

The influence of traditional Chinese landscape architecture on the image of small architectural forms in Europe

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Abstract. The article analyzes the influence of traditional Chinese landscape architecture on the shaping of European small architectural forms and the influence of European architecture on contemporary Chinese architectural practice. The purpose of the article is to identify the features of the architectural mutual influences of Chinese and European cultures. The method of historical analysis, the method of comparative analysis and the graphoanalytical method are used. The lack of identity between the Chinese and European gardens and the park with the pavilions is proved at the different hierarchical levels. Two groups of European Chinoiserie style pavilions have been identified: which give a false idea of Chinese architectural traditions and which represent a simplified version of those traditions. There is noticed the influence of the traditional Chinese approach to the architectural objects placement in the natural environment on the development of the contextualism concept in Western architecture (since the 1960s) which proclaims its purpose to preserve the natural beauty of the site through careful design that relates to its surroundings. The concept of contextualism is now widely used in the design of small architectural forms in the urban environment and in the design of the architectural environment in general, both in Europe and in China. This is a clear example of mutual enrichment with the ideas of two civilizations, each of which preserves its own culture.

Keywords: Chinoiserie style, European regular park, Chinese garden, basic canons, small architectural forms

Introduction

The authenticity of the "Chinese theme" embodiment in the European Chinoiserie style still remains the subject of scientific debate. Unlike traditional Chinese gardens, where small architectural forms – pavilions – merged with the natural environment and were defined by it, in the structure of traditional European regular parks Chinoiserie style pavilions – gazebos, tea houses – were used as a kind of theatrical decoration. That is why the question of some of these objects' stylistic value is debatable.

In our opinion, it is undeniable that the basic principles of traditional landscape design have not been borrowed in the Chinoiserie style, but the value of individual objects, which in general resemble Chinese pavilions, is that they represent a certain era, ie. their value (except for individual objects) is primarily historical.

Materials and Methods

In studying scientific publications to prepare the study, the authors proceeded from the fact that to conduct a comparative analysis between the objects of traditional Chinese architecture and examples of European Orientalism must first characterize the defining features of Chinese architecture, design and art, determine the causes of Orientalism in Europe and its manifestations in different countries and in buildings of different functional purpose. From this point of view, the publications of Ukrainian researchers M. Dyomin, A. Dmytrenko, Yu. Ivashko, M. Orlenko, T. Kuzmenko, D. Chernyshev and the Polish researcher D. Kushnezh-Krupa were studied [6; 7; 8; 16]. Topics related to Chinese landscape design, architecture of small

pavilions, traditional Chinese architecture were studied by Li Chunqing [12], Wang Yi [22], Pan Jiaping [17], Tong Yu Zhe [20], Zhu Guang Yu [29], Jiang Zhenpeng [10], Xing Yue [24, 25], Fang Liqiang [1], Huang Wei [5], Pei Yuansheng [18], Wang Guanglong, Zhang Hangling [21], Gong Lingjuan [4], Zhou Weiquan [28], Liu Dunzhen [13], Zhao Guanghua, Qiu Mao [26], Zhu Junzhen [30], Lou Qingxi [15], Fang Zhirong [2].

The article also uses materials of field research conducted by Yu. Ivashko and O. Ivashko during 2007 in the Ukrainian aristocratic landscape parks "Oleksandriia" in Bila Tserkva and "Sofiivka" in Uman to analyze the Chinese gazebos location in the regular park structure.

The following methods were used: the method of historical analysis, the method of comparative analysis, the graphoanalytical method.

Basic principles of planning a traditional Chinese garden and varieties and main factors of shaping small architectural forms (pavilions)

The evolutionary development of traditional Chinese gardens has led to their division into numerous varieties according to social hierarchy and functional purpose: imperial gardens, private gardens of famous people, gardens at temples and monasteries, public gardens and more. The leading idea of Chinese landscape architecture was the idealization of the natural landscape, and architectural objects played a secondary role.

