

TABLE OF CONTENTS

ART HISTORY

T. L. Astrakhantseva

DOI 10.46418/2079-8202_2023_3_1

DMITRY STELLETSKY AND CERAMIC SCULPTURE. COOPERATION OF RUSSIAN ARTISTS WITH FRENCH CERAMIC ENTERPRISES

The article presents little-known ceramic sculptures of the famous Russian artist of the Silver Age Dmitry Semenovich Stelletsy, made in Paris in a ceramic workshop in the early 1920s.

Keywords: Dmitry Stelletsy, ceramic sculpture, artists of Russian Abroad of the first wave.

R. M. Gerasimov

DOI 10.46418/2079-8202_2023_3_2

THE GENESIS OF SOVIET NEOCLASSICISM IN LENINGRAD (NEW BUILDINGS IN THE HISTORICAL CENTER OF LENINGRAD IN THE PERIOD FROM 1932 TO 1941)

The article considers the prerequisites and reasons for the return of architecture in the pre-war period to the classicist trend, the transitional stage from constructivism and the formation of neoclassicism, its tasks. Examples of buildings in the historical center of Leningrad, which were erected or restored during this period according to the principles of neoclassicism, the names of key architects and the ideas that guided them in their work are considered.

Keywords: neoclassicism, constructivism, associations of architects, Stalinist Empire style, Soviet power.

O. E. Denisova

DOI 10.46418/2079-8202_2023_3_3

FORMATION OF THE DOMESTIC FASHION INDUSTRY IN PETROGRAD (1910-1920s)

The article examines the events taking place at the beginning of the twentieth century in Petrograd, which influenced the formation of the domestic fashion industry in this region. The reasons for irreversible changes in the production of fashionable clothes are indicated. The projects of creating modern costumes in the Russian style and the first examples of Soviet-style clothing design are described. The names of artists and addresses of organizations are named. This information was not systematized and published earlier. The above research is important for restoring the chronological and historical sequence of the development of the fashion industry in Petrograd (Leningrad).

Keywords: Petroodezhda Trust, atelie mod, clothing design, Soviet design, fashion industry.

T. V. Kovaleva

DOI 10.46418/2079-8202_2023_3_4

SCIENTIFIC AND METHODOLOGICAL WORKS OF ARCHITECT Y. N. LUKIN – THE THEORETICAL LEGACY OF THE RECTOR OF THE LENINGRAD VERA MUKHINA HIGHER SCHOOL OF ART AND DESIGN

Based on the study of the published works of architect Ya. N. Lukin, the problems of architectural and construction practice of Leningrad of the post-war decades that worried him are revealed, the main methodological guidelines of his concept of the development of higher art and industrial education in USSR in the context of the formation of the Leningrad school of decorative, applied, industrial and monumental art associated with the reconstruction of Leningrad shortly before the end of the war are considered higher Art and Industrial School named after V. I. Mukhina.

Keywords: Yakov Nikolaevich Lukin, Leningrad Vera Mukhina Higher School of Art and Design – Saint-Petersburg State Academy of Art and Design named after A. L. Stieglitz, Department of Interior and Equipment, synthesis of arts, training of artists for industry.

M. A. Slavnikova, V. A. Mamonova

DOI 10.46418/2079-8202_2023_3_5

THE ART OF HAROLD COHEN: SYNERGY OF ARTIFICIAL INTELLIGENCE AND DIGITAL PAINTING

This article discusses the joint creativity of person and artificial intelligence on the example of Harold Cohen's digital art. The biography of the artist is briefly presented, as well as the history of the creation of the AARON creative program. The principle of the program for drawing, technical innovations that influenced the art of Cohen and AARON are considered. Also, the work of AARON and Harold Cohen is considered in the context of digital painting.

Keywords: Harold Cohen, AARON, artificial intelligence, digital art, digital painting, technology.

E. N. Khokhlova, N. M. Kalashnikova

DOI 10.46418/2079-8202_2023_3_6

ARTISTIC FEATURES OF THE “KRESTETSKAYA STROCHKA” AT THE TURN OF THE ERAS (LATE 19TH — FIRST THIRD OF THE 20TH CENTURIES)

The article refers to the analysis of stylistically and technical changes of “krestetskaya strochka”, when the symbols and emblems of the newly formed state appeared on the products of the embroidery. Using the examples of several embroidered works the article shows the ways for creative search which have been made by the craftsmen and artists for exploring the new possibilities of the krestetskaya drawn thread work.

