

Modern Chinese and Japanese garden as a symbol of national identity in the context of globalism

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Abstract. The article considers examples of modern gardens and parks with elements of Chinese and Japanese landscape design, analyzes the degree of their similarity with historic gardens. A comparative analysis of historic gardens and modern gardens and parks is carried out in order to prove which elements of traditional oriental landscape design are cited the most. A set of elements that embody national identity in modern Chinese and Japanese gardens is argued. It is shown how, over time, including under the direct influence of multiculturalism and in connection with the typification of pavilions for mass construction, the concentrated national features of eastern gardens were gradually smoothed out. As the most recognizable elements of modern Chinese gardens, pavilions, sculpture, compositions of stones, Japanese gardens – gates-torii, pagodas, compositions of boulders, "dry gardens", landscaping with sakura, coniferous trees, and Japanese maples were identified. Compared to Chinese gardens, in a modern Japanese garden outside of Japan there may be no buildings at all or their number is minimal, and the natural environment itself is more natural. On the contrary, the Chinese garden outside of China showcases the art of landscape design and the craftsmanship of man-made landscape paintings.

Keywords: Japanese garden, Chinese garden, national memory, modernity, simplification of landscape design, multiculturalism

Introduction

The deepening of a number of ecological problems of modern humanity leads to the fact that the theme of the natural environment, the increase of green areas, and ecological architecture is beginning to sound more and more insistent. In this regard, it seems logical to be fascinated by quoting exotic principles of Chinese and Japanese landscape design, including outside China and Japan, and this process is particularly active in the post-Soviet space. It is worth recalling that something similar happened in European society during the birth of Modern Style / Art Nouveau, because Japanese culture, based on polytheism and the specific spiritual syncretism of Shinto and Buddhism, seemed to society a way out of the crisis of traditional values of the time. It was then that almost all the most prominent Impressionist artists experienced their "Japanese period" of fascination with the East, as did the English graphic artist Aubrey Beardsley. Looking even further, several centuries earlier, Europe experienced the same craze for China, which was reflected in the mass appearance of "tea houses", "Chinese palaces", "Chinese gazebos" and stylized pagodas in royal and aristocratic residences. Consequently, such a craze for the East, which occurs in waves, conceals a certain social and psychological phenomenon – when a society is going through the next stage of a crisis of traditional values, it inevitably looks for a way out in phenomena that are opposite to tradition, and often this way out turns out to be precisely the culture of the countries of the East with millennial national traditions – China and Japan.

Many scientific sources contain the thesis that the uniqueness of the cultures of China and Japan is based on respect for nature as an exponent of ideal harmony and beauty, which has found a concentrated expression in the traditional gardens of China and Japan, many of which (such as the gardens of Suzhou) have become not only national, but also a world cultural heritage and are included in the UNESCO World Heritage List.

China and Japan today feel the influence of the trends of globalism and multiculturalism, and in these conditions they try to preserve the historical heritage of landscape architecture as much as possible, contribute to the revival of historical traditions in modern culture and architecture.

The emergence of a new wave of interest in Chinese and Japanese gardens outside these two countries has become a reason to speculate about such a phenomenon as the emergence of new gardens and parks in Chinese and Japanese style in territories remote from China and Japan. The authors analyzed examples of several such gardens in order to explain this phenomenon, which is in many ways akin to an earlier phenomenon of the Chinoiserie style. In addition, it is noted that in many cases such typified buildings have acquired a purely utilitarian purpose of pavilions on personal plots. In the case when such gazebos are produced in large quantities, they cannot, by definition, have such a complex silhouette, original roofs or small decor, as the historical pavilions, which are included in the monument protective lists. In this case, the silhouette,

the outlines of the roofs are simplified, the material of the roof is changed to modern material, the polychromy changes.

Materials and Methods

For the analysis, the following were used: the method of field surveys, the method of photographic recording, historical analysis, comparative analysis.