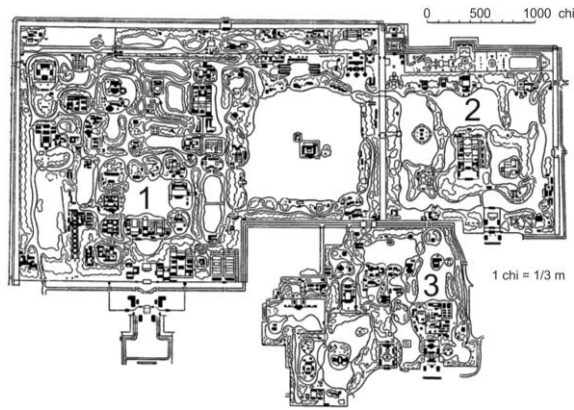


Fig. 1. Planning of the Imperial "Garden of All Gardens" Yuanming Yuan: 1 – Garden of Perfect Brightness; 2 – Garden of Eternal Spring; 3 – Elegant Spring Garden.
[drawings from the private archive of P. Chang]



Fig. 2. Master of the Nets Garden, Suzhou. View on the Moon Comes with the Breeze Pavilion [photo by M. Zychowska]

Tomasz Kozłowski expresses a fair idea about the non-identity of the concepts of "beauty" and "art" in the modern world [11]. At the same time, the peculiarity of the Chinese garden is precisely the identity of these two concepts.

From the modern point of view, the garden of ancient China seems as the embodiment of the Confucianism and Taoism basic principle: "Everything flows, everything changes." The same principle is the basis of the Chinese Book of Changes "I-Jing". Walking through the garden, a person observes how one space flows smoothly or abruptly into another, and each step changes the "landscape scenes", which are harmoniously combined into a single system.

The embodiment of the principle of "flowing spaces", the species landscapes of which change with each step, is clearly seen in the layout of the imperial "garden of all gardens" Yuanming Yuan (Fig. 1), where we can trace the emphasized hierarchy of these "flowing spaces". This is the main philosophical concept of the garden of ancient China: the harmonious unity and hierarchical subordination of the three main ontological components of the world: Heaven, Earth and Human. Unfortunately, European "Chinese-style" landscaping often ignores this concept, instead recklessly

accumulating a bunch of small "Chinese-style" architectural forms, leading to a disharmony of the unfolding, perception, and "misunderstanding" of the ancient Chinese gardens basic philosophical doctrine.

An important aspect is also the psychological perception of the traditional Chinese garden, as European parks with pavilions of the Chinoiserie style have not inherited this atmosphere.

For example, the Master of the Nets Garden (Wǎngshī yuán) is one of the wonderful classic gardens in Suzhou (Fig. 2). Perfectly preserved and surrounded by extraordinary care, inscribed on the UNESCO World Heritage List, it is a charming enclave of peace and quiet, although it is surrounded by a city of millions. It seems that time has stopped here. This unique place is a synthesis of traditional garden art and rich in architecture details. The whole complex consists of several separate spaces, such as private garden spaces and miniature alleys, in which there is an unbroken harmony between the nurtured greenery and the stone walls. Old, large trees and unusual dwarf bonsais stand against the backdrop of pavilions covered with curved, ornate roofs, with corners decorated with sculptures of formidable dragons. Intricate patterns with animal and plant motifs fill the blinds on the windows. Sometimes there are small springs or larger ponds that, like mirrors, reflect the surroundings. Its peace is disturbed by floating large red carps. All buildings and pavilions together with greenery create a homogeneous space in which the atmosphere is filled with the spirit of centuries-old history of Chinese culture and art.

Since the theme of European stylizations "in the Chinese style", in particular, the specific features of the Chinoiserie style in the structure of a regular European park, is directly related to the small historical architectural forms of China in the natural environment. First of all, it is necessary to determine the factors influencing the emergence, formation and development of Chinese garden and landscape pavilions and analyze what determined their original silhouette due to curved roofs, specific design schemes, decor and polychrome.

It is noteworthy that all the small architectural forms of China in the Chinese scientific literature are often characterized by the term "pavilion", although in fact there are closed and partially closed pavilions with walls, and open gazebos on pillars.

The type of small Chinese pavilion (a model for a European gazebo), has gradually evolved, its functions and forms have varied over the course of evolution, but it has remained a link between human and the natural environment for thousands of years. The traditional Chinese pavilion played the role of a place of sacred inner communication of man with his inner world of feelings and the Universe, through the pavilion nature enters the human soul. The pavilion, which originally arose from functional needs, later diversified its functions, but remained the basic principle of the secondary nature of the pavilion to its surrounding nature.