Keywords: embroidery, krestetskaya drawn thread work, embroidery style, soviet art.

PHILOLOGY

Folkloristics

N. K. Kozlova, S. A. Myasnikova

DOI 10.46418/2079-8202_2023_3_7

FEATURES OF TRADITIONAL COSTUME IN SIBERIA (BASED ON PHOTOS OF THE BEGINNING OF THE XX CENTURY)

The article is devoted to one of the current trends in modern folkloristics - the study of the existence of folk costume in its regional specifics. Rich material for this is provided by the analysis of photographs from family archives. This direction in the work of folklorists is promising and opens up wider opportunities for the study of traditional clothing, folk life, way of life and customs. The authors of the article examine the photographs from the point of view of the traditional costume that existed in the Siberian region at the beginning of the 20th century. The study reveals patterns and “routines” in the clothing of Russian old-timers and late settlers of the Omsk region, determines the presence of unique, “signature” elements of cut in the tailoring of women’s clothing in a separate old-timer village, analyzes the “interaction” of the settler costume with the Siberian one, as well as the degree of influence of urban fashion on the peasant costume of the Siberians.

Keywords: traditional costume of Siberians, Russian old-timers, Belarusian settlers, family photo archives, folk culture of Siberia, Omsk region.

E. E. Komarova

DOI 10.46418/2079-8202_2023_3_8

ETHNOCULTURAL HERITAGE (SCIENTIFIC AND CULTURAL POTENTIAL OF THE PUBLICATION ABOUT TRADITIONAL CULTURE)

The article analyzes the problems of the existence of regional folk culture using the example of the folklore heritage of one of the Siberian villages and ways of representing this heritage in modern times. Such a representation was carried out by a team of authors in the monograph “Reserved Land... Folk culture of the village. Crosses of the Okoneshnikovskiy district of the Omsk region”, published in Omsk in 2022. The monograph examines three aspects of the Russian old-timer culture of Siberia: carpet weaving, women's folk costume, and traditional songwriting. The problems raised in the publication, how the authors managed to show the uniqueness and originality of the traditional culture of the ancient village, and the methodological and cultural potential of the publication will be discussed in the article. The scientific significance of the publication is shown, not only representing the past tradition, but also showing its relevance in the modern sociocultural space.

Keywords: krestiki, Okoneshnikovskiy district, Omsk region, traditional culture, carpet weaving, folk costume, song creativity, problems of updating traditional culture.

Mediacommunications and journalism

E. S. Bauer

DOI 10.46418/2079-8202_2023_3_9

ADAPTATION POTENTIAL OF MEDIA FOR MIGRANTS (BASED ON THE EXAMPLE OF ELECTRONIC ART PUBLICATION)

The article is a fragment of an up-to-date dissertation research devoted to the adaptive potential of mass media addressed to migrants from Central Asian countries. In this case, it is considered the functioning of precedent phenomena in the combined text of one of the most popular media for migrants today — the art publication “Nasreddin in Russia”. The methods of linguistic and stylistic analysis of media speech are used. The author comes to the conclusion that the media has a great adaptive potential for migrants. The precedent in the mentioned publication works as a resource providing emotional adaptation of the mass audience to new socio-psychological conditions. To ensure the effectiveness of this type of adaptation, it is necessary to complicate the instrumental system in all segments of the art media discourse. The novelty of the concept is ensured by the involvement of fundamentally new empirical material, which makes it possible to clarify the mission of the media with a special addressee. For the first time, aspects of the media possibilities of emotional adaptation of migrants are being studied, while the vast majority of modern research is devoted to activity or legal adaptation. Recommendations have been made on the use of speech tools aimed at the emotional adaptation of migrants. The practical value lies in the fact that the results of the undertaken research can be used to implement new adaptation projects for migrants, as well as to improve existing ones.

Keywords: precedent phenomena, media linguistics, precedent, adaptation of migrants, emigrant media discourse.

O. A. Starkovskaya, N. B. Lezunova

DOI 10.46418/2079-8202_2023_3_10

COMIC IN THE MODERN COOKBOOK REPERTOIRE: CONTENT VISUALIZATION PECULIARITIES

A cookbook is currently a very popular product on the book market, and in this regard, the issues discussed in the article seem extremely relevant. Despite the fact that the genre of culinary comics is developing very actively in foreign publishing practice, the domestic book market cannot yet boast of an abundance of publications of this kind. Culinary comics have not been studied in modern Russian book science, for this reason the presented article claims to be the first step in this area. The review and analysis of publications allowed the authors to summarize

some features of the production of culinary comics, in particular the fact that publications for children's audiences prevail in the repertoire of domestic publishing houses. It is also important that on the Russian book market, illustrated cookbooks for children are represented mainly by hybrid publications that combine elements of comics and «wimmelbook». In general, the authors, noting the significant thematic diversity of comics, are confident in the prospects for the development of this genre in domestic publishing practice.