The methods of field surveys and photographic recording allowed the authors to bring the evidence base under their theoretical conclusions. The authors studied modern parks in the oriental style, the principles of their design, a set of small architectural forms. The method of historical analysis made it possible, on the contrary, to provide a theoretical basis for images and statements, made it possible to identify the origins and reasons for the formation of certain specific features of the traditional Chinese and Japanese garden and their embodiment in modern oriental gardens outside China and Japan.

The method of comparative analysis allowed us to compare the tendencies of traditional landscape design in China and Japan and in modern gardens, to show which elements of the oriental garden turned out to be the most stable symbols of China and Japan in modern gardens and parks.

The identification of such elements-carriers of national identity is especially important, as it proves that these elements proved to be the most resistant to changes in architecture and design and retained their recognizability (for example, torii and pagodas in Japan, pagodas and pavilions in China). Therefore, knowing this recognizable set of the most characteristic elements of a traditional Chinese and Japanese garden, you can pre-program their combination in new oriental-style parks.

The specificity of the tasks set determined the selection of basic sources. The following became the basis for the preparation of the study:

- Chinese sources on traditional gardens – publications by L. Gong [1], C. Li [6], D. Liu [7], J. Pan [13], Y. Pei [14], L. Qin [15];
- European sources dedicated to Japanese gardens – publications by S. Mostovoy [8], N. Nikolaeva [9-10], H. Shevtsova [16];
- scientometric publications of recent years devoted to the study of Chinese and Japanese gardens – articles by Yu. Ivashko, D. Chernyshev, P. Chang [2], Yu. Ivashko, D. Kuśnierz-Krupa, P. Chang [3], Yu. Ivashko, P. Chang, A. Dmytrenko, T. Kozłowski, D. Mykhailovskiy [4], M. Orlenko, Yu. Ivashko, M. Dyomin, A. Dmytrenko, P. Chang [11], M. Orlenko, Yu. Ivashko, P. Chang, Y. Ding, M. Krupa, K. Kuśnierz, I.G. Sandu [12].

Researchers have identified the philosophical and religious foundations on which Chinese and then

Japanese landscape art traditionally developed, revealed the sacred and symbolic meaning of the main landscape techniques with certain names, the hidden meaning of individual small architectural forms and natural components, such as a reservoir, a group of stones, hill, etc.

The analysis of the sources proved the relevance of the research topic and helped to outline the circle of little-studied aspects. In particular, there is an extensive scientific base devoted to the historical gardens of China and Japan, however, there is practically no scientific research of modern gardens and parks in Japanese and Chinese style outside of China and Japan, their correspondence to historical traditions has not been studied.

According to the authors of the article, such studies are necessary, since today there are many proposals from various design and construction companies for the arrangement of such gardens, however, such projects are often developed without a deep understanding of the historical traditions of the Chinese and Japanese gardens. Therefore, the authors were tasked with analyzing modern gardens from the point of view of their stylistic authenticity.

Consequently, the study of basic sources identified a range of little-studied aspects that it was decided to analyze in the presented publication: in particular, a comparative analysis of examples of modern Chinese and Japanese gardens outside China and Japan was not carried out, including in relation to authentic historical gardens, which would allow to show how the elements of traditional landscape design are modified and in some cases simplified when transferred to foreign soil, that is, a phenomenon akin to the earlier phenomenon of the Chinoiserie style in Western Europe occurs, which also manifested itself in a significant simplification and limitation of the number of quoted oriental elements.

Results and Discussion

The authors selected a few representative examples of contemporary Chinese and Japanese-style gardens outside China and Japan and analyzed their relevance to historical patterns. Today these are not only large parks and squares, but also small exotic corners, alien to the environment.

We managed to explore such a small eastern chamber corner with a characteristic pavilion, entrance, accented with red torii and a small pond. This composition does not at all correspond to the adjacent modern large exhibition complex, located a little further to the modern cathedral of modernist architecture and multi-storey residential complexes on the banks of the Dnipro bay.

The authors wondered why a part of Japan appeared quite a long time ago in such a strange place, not even in a park area (Fig. 1).