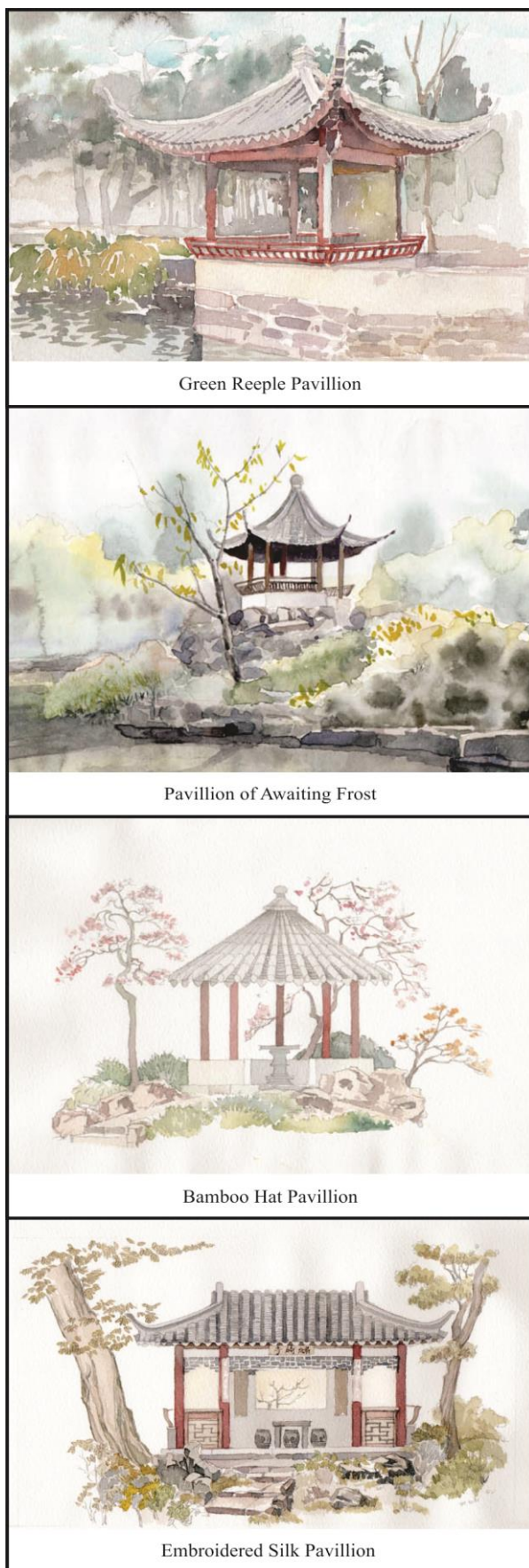


Fig. 3. The pavilions of Zhouzheng Yuan Garden in Suzhou as a canon of Chinese landscape small architectural forms design [Watercolors by P. Chang, 2020]

The newest, strange as it may seem, is the type of garden pavilion for aesthetic pleasure and solitude in nature (Fig. 3), although this type of pavilion often embodies traditional Chinese architecture outside the country. In the Ming and Qing eras, a specific type of garden pavilion called "floating cups" emerged [19, p. 26]. Ji Cheng used the term "landscape art" (yuan ye), and in his understanding it meant that pavilions, both among flowers and on the water, serve one purpose – to emphasize the beauty of nature with architecture [19, p. 38]. This led to the richness and diversity of the architectural image of the pavilions, because despite the fact that it was a pavilion – water, roadside or temple – its spatial-and-planning solution has always been adapted to the environment and formed according to it. From this point of view, a typical example was the spread of pavilions in the mountains for a panoramic view of the landscape, when the pavilion stood on top and the landscape was not covered by trees. Such a pavilion was the most impressive and seemed like a mirage that merged with the sky, reflecting the sun's rays with a tile. It was considered to be the best type of pavilion for visual impression. For example, such was the Pavilion of Holding the Sun in Mount Jiu hua, which overlooked the sunrise and the sea of clouds in the endless sky. This pavilion belongs to the common type of pavilion for watching the sunrise (tian tai xiao ri). Examples of mountain pavilions are The Second Spring under Heaven Pavilion at Mount Huishan, the Thatched Pavilion at Mount Qingcheng, and the Pavilion Heart-cleaning Pavilion at Mount Emei).

Another group consisted of pavilions that made the most of the aesthetics of water – water pavilions were built on the water, on the coast, above the springs, the water surface and the sound of the waves merged into one common concept with an artificial building. Here you could drink tea, admire the game of fish, the glow of the sun on the water.