Keywords: cookbooks, cookbook, comics, infographics, recipes, cook directory, manga.

MATERIALS CONFERENCE ““LANGUAGE OF FLOWERS” AND FLOWERS IN LANGUAGE: FLOROSEMANTICS AND POETICS OF LITERARY TEXT”

A. I. Smirnova, Yu. V. Kuzub

DOI 10.46418/2079-8202_2023_3_11

FLOROLANGUAGE AS A MEDIATOR OF TRANSLATION OF CULTURAL MEANINGS (SUBJECT FIELD OF THE MODERN STAGE OF FLOROPOETOLGY)

The article provides an overview of the materials of the interdisciplinary scientific conference “The Language of Flowers” and Flowers in Language: Florosemantics and Poetics of Literary Text, which took place at the Moscow City Pedagogical University on May 19-20, 2023. This is the eighth conference in the series Natural World in the Space of Culture. The purpose of the current forum was to discuss new scientific paradigms in domestic humanities — philology, linguoculturology, cultural studies, art history, etc. The article reveals the main research directions in the conference: linguistic (sections From a Person to Flowers: Linguistic Means of Nomination, From Flowers to a Person: the Figurative Potential of Floronyms and Its Implementation in Speech), literary criticism (floristic imagery was studied on extensive material of Russian literature of the 19th-20th centuries, folklore and literary folklore connections), cultural (section Floral Codes and Plots in Russian Literature and Culture), interdisciplinary (section Emblematics, Symbolism, Metaphorics of Floral Images in Artistic Culture). Some of the reports given at the conference are presented as articles on the pages of this issue of the journal and allow to judge the current issues of “floropoetology” (K. I. Sharafadina) and the novelty of scientific approaches.

Keywords: scientific conference, humanities, literary studies, linguistics, cultural studies, “language of flowers”, florosemantics, poetics, image, flora symbolism, floronym.

G. V. Kosyakov

DOI 10.46418/2079-8202_2023_3_12

THE FORMATION OF M. Y. LERMONTOV'S ARTISTIC FLORISTICS THROUGH THE FOCUS OF ONE FLORA IMAGE: "... HE IS CALLED FORGET-ME-NOT"

The relevance of the work is determined by the increased interest of modern Russian literary criticism in the artistic floristics of Russian classical literature, which was one of the “languages” of the era. Based on the material of M. Yu. Lermontov's early works, the peculiarities of the formation of his artistic floristics in the poetic context of the epoch are revealed. Russian romanticist, starting from the Western European (A. Platen, I.-F. Schiller) and Russian literary tradition (G. Derzhavin, K. Batyushkov), invests the original author's meanings in the image of the forget-me-not, revealing the features of his figurative picture of the world. The scientific novelty of the work lies in the disclosure of stylistic dominants, artistic polyphony of the image of the forget-me-not in Lermontov's early lyrics. The image of the forget-me-not reveals the contrasting, tragic worldview of the lyrical hero, who feels his fatal loneliness in a hostile world.

Keywords: romanticism, Lermontov, landscape, floristry, forget-me-not.

A. G. Razumovskaya

DOI 10.46418/2079-8202_2023_3_13

“THE SECRET SYMBOL OF OTHER WORLDS”: POETIC “BOUQUET” OF RUSSIAN MODERNISTS

The relevance of the article is determined by turning to a holistic analysis of the floropoetics of Russian modernists, highlighting the most representative floral images for the culture of the Silver Age. Based on the material of the lyrics of the Symbolists and their followers in the context of the philosophical and aesthetic ideas of the era, the duality of abstract and allegorical flowers, correlated with the heavenly Eden or love passion, and concrete flora, denoting the frailty and fleetingness of existence, the fragility of the soul, sensuality, is considered. The scientific novelty lies in the fact that on the example of traditionally sublime flowers associated with the Garden of Eden (rose and lily), as well as herbaceous plants optionally sung by poets (gillyflower, mignonette, cow wheat, dandelion) shows their ambivalent (metaphysical and material) meaning. Attention is focused on the dominance of olfactory imagery with the importance of the visual, acoustic and nominative components of the florosymbol. For the first time, it is proven that with all the diversity of the floral “faiths” of the modernists, with the variety of plant images depicted in elegiac, idyllic, ironic tones, the poets of the early twentieth century remained within the framework of the Christian paradigm. It is concluded that floral symbols, on the one hand, reflect the duality of consciousness man of the modern era, and on the other hand, they are a way of entering the transcendental world.