Fig. 1. A Chinese-Japanese-style garden composition near the International Exhibition Center on Brovarskyi Avenue [photo by Yang Ding, 2021]

It turned out that this is a visual advertisement of the manufacturer of arbors "Artel Vabros", whose office is located in a small wooden building next to it. Despite the fact that the producers wanted to create an authentic atmosphere, in fact, they created a kind of China-Japan mix, combining torii (a sign of Japan) with a garden pavilion called "Yin-yang" (a sign of China). Such a gazebo is a standard one, measuring 6x3.5 m in plan, with a four-pitched curved roof with an overhang of up to 1.3 m, more reminiscent of Chinese pavilions, rather than Japanese ones. A wooden gazebo, made of oak and / or pine, with a bituminous shingle roof, intended for a garden plot, it can be installed within a few days on the ground, on stones or on the water.

Consequently, modified and typed Chinese and Japanese pavilions become not only elements of modern gardens, but also visual advertising of products for private plots. The "Artel Vabros" company specializes in the production of modern Chinese and Japanese gazebos, bridges, furniture, that is, various park buildings in an oriental style. Such pavilions are also installed in the garden center "Eva" in the village Vita-Poshtova and at the exhibition area of the pavilions in Bucha. One of the modern trends is the typing of gazebo projects for private construction, which implies a simplification of forms, decor, polychromy in comparison with historical pavilions.

In addition to the improvement of private household plots, the creation of public spaces – gardens and parks in the Chinese and Japanese styles – has intensified.

Park "Kyoto" in Lisovyi residential area in Kyiv

Park "Kyoto" is the oldest Japanese-style garden-park in Kyiv. It was founded in 1972 along Kyoto Street and Brovarskyi Avenue as a sign of friendship between the twin cities of Kyiv and Kyoto. Today this green area is a monument of landscape and gardening art of local importance, and since 2018 it has been included in the natural reserve fund of Ukraine.



Fig. 2. A pagoda in the Kyoto Park [photo by Yang Ding, 2021]



Fig. 3. Torii in Kyoto Park against the background of a composition of stones [photo by Yang Ding, 2021]

The formation of the Kyoto Park took place in several stages. For the opening of the park in 1972, Kyoto donated a small stylized pagoda, which became the center of the park. For the next anniversary of the establishment of twinning relations, in 2011, the tobacco company "Japan Tobacco International" presented the city with 360 traditional Japanese cherry blossoms (*sakura*), from which the cherry blossom alley was planted. In the same year, work was carried out to restore the reservoirs, the arrangement of stone-paved paths, an alpine slide with picturesque compositions of natural stones, torii were installed, highlighting the entrance to the park, and decorative stone lanterns in the Japanese style were installed. The sakura alley with a length of 978 meters in 2012 was registered in the

National Register of Records of Ukraine as the longest in Ukraine.

In 2013, the next improvement work was carried out in the Kyoto Park, and in 2017 the first stage of the reconstructed park with a rock garden with a dry lake and unique lighting, developed by the designer of Japanese parks, Shiro Nakane, was inaugurated.

In 2018, the second stage of landscaping the park was completed with a landscape composition with a decorative lake, a cascading waterfall and a new pagoda (Fig.2).

The third stage of the reconstruction began in 2019, at the same time the side entrance was accented with stylized red Japanese torii (Fig.3), oriented towards the semantic center of the park with symbolic elements – a pagoda, compositions from groups of stones, a pond with bridges. It is noteworthy that, as is customary in Japanese landscape art, some of the stones are covered with lichens and mosses.

The compositional center of the park stretched along the avenue and the route of the city metro is an artificial hill – allusion of Mount Fujiama, a decorative pagoda, an artificial reservoir with wooden bridges and several alpine slides with compositions of natural boulders. At the foot of one of the hills there is a dry stream lined with stone. A little in the distance – two buildings – a canopy and a pavilion for the protection of the park, in a stylized oriental style. Numerous sakura trees, pines, and Japanese maples give the landscape a picturesque and authentic landscape.