Examples include the Mid-Lake Pavilion of West Garden in Suzhou, the Five-Dragon Pavilion at the North Shore of Taiye Lake, in Beihai Park, Beijing, World View Pavilion at West Lake, Hangzhou, Music Terrace (Chuitai) in Yangzhou, Pavilion of Spring Notes – Zhichun Pavilion of Summer Palace, Vid-lake pavilion at Xiyuan, Lotus-surrounding Pavilion – Su Feng Si Mian Pavilion in Suzhou, Kaiwang Pavilion at the West Lake of Hangzhou, Sizhao Pavilion of Shihu Garden in Weifang and others. A special group consists of garden pavilions among flowers or dense trees, as well as pavilions-labels of springs, the so-called spring pavilions, which performed a dual function – the allocation of space and at the same time decorating the landscape [19, p. 46, 50].

The main difference between the European park for mass visits from the Chinese garden is their different purpose, because the garden, often surrounded by walls, was mainly intended for indoor use of families with guests (whether imperial or just wealthy), and temples

and monasteries gardens also were not designed for visitors.

It was important for a European to show architecture in nature, which became a picturesque background for architecture, for a Chinese – to make architecture as complementary as possible to nature, architecture became a background for the natural environment. This explains the choice of stylistics of the pavilions, when the landscape determined their location, size, silhouette, height and color. That is why even the imperial pavilions looked quite modest – if required by the natural environment. This emphasizes the traditional Chinese saying "the pavilion becomes famous through the natural landscape, and the landscape is decorated with a pavilion" [19, p.48]. Cheng Yuwen in the Ming era declared the idea of simplicity of the pavilion and its maximum naturalness in form and design.

However, along with simple pavilions (Thatched Pavilion in Mount Qingcheng, Sichuan Province) there were also luxuriously ornamented pavilions. This led to the gradual division of the pavilions into two groups – simple and luxuriously decorated (Sunset Glow Pavilion in Lintong, Shaanxi Province, Biluo Pavilion in Qianlong Garden of Forbidden City in Beijing). However, simple reed pavilions, which embodied the idea of expressing naturalness in the use of undecorated materials – reeds and bamboo – found a place not only among the mountains and forests, in remote corners, but also in the imperial gardens [2, p.62].

Location of Chinese-style pavilions in the structure of European parks and non-identity of European park and Chinese garden

The fundamental difference between Eastern influences on European architecture at different stages of historical development was that at the stage from Baroque to Historicism architects tried to recreate authentic Chinese forms in a fundamentally different environment, without the necessary basic knowledge of stylistic features, and at the stage from Historicism to modern architects they no longer sought to literally recreate a Chinese or Japanese building, but instead creatively interpreted the principles of formation and planning, based not on a philosophical-religious but on a rationalist Western basis.

For thousands of years, the philosophy of China's private garden was formed, which was to create the impression of a space for solitude in nature and tranquility, as the Chinese garden was originally conceived as the embodiment of harmony and ideal peace, while the Chinese theme in European palaces and mansions became another exotic element of entertainment.

As Tomasz Kozłowski noted in his monograph, "this is a feature of art that is to meet the need for entertainment, which is the main feature of mass culture. The category of a fairy tale and its consumer Homo ludens, i.e. "a playing human", appear" [11, p. 201]. This fully characterizes the Chinoiserie

style in relation to Chinese architecture and landscape design.

E. Golosova emphasizes the Chinese origins in the formation of the so-called English natural landscape park, even uses the phrase "English-Chinese park", but at the same time, characterizing the Chinoiserie style in relation to its models in China, she emphasizes that Chinoiserie style was a European design, the theme of China and a generalized image of a rich, exotic and mysterious country through the eyes of people who have never been there [3]. Since she is a botanist, she was primarily interested in whether the basic techniques of the Chinese garden were embodied in the European landscape design of the Chinoiserie style, and her answer was as follows: "The images of landscapes in the Chinoiserie style have remained only images and almost never turned into real landscape art. Bizarre mountain landscapes with a web of bridges, light and graceful bamboo pavilions, waterfalls, boats with dragons and phoenixes, decorated with flowers, remained mostly only on canvas, wallpaper, porcelain and silk.

Nevertheless, some Chinese elements can still be found in gardens, but they, like all other manifestations of the Chinoiserie style, have practically nothing to do with Chinese culture, except for a hint of origin.