Keywords: modernism, floropoetics, I. Annensky, K. Balmont, A. Blok, V. Bryusov, Z. Gippius, N. Gumilyov, Vyach. Ivanov, M. Kuzmin, mythology, biblical imagery, olfaction language.

E. R. Ivanova

DOI 10.46418/2079-8202_2023_3_14

BIEDERMEIER'S PHLOROPOETICS AND ITS TRANSFORMATION IN THE NOVEL OF A. STIFTER "WILDFLOWERS"

The article is devoted to the analysis of the image of a flower in A. Stifter's novella "Wildflowers", which is insufficiently studied and opens up new facets of the work of the writer Austrian Biedermeyer. The author of the article for the first time examines Stifter's work in the context of the traditions of Biedermeier floropoetics, revealing the peculiarities of the floral imagery of the writer's artistic world. Based on the hermeneutic approach to the literary text, it is established how the Biedermeier and author's paradigms of the "language of flowers" are combined in the story. A detailed analysis of the story by A. Stifter's "Wildflowers" from the point of view of the originality of floropoetics allowed us to conclude that the author, on the one hand, remains within the framework of the Biedermeier tradition of the "language of flowers", focusing on the images of forget-me-nots, lilies, violets, traditional for floropoetics. On the other hand, ordinary wildflowers with medicinal properties and devoid of any symbolic meaning come to the fore. This, in the author's opinion, reflects the change in the Biedermeier basis of A. Stifter's work and means his rapprochement with realism.

Keywords: A. Stifter, the novel “Wildflowers”, Biedermeyer, a floral image, phloropoetics.

L. V. Fadeyeva

DOI 10.46418/2079-8202_2023_3_15

RELIGIOUS AND CULTURAL BACKGROUND TO PENETRATION OF FLORAL SYMBOLISM IN THE MEDIEVAL ICONOGRAPHY OF THE BLESSED VIRGIN MARY

The relevance of the undertaken review is due to the need to identify the background to the penetration of the image of a flower/branch first into Western European and then into Russian iconography of the Annunciation of the Blessed Virgin Mary. The novelty of the approach embraces the consideration of the floral symbolism of the cult of the God's Mother in the

historical perspective of the formation and interaction of Christian poetry and art. As a material of consideration both poetic texts (liturgical and secular) and texts of legends are used, as well as masterpieces of Western European religious painting, created as altar images for Catholic churches. This article is the part of an extended research focused on flowers on Orthodox icons of the Annunciation of the Blessed Virgin Mary. The aim of the overview is to trace how and on what bases the floristic symbolism of the cult of the God's Mother (and particularly the two most important symbolic images – the lily and the rose) develops over time in the medieval Christian culture. The problem of the relationship between the general Christian culture and its nationally specific variants, first of all in the symbolic language of Christian art, is outline as a perspective of the research.

Keywords: floral symbolism of the God's Mother cult, lily as a symbol, rose as a symbol, iconography of the Virgin Mary, iconography of the Annunciation of the Virgin Mary, popular worship of the God's Mother.