In the appearance of the Kyoto Park, Japanese designers, in collaboration with Ukrainian specialists, have collected those iconic elements that symbolize Japan – Japanese cherry blossoms (*sakura*), stylized red mejin-torii, a stylized pagoda with the image of Buddha, an artificial reservoir with low bridges, slides with picturesque groups of stones, "dry" reservoir. In the Kyoto Park there are allusions to both the traditional Japanese garden of the Shuyu type and the ascetic Zen Buddhist "dry garden" "Kansho".

If we analyze the historical accuracy of the stylized Japanese small forms presented in the park, their correspondence to the originals is noticeable. For example, a small pagoda by the reservoir reproduces the type of the Jusanju-no-to pagoda. Based on the monograph by H. Shevtsova, you can see the variety of types of Japanese pagodas, of which there are twelve [16, p. 224-225]: Goju-no-to, Taju-to (Taima-dera), Ho-to (Honmonji), Sanju-no-to (Hokijū), Hakkaku-sanju-no-to (Anrakuji), Taho-to, dai-to (Negoroji), Sorin-to, Jusanju-no-to, Gorin-to, Hokyoin-to, Sekito, Ho-to. Traditionally, it was believed that the principle of cyclicity was embodied in the Japanese Buddhist pagoda.

The presence of a stylized pagoda tō (塔, lit. pagoda, sometimes 仏塔, lit. Buddhist pagoda) or

toba (塔婆, lit. pagoda) in Kyoto Park is not accidental. The traditions of the Japanese pagodas originate from the Chinese pagodas, and these, in turn, from the Indian Buddhist stupas. Originally, pagodas served as reliquaries and were an important part of Buddhist temples and monasteries. Over time, pagodas began to be built at Shinto temples. Traditionally, pagodas in Japan were built of wood and called mokuto (木塔, lit. Wooden pagoda), however, the most common pagodas made of stone, called sekito (石塔, lit. Stone Pagoda). And if wooden pagodas are multi-storey, large, spacious, then stone pagodas were traditionally small, less than 3 meters and without premises inside.

Consequently, a Sekito stone pagoda of the Jusanju-no-to type is installed in Kyoto Park, and since it is multi-tiered, this is a variety according to the number of tiers of the tasoto stone pagoda (多層塔, literally multi-story pagoda) or tajuto (多重塔, lit. multi-story pagoda).

You can catch the similarities between the stone pagoda at Kyoto Park and the 16-tiered stone pagoda at Choshouji in Kamakura. Such low pagodas most often did not have internal rooms for relics and were dedicated to the Buddha, therefore there is a relief image of the Buddha on one of the facades of a low pagoda in the Kyoto Park. The number of tiers of this type of stone pagodas ranges from three to thirteen, in the pagoda in Kyoto Park there are seven low tiers, crowned with a high spire, and it is installed on a stepped base. Around the pagoda there are picturesque compositions of large boulders.

Japanese garden near the Toyota office in Kyiv

The Japanese garden near the Toyota office in Kyiv looks rather unusual, primarily because it is also completely discordant with the surrounding environment.

The history of the creation of this unusual garden is as follows. At the end of October 2016, a traditional eco-campaign entitled "I bought a car – plant a tree" was awarded, organized by the Ukrainian branch of Toyota in conjunction with a charitable foundation. This ecological action is precisely aimed at greening cities and increasing the area of green plantations. Such actions were initiated by Toyota-Ukraine in April 2007, and over the period from 2007 to 2016, more than 3800 trees, bushes and plants were planted. During one eco-campaign in 2016 alone, more than 700 green plants were planted, and all such actions involve employees of Toyota-Ukraine and their families, customers and employees of Toyota Center Kyiv "City Plaza".

The participation of large companies in environmental programs is a national feature of Japan.