Such Chinese elements in the garden landscape of the Chinoiserie style are pagodas, pavilions, bridges, i.e. exceptionally small architectural forms" [3, p. 240]. Emphasizing the basic difference between a traditional Chinese garden and a park in the Chinoiserie style, E. Golosova, in particular, notes: "European landscape architects have always attached great importance to garden structures, especially in order to place emphasis on the landscape and achieve its completion. After all, according to both architects and scientists of the time, the landscape park should only resemble a natural landscape, emphasizing its craftsmanship. "Chinese houses" – architectural curiosities, cheerful and strange – began to appear on the territories of large estates, as vignettes of the Chinoiserie style in a clearly non-Chinese environment" [3, p. 240].

We have deliberately quoted in detail from a scientific article, because we are interested in the opinion of a botanist, not a landscape architect, who on the other hand confirmed the conclusions about the theatricality of landscape design in the Chinoiserie style and its detachment from what the traditional Chinese garden was based on.

E. Golosova as a botanist concentratedly expressed the quintessence of the Chinese and the Chinoiserie style gardens: in the first case – the dominance of nature and reducing the role of man-made elements, the use of a list of techniques based on the maximum use of natural forms as means of expression, in the second – emphasizing human role in transformation space, therefore, the possibility of the natural environment isolation from architecture and the use of architectural objects as the main dominant focuses of the park.

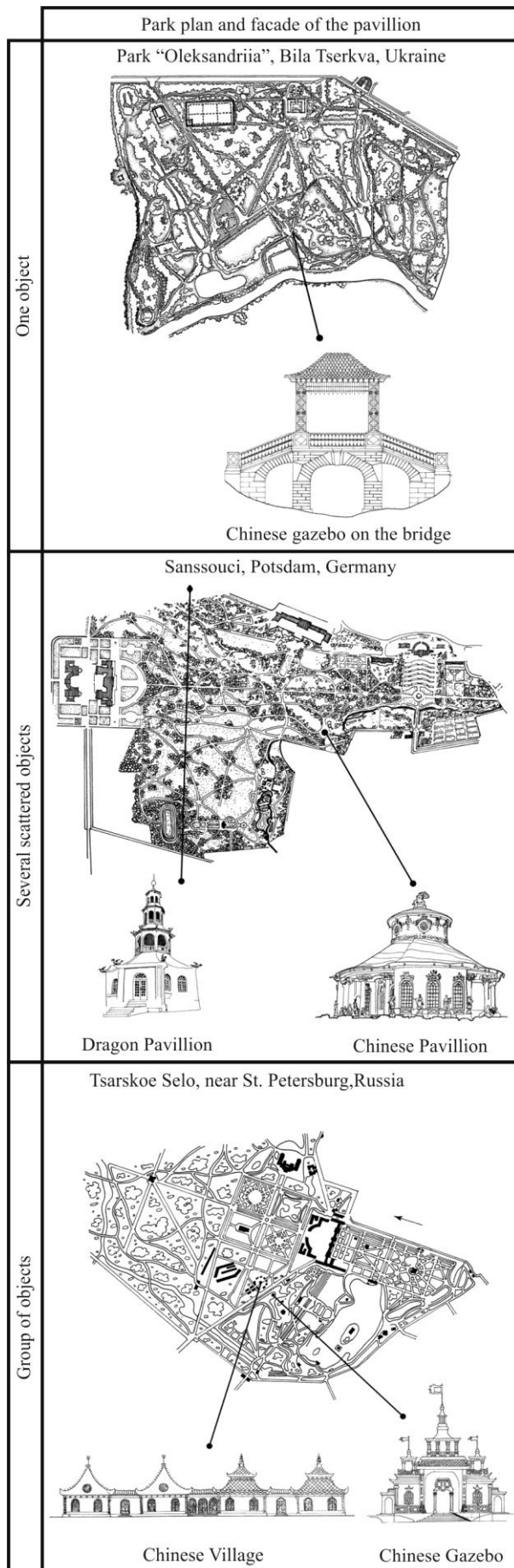


Fig. 4. The Chinoiserie style pavilions in the structure of regular European parks [idea of Yu. Ivashko, drawings by P. Chang]

The main types of accent architectural forms in Chinoiserie style parks are pagodas and pavilions, without understanding their location in the traditional Chinese landscape environment with a certain symbolic meaning: examples are Buddhist pagodas and towers in gardens, and often – drawings on porcelain vases.