G. A. Belyaeva, V. Yu. Mikhailin

DOI 10.46418/2079-8202_2023_3_16

AND THE ROSES WERE BLUE: ABOUT THE SEMANTICS OF FLOWERS IN PAINTINGS AND EXHIBITION PROJECTS OF PAVLA KUZNETSOVA

Any serious and not biased research in Russian symbolist art – be it general Weltanschauung or creative attitudes – remained a tabooed territory in Soviet art studies for decades. Thus in post-Soviet period not only the forgotten names of symbolist artists are to be rediscovered or the peculiarities of Russian symbolist styles be specified. We also face the necessity to work out new methodologies adequate to the material we deal with. Also, the problem of re-interpretation of artifacts remains crucial, which sometimes are well known and traditionally seen – from the point of view of the Marxist “reflection theory” – as classical within the “realist” tradition. The authors offer a new interpretation of “Scarlet Rose” (Saratov, 1904), the first exhibition project of a group led by Kouznetsov; also the dominant views at their second project, “Blue Rose” (Moscow, 1907) are challenged. Both project are set against the background of symbolist thought. The authors pay attention to the paintings by P. Kouznetsov and other “Blue Rose” artists; texts by Novalis, Oscar Wilde, R.M. Rilke, Savva Mamontov and Vladimir Soloviev; publications by art critics and specialists in art history of 20th –21st, as well as the photos of “Blue Rose” exhibition. They use a complex methodology including elements of biographical, contextual, hermeneutic, semantic and iconological analyses. They suppose that the name “Scarlet Rose” was not just a gaudy PR-formula with highly general semantics but had quite a specific symbolist source, “The Nightingale and the Rose” by Oscar Wilde. The “Blue Rose” exhibition considered not a “pictures show” but a Gesamtkunstwerk that re-addressed a spectator to a concept of a world as a “blue prison”. The proper effect was due primarily to the spatial concept of the exhibition, based at the structure of a rose flower. Pavel Kouznetsov didn't use any “language of flowers” in his early years as an artist. The early 1910s turn in his work with floristic imagery is also supposed to have a literary prototype – one of the poems by R. M. Rilke.

Keywords: symbolism as an outlook, Russian symbolist painting, floristic semantics, “Scarlet Rose”, “Blue Rose”, still life, P. Kouznetsov, R. M. Rilke.

G. V. Varakina

DOI 10.46418/2079-8202_2023_3_17

FLORAL MOTIFS IN ART NOUVEAU ARCHITECTURE: FROM DECOR TO STYLE

The article examines the floral line in modern architecture. The main emphasis is on floral themes in architectural decor. Floral motifs are interpreted as a kind of antithesis of the rationality of classicism and, at the same time, the decorativeness of eclecticism. Interest in the natural world gives rise to the stylization of its forms, and ultimately the rethinking of architectural design within the framework of modernism. Following flowers, architecture

acquires new qualities: plasticity and dynamism. The image of a flower in this context can be perceived as a symbol of the natural, harmonious, as the embodiment of beauty and perfection. The relevance of the topic is due to several aspects: interest in the aesthetics of modernity and the symbolism of its forms on the part of modern culture and art; the significance of the image of a flower (more broadly, nature) within the framework of the artistic practice of modernity; and, finally, the symbolism of both floral motifs (bud, rose, lily, iris, etc.) and modern forms, which retains its relevance in modern art. Purpose of the study: to trace the changing role of floral themes in modern architecture - from a decorative motif to the stylization of floral forms and imitation of their properties - dynamism, harmony, symbolism. The scientific novelty of this study lies in the consideration of the floral decoration of facades and interiors of Art Nouveau as the result of a sustainable dialogue between living and nonliving things, nature and architecture. We have identified the cyclical principle of this discourse - from the syncretism of architecture and nature (animism) through the suppression of nature by architecture (rationalism) to the synthesis of natural and architectural (pantheism). The main conclusion that we came to in the study is related to the understanding of floral motifs as the basis for harmonizing the architectural environment: flowers are used not only in decoration, but serve as the basis for shaping. This interaction of floral decoration and architectural forms of Art Nouveau is understood in the context of the pantheism of turn-of-the-century culture, in which flowers act as a symbol of the living.

Keywords: Art Nouveau, floral motifs, pantheism, stylization, Art Nouveau floral iconography, synthetism.

HISTORICAL SCIENCES

V. N. Baryshnikov

DOI 10.46418/2079-8202_2023_3_18

PERCEPTION AND ASSESSMENT OF THE RUSSIAN REVOLUTION IN FINLAND, 1917

The population of Finland did not take an active part in the revolution of 1917 in Russia. Moreover, the revolution, at each of its stages (both February and October), was quite unexpected for the Finnish political elite. However, Finland adequately took into account the processes taking place in Russia, while taking very successful political steps, which ultimately led the country to independence. Moreover, Finland, in fact, supported the Russian Revolution and turned out to be the first country in the world to officially recognize the Soviet government and thus recognize the outlined results of this revolution of 1917.

Keywords: Russian-Finnish relations, Russian Revolution, 1917, independence of Finland.

N. G. Druzhinkina

DOI 10.46418/2079-8202_2023_3_19

ANTIGOVERNMENT PROTESTS IN THE CONTEXT OF THE CRISIS OF THE RUSSIAN ORTHODOX CHURCH IN THE LATE 19TH — EARLY 20TH CENTURY (ACCORDING TO ARCHIVAL DOCUMENTS)

This article is devoted to the problem of the emergence of mass riots and a wave of civil disobedience in the capital of Russia by different groups of the population (peasants, students, workers). Economic demands for an increase in living standards were replaced by political ones directed against the autocracy. The democratization of public life has also affected the Russian Orthodox Church and Orthodox parishes. The processes that eventually led to the Russian Revolution are considered.