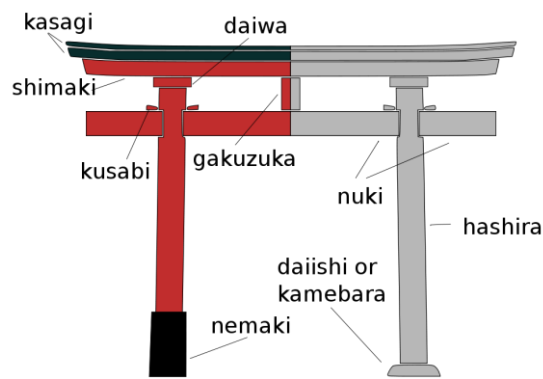


Fig. 4. The traditional constructive scheme for torii.
[https://commons.wikimedia.org/wiki/File:Torii_nomenclature.svg?Uselang=ru]



Fig. 5. Stylized torii in the garden near the Toyota office in Kyiv [photo by Yang Ding, 2021]



Fig. 6. Compositions of stones in the garden near the Toyota office in Kyiv [photo by Ding Yan, 2021]

Thus, the 2016 eco-campaign coincided with the receipt by Toyota-Ukraine of a certificate for the environmental management system in accordance with the international standard ISO 14001:2015, and this certificate is another confirmation that caring for the environment is one of the principles, which is guided by Toyota-Ukraine in its daily activities.

Here it is worth mentioning why a part of a Japanese garden, albeit a very simplified one, has appeared in the modern business part of Kyiv. As conceived by the organizers, in addition to the goal of greening the city, the goal was to create a part of Japan in Kyiv, so that every Kyivite could touch the culture of the Land of the Rising Sun. For several years, work was carried out on the landscape design of the Japanese garden, and today it is open to all comers.

The authors analyzed the principles of the Japanese eco-garden in Kyiv and traditional Japanese gardens in order to assess their similarity. To create an authentic impression, the entrance to the garden near the Toyota office is designed in the form of stylized torii. Torii (Japanese 鳥居, sometimes spelled 鳥栖 or 鷄栖) is an ancient symbol of a Shinto shrine, a U-shaped gate without flaps, standing on the way (so-called sando) to a Shinto shrine; it is torii that mark the beginning of a sacred territory. There are several versions of the sacred origin of torii, known in Japan since the 10th century, according to one of them their prototype was the Indian Buddhist ritual gates of the Toran from four cardinal directions on the way to a stupa or burial, according to the other – ritual pillars marking the beginning of a sacred site in Japan. The traditional torii construction consists of two vertical pillars connected by two horizontal beams, and there are two styles of torii – shimmei torii with simple pillars and mejin torii with pillars on a stone base and with a double curved upper beam (Fig. 4).

In the garden of Kyiv, stylization of the type of myojin-torii in the characteristic traditional color of cinnabar of all elements, with the exception of the lower part, painted black, is presented, made in metal structures, which is also an allusion to the traditional red torii with the black color of the nemaki base (Fig. 5).

The traditional oldest torii in Japan were made of wood and stone, without decoration, under the influence of Buddhism they acquired most often a bright red color, less often white, and the lower elements could be black.

Stylized torii in a garden in Kyiv are significantly simplified in form, compared to historical samples, embodied in unconventional material (completely in metal), however, they are a recognizable Japanese element due to stylized outlines and characteristic colors, which indicates that the form is more important rather than literal repetition of material.

In Japanese gardens, all landscape design was based on the religious syncretism of Shinto and Buddhism and on the inviolability of the canons. Unlike China with its desire to create a hedonistic natural environment, a more ascetic branch of landscape design has spread in Japan, aimed not at pleasure, but at inner self-contemplation. Stones that, singly or in the form of groups, expressed a certain hidden meaning and gave rise to certain emotions, acquired almost the main significance in the traditional Japanese garden.

If we analyze what are the signs of a traditional Japanese garden in a garden in Kyiv, then the following should be noted.

First of all, torii were not part of the garden space.

In addition to picturesque groups of trees and stones in the Japanese garden, there could be ponds with islands and bridges, pavilions, and also at the early stage of the Heian period – picturesque landscape sceneries, in which the direct influence of China is seen.