In fact, a Chinoiserie style garden was a covert attempt to escape from the everyday world to the dream world, as evidenced by a critical quote by E. Golosova about the Chinoiserie style garden by Richard Payne Knight, English philosopher, art theorist and poet, who advocated the purity of styles: "easy and fabulous and inanimate, a child of fruitless imagination, whim and fancy" [3, p. 241].

The important difference between European parks and Chinese gardens is the number of Chinese (Chinese-styled) pavilions: in most European parks it is a single pavilion (at most – a compact group of pavilions forming the so-called "Chinese village"), which does not affect the perception of the overall composition of the park (Fig. 4), as Chinese sources mention a significant number of pavilions that emphasized the landscape beauty of the outstanding landscape.

For example, there were about a hundred pavilions around West Lake in Hangzhou, about seventy in the largest imperial garden in Chenzhe, and about fifty pavilions in the Emperor's Summer Residence (most of which are concentrated on the terrain, near the lake or in the Garden of Pleasant Harmony, i.e. in the most expressive picturesque landscapes).

The causes and specifics of the Chinoiserie style manifestations in Europe

Analysis of the phenomenon of national Chinese cultural and artistic traditions transformation in European architecture of the period 18th – early 20th centuries proves the literal non-identity of European oriental buildings and traditional ancient Chinese architecture.

Like artists and writers, following Chinese traditions "by their own understanding", European and Russian architects were guided by European principles of aesthetics and beauty, without thinking about the philosophical and esoteric content of each form, element, or quantity.

However, the number of elements and groupings of buildings in China had a clear meaning: the basis was the trigrams Qián (symbol of Heaven) and Kūn (symbol of Earth). According to Liji treatise, temples dedicated to the emperor's ancestors were to be placed in front of the palaces, and the living quarters were to be located behind the palace. According to the Feng Shui canons, the building should be oriented along the north-south axis, with the orientation of the main facades to the south. If we analyze what types of Chinese buildings by function have become the main role models in Western Europe and the Russian Empire, it is primarily garden pavilions and gazebos, on the model of which began to build "oriental" gazebos and so-called "tea houses" (Fig. 5).













Chinese pavillions in Suzhou gardens	European Chinoiserie style pavillions
 <p data-bbox="268 488 496 533">Lotus Breeze Pavillion in Zhuozheng Yuan Garden</p>	 <p data-bbox="533 488 818 533">The Voliere of the Chinese palace in Drottningholm, Sweden</p>
 <p data-bbox="268 779 496 824">Fan Pavillion in Shi Zi Lin Yuan Garden</p>	 <p data-bbox="533 779 818 824">Chinese Pavillion in Sanssouci Park in Potsdam, Germany</p>
 <p data-bbox="268 1070 496 1115">Cloud Capped Pavillion in Liu Yuan Garden</p>	 <p data-bbox="533 1070 818 1115">Chinese Gazebo in Tsarskoe Selo near St. Petersburg, Russia</p>
 <p data-bbox="268 1361 496 1406">Recitation Pavillion in Cang Lang Ting Garden</p>	 <p data-bbox="533 1361 818 1406">Chinese Gazebo on the bridge in Oleksandriia Park, Ukraine</p>
 <p data-bbox="268 1653 496 1697">Free Roaring Pavillion in Liu Yuan Garden</p>	 <p data-bbox="533 1653 818 1697">Chinese Gazebo in Sofiivka Park, Ukraine</p>
 <p data-bbox="268 1944 496 1989">Wutong and Bamboo Pavillion in Zhuozheng Yuan Garden</p>	 <p data-bbox="533 1944 818 1989">Chinese Pavillion in Samchyky, Ukraine</p>

Fig. 5. Comparative analysis of Chinese and European pavillions in the natural environment [Watercolours by P. Chang]

A striking example of the Chinese motifs use in the European interpretation, quite distant from the originals (which is especially noticeable in the image of Chinese men and women) is the "Chinese house" at the residence of Frederick the Great in Sanssouci (architect I. Buring, sculptor I. Benkert). Neither the Chinese name, nor the fantastic robes of Chinese women, nor the interior paintings on the walls and ceiling "on a Chinese theme" create an impression of authenticity, because both the architect and the sculptor, who have never been to China, actually presented the Frederick the Great's courtiers of European appearance in exotic images of the Chinese.