Keywords: Russian Orthodox Church, state, Russia, reforms, revolution, transformations, Holy Synod, Pre-Council Presence.

N. A. Kudryavtsev, N. N. Ovchinnikov

DOI 10.46418/2079-8202_2023_3_20

THE USE OF RUSSIAN STEAM MERCHANT SHIPS IN THE WARS OF THE 19TH – EARLY 20TH CENTURY

The object of the article is the Russian steam merchant ships of the 19th — early 20th century. The subject of the article is the history of the use of these vessels in the wars of the 19th — early 20th century. The article provides a generalized analysis of the experience of training, re-equipment and use of steam merchant ships in military operations of the fleet during the Crimean War, the Russo-Turkish War of 1877–1878, the Russo-Japanese War of 1904–1905 and the First World War. The study of the experience of warfare at sea with the participation of merchant ships allows us to reveal the role and importance of the civil fleet as auxiliary forces of the navy. The Merchant Fleet has always been and will remain the main reserve of the personnel and ship personnel of the navy. The authors show that the presence of a large, modern merchant fleet gives the state the opportunity to save significant funds on the construction and maintenance of military vessels, personnel training, and solving various military and economic tasks during the war.

Keywords: Steam ships, merchant fleet, Crimean War, Russo-Turkish War of 1877–1878, Russian-Japanese War of 1904-1905, First World War.

A. S. Minin

DOI 10.46418/2079-8202_2023_3_21

PLEDGE OF PEACE AS THE LAST STEP TO WAR: OCCUPATION OF THE DANUBE PRINCIPALITIES IN 1853

This article is devoted to the analysis of the circumstances of the Russian military and political leadership's fateful decision to send troops to the Danube Principalities to exert pressure on the Ottoman Empire. In the context of the development of the crisis in relations between Russia and Turkey, Field Marshal I. F. Paskevich feared aggression from Austria, which could provoke a crisis in the Kingdom of Poland and considered the Balkan direction secondary. Emperor Nicholas I did not foresee the intervention of England and France on the side of Turkey and preferred to force the Sultan to accept A. S. rejected during the mission. Menshikov in Constantinople, the Russian ultimatum is a demonstration of force. The occupation of the Danube principalities, control of which in the 19th century was constantly transferred from Russia to Turkey and vice versa, Paskevich and Nicholas I considered the simplest and least costly way to force Turkey to make concessions. In this case, England and France considered the occupation of the Danube Principalities a reason to intervene in the conflict. The powers offered Russia and Turkey the so-called „Vienna Note“ of compromise content. Nicholas I, seeing the anti-Russian interaction of England, France and Austria, approved the Vienna note, but the Turkish sultan said that he would make some changes to the text. The refusal of Nicholas I to accept the sultan's position, humiliating for the pride of the Russian emperor, made it impossible for the conflict to return to the diplomatic stage. The danger of an Austrian invasion and the preparation of Anglo-French troops for landing in the Crimea forced Russia to withdraw troops from the Danube principalities. The principalities were occupied by Austrian and Turkish troops.

Keywords: The Russian Empire, the Danube Principalities, Nicholas I, I. F. Paskevich, the Crimean War, the Austrian Empire, Great Britain, diplomacy, occupation.

A. I. Chepel

DOI 10.46418/2079-8202_2023_3_22

RESIDENTIAL BUILDINGS OF LENINGRAD IN THE 1930S: PROBLEMS OF DESIGN AND CONSTRUCTION

The object of the article is residential buildings of Leningrad, designed and built in the 1930s. In the early 1930s, intensive housing construction began in Leningrad in order to provide housing

for the growing population of the city. The subject of the article is the problems faced by architects and other specialists involved in housing construction during the design and construction of residential buildings. The article is based on archive materials. The author identifies the reasons for the decline in housing construction in Leningrad in the 1930s. Firstly, there were not enough experienced architects in the city to design buildings. Secondly, the organizations that carried out the construction often sought to reduce the cost of the project. Thirdly, the lack of resources led to the impoverishment of the decoration of buildings. As a result, some of the author's ideas, successful in themselves, were significantly distorted.

Keywords: Leningrad architecture of the 1930s, Lenproekt Trust, housing construction, Leningrad branch of the Union of Soviet Architects.

**AUTHORS LIST
INFORMATION FOR AUTHORS**