

at last, a new style becomes a fact. But why did all this have to happen?” Fixing attention on the above issue, the author started the review of his colleagues’ works with examples from then current oeuvre of I. V. Zholtovskiy and explained that it was important to him to demonstrate how the “sense of a new form” and “the genetic value in a new style formation” reveal themselves.

Therefore, the process of revelation and validation of the “genetic” line in the establishment of the new, intellectually intensive world perception shall be in a due course revived in the contemporary architectural criticism.

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**Генрих Лютцелер о систематизации подходов в изучении искусства
и междисциплинарных связях**

Генрих Лютцелер (1902–1988) — немецкий философ и историк искусства, ученик Макса Шелера и Вильгельма Воррингера. Его главный труд «Познание искусства и наука об искусстве» был опубликован в 1975 г. и никогда не переводился на другие языки. Рассматривая различные подходы к изучению искусства с точки зрения их определения как научных методов, Лютцелер касается в том числе и одной из наиболее актуальных проблем в сегодняшнем искусствознании — вопроса о междисциплинарном характере гуманитарного знания и особенностях междисциплинарных связей.

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**HEINRICH LÜTZELER ON SYSTEMATIC APPROACH IN ART STUDIES
AND INTERDISCIPLINARY PERSPECTIVE**

Heinrich Lützel (1902–1988) — German philosopher and art historian, studied under Max Scheler and Wilhelm Worringer. His opus magnum, *Kunsterfahrung und Kunstwissenschaft*, was published in 1975 and has never been translated into other languages. Describing different ways and stages of human experience with art whether non-scholar, pre-scholar or scholarly sound, Lützel deals with one of the most relevant problems: that of interdisciplinary perspective in humanities and the specific features of interdisciplinary contacts.

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PREDISCIPLINARITY — PATHWAY INTO ACTUAL ETERNITY

In his teachings at the Bauhaus avant-guard artist Paul Klee emphasized: “In order to bring something genuinely and sustainably new into the world, be it in art or elsewhere, one should not work at the „form ends“, where things are explained, classified, determined, but rather as closely as possible at and with the „formative forces“?” Yet, where and what are these “formative forces”? And how can we work with them? Similarly, Wassily Kandinsky’s writings describe that abstract art intends to go beyond visible things to the living principals from which the physical world originates.

With this as a starting point and drawing on inter- and transdisciplinary ways of working, the paper explores “predisciplinarity” as a new creative approach that connects art and science, while placing both within a wider integrity.