In the Russian Empire, the popularization of the Chinese theme was greatly facilitated by Empress Catherine II, although the fascination with "Chinese" arose in Russia in the early 18th century. The fascination with Orientalism was manifested in the "Chinese" buildings in Oranienbaum – in the Chinese Palace and in 18 Chinese gazebos (dismantled in 1792). The Chinese Palace was built by order of the Empress in 1762–1768 by A. Rinaldi, a recognized master of the Chinoiserie style, and originally until 1774 a one-story building, later added, was called "Dutch house", "house in the Upper Garden", "small house". The name change coincided with a wave of fascination with "Chinese" in architecture, especially since some palaces had appropriate names – Large and Small Chinese offices, Chinese dormitory, and their interiors were decided in the tradition of Orientalism with the inclusion of authentic Chinese and Japanese works of art.

A certain reference to the imperial palaces of China (it is worth mentioning the location on the stylobates of the three main pavillions of the Gugong Palace in Beijing) is the Oranienbaum palace placing on a low stone-clad stylobate terrace, with parterre gardens with openwork fences adjacent from the west and east to the residential rooms.

However, neither the planning nor the orientation of the Chinese Palace in Oranienbaum has anything in common with the planning and orientation of the main pavillions of the Gugong ensemble. Thus, the Chinese Palace is oriented along the west-east axis, the main one is its northern facade, while in Feng Shui, on the contrary, the buildings of the Gugong ensemble are oriented along the north-south axis and the main one is the southern facade. The pavillions of the Gugong ensemble are all rectangular in plan; the Chinese Palace is U-shaped.

In 1778–1786 in Tsarskoe Selo, according to the project of J. Felten (A. Rinaldi?), the famous Chinese, or Creaking, gazebo was built on top of the "Big Whim" (in fact – a park pavilion, where the building is combined into one whole with artificial hill, artificial pond and greenery). Despite the exotic image, the gazebo has no direct analogues in Chinese landscape architecture in the nature of planning, composition, silhouette and morphology of forms, although the tradition of arranging open galleries on the second tier

was widespread in China – as typical authentic examples we should mention the Xingjiao Pavilion in the Summer Imperial Palace in Beijing, Shuangfei Pavilion in Qingyinge Mountain Monastery, Water Gate Pavilion in Tangmo Village, Nostalgia Pavilion in Dujiangyan.

The fascination with the tea ceremony prompted the appearance of "tea houses" in the palace and park ensembles. Later, whole complexes appeared, united under the common name "Chinese Village". The first such oriental settlement appeared in the seventeenth century near Stockholm, as part of the Drottningholm Royal Palace, and later on its model began to appear "Chinese" buildings in other European countries, especially as part of the palace and park complexes. Perhaps the most famous Chinese village was the Chinese Village in Tsarskoye Selo, designed by A. Rinaldi based on an engraving owned by the Empress, where there were houses, Chinese bridges, a stylized pagoda and a Chinese theater next to it, destroyed during World War II and not rebuilt later.

The popularity of Chinese Orientalism continued in the first half of the XIX century, as evidenced by the construction of Chinese gazebos in the estates of "Oleksandriia" in Bila Tserkva (until 1822) and "Sofiivka" in Uman (1841).

Now let's check some European "oriental" buildings on the same indicators. Since the "Chinese" theme in Europe is most often embodied in gazebos, two open gazebos were selected as examples.

The famous "Chinese" (or "Creaking") gazebo in the Tsarskoe Selo near St. Petersburg:

1. location, proportional and metro-rhythmic construction: not subject to a clear orientation around the world, proportionality and metro-rhythmic regularities are not defined by constructive elements;
2. materials: (limited) wooden structures, imitation marble with paintings on the exterior walls, stone, plaster, tin, now – roof of galvanized steel sheets;
3. layout, solution of space and shape: a plan of several rectangular volumes, one of which is accentuated by size and height, the space is surrounded by walls on all sides, flatter simplified and less detailed roof decor (compared to the original samples), several side entrances, windows and entrances of a non-traditional for China simplified form, lack of supporting supports of red color in the lower tier;
4. facade colours: blue (roof, walls), red (roof), yellow, white (decoration details);
5. symbolic images: stylized wooden dragons on the corners of the roof.
6. In addition, the Chinese theme is embodied in non-traditional materials for Ancient China – in Tsarskoe Selo – using wood, limestone, plaster, metal, tin, imitation marble in wall paintings, in Oleksandriia Park – with the use of metal.