In the Kyiv garden there are no reservoirs and bridges, all the more there is no moss between the stones of the paths, and the stones of local rocks themselves are laid out in fancifully curved paths or placed in high mesh containers on a hill (Fig. 6).

There are no traditional Japanese garden pavilions in the Kyiv garden either. If we try to analyze to which period of traditional Japanese landscape design the Kyiv version of the Japanese garden is closer, then, in our opinion, rather to the second period of the 12th–13th centuries, when the Japanese garden becomes more ascetic, with a smaller set of constituent elements, and the species pictures are revealed as you walk through the garden. If we talk about the inheritance of a particular type of garden, then in the Kyiv garden there are signs of "Shuyu" –type of gardens for walking, and signs of "Kansho" gardens, a "rock garden", which do not imply natural reservoirs.

A parallel should be drawn here with a slightly different solution to the modern Japanese garden in Japan. We are talking about Namba Parks, which does not have such a direct allusion to the historical Japanese gardens, then this multi-level green space does not resemble, for example, "rock gardens" as much as the Japanese garden in Kyiv.

Here we can talk about two fundamentally different tasks: Japanese (like Chinese) gardens outside China and Japan should maximally express the image of these countries for foreigners, therefore, they concentrate the most recognizable elements of the cultures of these countries, even those that were not historically characteristic it is landscape design (stone lions in Chinese gardens, torii in Japanese, etc.).

Chinese "Garden of Friendship" on Liteiny Avenue in St. Petersburg

An example of a modern garden in Chinese style outside of China can be called the Chinese "Garden of Friendship" on Liteiny Avenue, opened in 2003, on the occasion of the 300th anniversary of St. Petersburg. The garden became a symbolic gift to the city from the Chinese sister city of Shanghai and, according to the donors' plan, it is a reduced quotation of the real Shanghai Yu Yuan garden (Garden of Joy or Garden of leisurely rest) ((Chinese: 豫园, pinyin Yùyuán). It is noteworthy that, as in the case of the Japanese garden near the Toyota office, the Chinese garden on Liteiny Avenue is located on the busy highway of the metropolis and contrasts with it with its exotic look. The landscaping and layout of the garden was carried out by architects and workers from Shanghai.

The Yu Yuan Garden, located in the old city of Nanshi, is an example of a private Chinese garden of about 4 hectares, built by a former treasurer of the Ming period for his elderly father. The garden was created in the period 1559–1709 and changed its owners several times, was restored and acquired its modern look in 1956. There are such traditional elements of the Chinese garden as:

- alternation of landscape sceneries;
- the presence of a reservoir with a gallery on natural stones, leading to an exquisite pavilion;
- pavilions with curved roofs standing on a podium on stilts above the water;
- artificial islands with compositions of bizarre stones;
- picturesque bridges connecting the banks and pavilions.

The territory of the modern Chinese garden on Liteiny Avenue covers an area of more than 2,000 m². Unlike the minimalist Japanese garden in Kyiv, where, with the exception of a few benches with urns and torii, there are no other small architectural forms, there are several of them in the Chinese garden: the Friendship Pagoda pavilion, stone figures of Chinese lions on the sides of the main entrance, decorative barrels "Tai hu shi" with ornaments, an artificial reservoir with a stone bridge, a fountain, a small waterfall, "Wall of dragons" with images in the technique of bas-relief.

Plants in the garden were also brought from China to create the most authentic impression, these are low-growing varieties of willow, pine, apple. To add even more romance to this place, cherry blossoms were also planted.

The largest object in the garden is the Friendship Pagoda Pavilion, which was conceived as a traditional pavilion for the tea ceremony (Fig. 7).

