordance with the requirements of the Federal State Educational Standard 3++	326
<i>Тюкавкин С. Д., Гречанов К. Б. / Tyukavkin S. D., Grechanov K. B.</i>	
Дидактическая ценность творческих обменов в процессе обучения керамике / Didactic value of creative exchange in the process of teaching ceramics	334
<i>Цянь И., Павленко Г. В. / Qian Y., Pavlenko G. V.</i>	
Возможности формирования учебного контента дистанционного обучения будущих педагогов / Opportunities for forming learning content of distance learning for future teachers	345

Ян Ч., Шедина С. В. / Yang Z., Shedina S. V.	
Особенности педагогического стимулирования учебно-исследовательской деятельности студентов-дизайнеров / Features of pedagogical stimulation of educational and research activities of design students	354
3. ИЗОБРАЗИТЕЛЬНОЕ ИСКУССТВО, ДИЗАЙН СРЕДЫ И ПРЕДМЕТНЫЙ ДИЗАЙН /GRAPHIC ARTS, SPACE DESIGN AND OBJECT DESIGN.....	363
Виноградова Е. И. / Vinogradova E. I.	
Художественно-психологическая типология изображений человека / Artistic and psychological typology of human images.....	364
Воронина В. А., Попова Л. И. / Voronina V. A., Popova L. I.	
Новые инструменты, используемые при формировании современного архитектурного облика общественных пространств / New tools used in shaping the modern architectural appearance of public spaces	370
Воронина Е. Е., Козыренко Н. Е. / Voronina E. E., Kozyrenko N. E.	
Дизайн архитектурной среды сельских населенных пунктов / Design of the architectural environment of rural settlements.....	376
Гайван В. В., Данилов И. А. / Gaivan V. V., Danilov I. A.	
Опыт использования элементов современного искусства для благоустройства площади Серышева в городе Хабаровске / Experience of using elements of modern art for the improvement of Seryshev square in Khabarovsk city	381
Громенко И. В. / Gromenko I. V.	
Единство функциональных и эстетических принципов открытых пространств на примере площади Блюхера / Unity of functional and aesthetic principles when designing open urban spaces on the example of Blucher square.....	389
Ли Ц., Дьячкова Л. Г. / Li J., Diachkova L. G.	
Развитие технологии лакового письма в традиционном китайском искусстве / The development of lacque writing technology in traditional chinese art.....	394
Ляскина В. О., Пришелец А. С., Савкова Н. В. / Lyaskina V. O., Prishelets A. S., Savkova N. V.	
Конфликтология открытых общественных пространств в городской среде / Conflictology of open public spaces in landscape design.....	400
Мазаева А. А., Беседина И. В. / Mazaeva A. A., Besedina I. V.	
Художник цвета и света / Artist of color and light.....	407
Парняков А. В., Зайчиков Р. С. / Parnyakov A. V., Zaichikov R. S.	
Современные отделочные материалы для обстройки судовых помещений на круизных судах / Modern decoration materials for the finishing of ship areas on cruise ships.....	412
Парняков А. В., Тлустая С. Е. / Parnyakov A. V., Tlustaya S. E	
К вопросу озеленения жилых и общественных пространств круизных судов ледового плавания / On the issue of landscaping of residential and public spaces of ice navigation cruise vessels.....	417

<i>Петрова А. В., Холодова Л. П. / Petrova A. V., Kholodova L. P.</i>	
Художественная интеграция современных видов искусства / Artistic integration of modern arts	423
<i>Романова К. Е., Боровкова А. А., Демидова Т. А., Ван Хо Бин Е. А. / Romanova K. E., Borovkova A. A., Demidova T. A., Wang Ho Bin E. A.</i>	
Опыт применения методик соучаствующего проектирования на примере проекта разработки благоустройства пляжа «Солнечный» в г. Владивостоке / Experience in applying the methods of co-participating design in the development of coastal recreational zone in Vladivostok	431
<i>Старцева М. С., Козыренко Н. Е. / Startseva M. S., Kozyrenko N. E.</i>	
Традиции и новые тенденции формирования образовательного пространства / Traditions and new trends in the formation of the educational space	440
<i>Титаренко Т. А., Карпенко В. Е. / Titarenko T. A., Karpenko V. E.</i>	
Методы дизайна при исследовании пешеходных пространств Владивостока в качестве центров для общения / Design methods in the study of pedestrian spaces of Vladivostok as communication centers	448
<i>Федорова Д. С., Копьёва А. В., Масловская О. В. / Fedorova D. S., Kopyeva A. V., Maslovskaya O. V.</i>	
Недостатки и противоречия ландшафтной организации рекреационных озеленённых пространств на склонах в условиях г. Владивостока / Disadvantages and contradictions of the landscape organization of green recreational spaces on the slopes in the conditions of Vladivostok	455
<i>Фокеева Е. И., Демидова Т. А. / Fokeeva E. I., Demidova T. A.</i>	
Функциональное зонирование пляжной территории с учетом монетизации пространства на примере концептуального решения пляжа «Солнечный» / Functional zoning of the beach area taking into account the monetization of space on the example of the conceptual solution of the “Sunny” beach	461
<i>Циликина П. С., Коробий Е. Б. / Tsilikina P. S., Korobii E. B.</i>	
Особенности проектирования выставочных пространств на территории кампуса университета / Features of designing exhibition spaces on the university campus	467
<i>Цун В., Дьячкова Л. Г. / Cong W., Dyachkova L. G.</i>	
Садово-парковые ансамбли как модель мироздания в традиционном китайском искусстве / Garden and park ensembles as a model of the universe in traditional chinese art	475
<i>Чан А. Д., Гаврилов А. Г., Бабенко А. Г. / Chan A. D., Gavrilov A. G., Babenko A. G.</i>	
Положительные стороны использования трансформируемых структур при формировании общественных пространств / Positive aspects of using transformable structures in the formation of public spaces	481
<i>Ян Ц., Дьячкова Л. Г. / Yang Z., Diachkova L. G.</i>	
Традиционная китайская ширма как исторический источник и концептуальный объект / Traditional Chinese screen as a historical source and a conceptual object	485

Научное издание

НОВЫЕ ИДЕИ НОВОГО ВЕКА — 2022

Материалы

Двадцать второй Международной научной конференции

Том 1

Дизайнер Н. А. Сторожева

Подписано в печать 15.04.2022. Формат 60×84 ¹/₁₆. Усл. печ. л. 29,06.

Тираж 100 экз. Заказ 73.

Отпечатано с авторского оригинал-макета

Издательство Тихоокеанского государственного университета.
680035, Хабаровск, ул. Тихоокеанская, 136.

Отдел оперативной полиграфии издательства Тихоокеанского государственного университета.
680035, Хабаровск, ул. Тихоокеанская, 136.

ISBN 978-5-7389-3531-2



9 785738 935312