This pavilion faithfully reproduces the appearance of an authentic Chinese garden pavilion. Examples of such pavilions with a round window and a roof curved at the top are also found in the

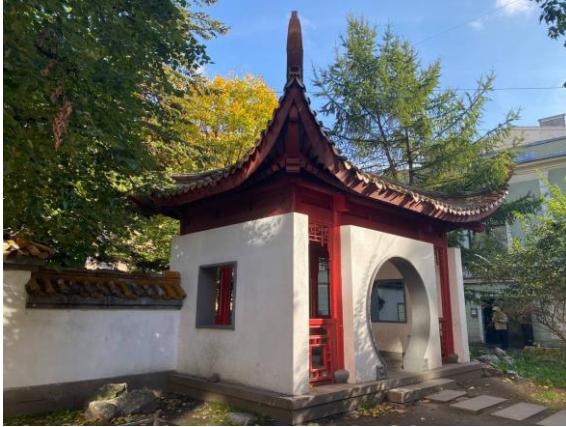


Fig. 7. Friendship Pagoda Pavilion. from the rear façade [photo by Olga Ushakova, 2021]

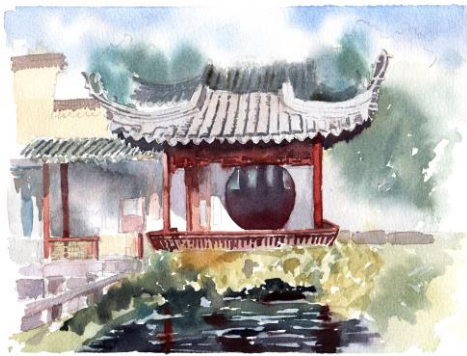


Fig. 8. Kuan Yu Tang Pavilion in Liuyuan Garden [watercolor by Peng Chang, 2021]



Fig. 9. Friendship Pagoda Pavilion. Main façade [photo by Olga Ushakova, 2021]

classic historical gardens of Suzhou, which are included in the UNESCO World Heritage List.

The tradition of the appearance of a window in the wall of the pavilion, opposite to the entrance to it, is associated with the landscape technique "landscape as a picture in a frame". Such windows could have various shapes: in the Shang Ting Pavilion in Shijilin Park, it is "fan-shaped", in the Kuan Yu Tang Pavilion in the Liuyuan Garden (Fig. 8), Beyu Dong Tian Ting in the Zhuozheng Yuan Garden – round, as in the garden on the Liteiny Avenue. If we put images of historical and modern pavilions side by side, their similarity is noticeable (Fig. 9).

The similarity of both pavilions – in the Liuyuan garden and in the garden on Liteiny Avenue – is as follows.

By composition: a dynamic symmetrical volume with an active silhouette and accentuation of the central axis using a round opening (in a number of sources it is called a "moon window", although in this case it is an entrance). In both pavilions, a four-part horizontal division of the volume was used (roof, cornice and sub-cornice part, wall, basement), but in the garden on Liteiny Avenue the basement is quite narrow.

There is a similarity in the morphology of forms: a curved tiled roof with a large offset, a cornice and a sub-cornice part, round columns, openings, and a fence.

It is noteworthy that the Friendship Pagoda Pavilion on Liteiny Avenue is all-façade, the round opening is not a window, but an entrance, the pavilion is partially open, since it has a back and two side walls with openings.

There is also a noticeable similarity in polychromy, which is traditionally very rich and bright in China, since colors have a symbolic meaning, and a special role in the color scheme is assigned to red, which is always abundant in buildings. In both pavilions, the red color dominates in the coloring of the load-bearing and supporting structural elements, the walls are white, contrasting with the red color of the structural elements, however, the structures of the modern pavilion are already modern, metallic, not the traditional wooden dougong system. In addition, unlike the historic wooden pavilions, the metal structures are not adorned with carved décor.

Thus, as in the case of the torii of the Japanese garden in Kyiv, we can talk about the stylized heritage of the traditional form of the Chinese garden pavilion without inheriting the traditional materials and structures for the embodiment of these forms.

The main entrance to the Friendship Pagoda Pavilion is flanked by two traditional Chinese stone lions, traditionally considered protectors from evil

spirits. It should be noted here that this technique is more similar to the Taihedian Pavilion in the Forbidden City in Beijing, since usually lions flanked the main entrance to a politically significant building, which was not the pavilion in the historical gardens. Here we can talk more about the most concentrated image of China as a whole outside its borders, than about the literal historical accuracy of traditional Chinese landscape design.

In addition, the main entrance and the spacious open space in front of it are distinguished by the picturesquely located stone barrels "tai hu shi", decorated with ornaments, and groups of stones. As conceived by the designers, it was an allusion to the historical Chinese method of "city mountains and groves", when the stones in the garden vaguely resembled real mountain landscapes.

On both sides of the path there are large bizarre tai-hu-shi stones brought from Lake Taihu. Rocks from this lake have historically been used for stone slides in the gardens of China.

A bright spot in the landscape composition of the garden is the "Wall of Dragons" with a spacious platform-podium in front of it. On the wall, in the technique of a bas-relief made of polychrome glazed ceramics, nine main Chinese dragons are depicted as carriers of certain functions: the dragon Yai-tzu protected from diseases, Ba-xia – gave special strength, Suan-ni protected from betrayal, Pau-lao – from unexpected danger, Bi-gao helped to avoid problems with the authorities and the law, Qiu-nu attracted positive energy, the Bi-xi assisted in self-improvement, Zhao-feng was considered the keeper of sacred shrines, Zhi-wen was the symbolic embodiment of running water. The images of dragons are framed with Chinese ornament.

The tree species in the garden were selected taking into account the absence of the need to trim them and the ease of creating decorative crowns.

Conclusions

The experience of creating modern Chinese and Japanese gardens outside China and Japan suggests the appearance of a phenomenon somewhat akin to the Chinoiserie style in previous centuries. An analysis of modern Chinese and Japanese gardens outside China and Japan made it possible to identify the main semantic elements that should express the image of the country outside its borders. In modern Japanese gardens, as such "iconic" elements expressing national identity entrances-torii of red color, usually made of metal, but with recognizable outlines, picturesque groups of stones, reservoirs with bridges, "dry gardens", occasionally – single small forms – pagodas, gazebos, pavilions, stone lanterns are used. As a rule, conifers, sakura trees, Japanese maples are planted.

Chinese gardens in the image are more polychrome, finely decorated, with a large number of buildings and small architectural forms – vases, sculptures, bridges, steles, pavilions and pavilions.

This allows us to say that in modern Japanese gardens outside of Japan there may be no buildings at all, and the basis is the natural environment with an emphasis on the theme of compositions made of stones, and in Chinese gardens attention is paid not only to nature, but also to saturation of the garden space with man-made elements – gazebos, sculptures, lanterns, pavilions, etc., which once again proves the difference that persists in modern Chinese and Japanese gardens – the Japanese garden is more restrained, minimalistic, tends to a more natural landscape, the Chinese one is brighter, saturated with details, elements, does not give the impression of an untouched landscape, on the contrary, it shows the skill of landscape design.

The appearance of such gardens outside China and Japan testifies to the fact that the historical landscape traditions of the East have not lost their relevance and arouse the interest of modern customers and landscape designers.

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Kopsavilkums. Rakstā aplūkoti mūsdienu dārzu un parku piemēri ar ķīniešu un japāņu ainavu dizaina elementiem. Izvērtēta to līdzības pakāpe ar vēsturiskajiem dārzjiem. Tiek veikta vēsturisko dārzu un mūsdienu dārzu un parku salīdzinošā analīze, lai pierādītu, kuri tradicionālā austrumu ainavu dizaina elementi tiek citēti visvairāk. Elementu kopums, kas mūsdienu ķīniešu valodā iemieso nacionālo identitāti.

Pētījuma procesā tika apzināti ķīniešu dārzi, paviljoni, skulptūras, akmeņu kompozīcijas, japāņu dārzi, pagodas, laukakmeņu kompozīcijas, “sausie dārzi”, izpēfita apzaļumošana ar sakurām, skuju kokiem un japāņu kļavām.