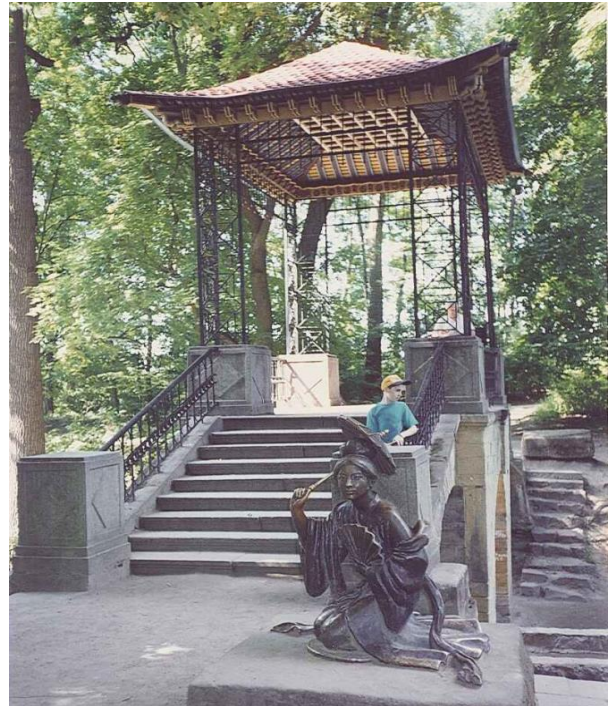


Fig. 6. Gazebo on the bridge in the park "Oleksandriia", bila Tserkva, Ukraine [photo by Yu. Ivashko]

Even "Chinese" sculptures are made in European traditions. That is, in this case, we can talk about the perpetuation of fashion in China, rather than some analogies.

If we talk about the presence of symbolic decor, then in the gazebo in Tsarskoe Selo it is significantly changed, which is noticeable in the images of stylized dragons on the corners of the roof, in the gazebo in Sofiivka decor is almost absent.

The other "Chinese gazebo" in Oleksandriia Park (Fig. 6) is not actually a gazebo, but a dam between two ponds with a gazebo-like superstructure, which performs not only a landscape but also a hydraulic function.

When comparing the Chinese gazebo in Oleksandriia Park with the Chinese pavilions, there is an even greater distance from the original models, despite the fact that it is actually an allusion to one of the oldest types of Chinese pavilions – pavilions on bridges. The load-bearing structures are made of metal, the outline of the roof is even less similar to Chinese roofs, it is monochrome, red, there are no features that characterized the Chinese pavilions – active dynamic roofs, wooden pillars, specific polychrome, paintings, ceramics, etc.

However, since the second half of the nineteenth century, this popularity has declined somewhat against the background of exotic Japanese culture open to the world, and revived in the early twentieth century in some quotes "on the Chinese theme" in painting (K. Somov), in decorative and applied arts of the 1920s–1930s – in household items, theatrical posters, in the decoration of porcelain. In particular, during the Art Deco period, the Hungarian company "Herend"

specialized in reviving the traditions of Chinoiserie style in porcelain.

Chinese ideas of the architecture relationship with the natural environment were rethought in the 1960s in the concept of contextual architecture, which proclaimed its goal to preserve the natural beauty of the site through careful design that relates to its surroundings [23, p.151]. That is, the principles of interaction of an architectural object with the natural environment were applied to organize the interaction of a new architectural object with the already formed artificial, architectural environment. The ideas first expressed by Colin Rowe [9, p. 78 – 79] were further developed in the New Urbanism movement, whose most prominent European representatives include Rob and Leon Krier. Now contextualism emphasizing the integrity of architecture to its surroundings as well as to the intangible culture, history and tradition of a place [14, p. 41] is applied widely in urban planning and design both in the West and in China.

Nowadays, in the context of the ecological crisis, both in China and in Europe, attention has been paid to ancient Chinese landscape traditions as the embodiment of the harmony of the natural environment, artificial environment (architecture) and human. In China, this was expressed in the creation of new botanical gardens and public parks, in the directed education of the population's ecological worldview. In Europe, Chinese philosophical and ideological landscape traditions have not been borrowed, but on the one hand they copy the external forms of "Chinese landscape corners" (there are many such examples in the post-Soviet space), on the other hand, they are looking for their own ways of harmoniously fitting architecture into nature with maximum preservation of the natural environment, including giving small architectural forms bionic outlines and placing them in an untouched natural environment. One of the most extravagant examples is the "Oko nad Brnem (Blob)" ("Eye over Brno (Blob)") – a pavilion of a bus stop in Brno, Czech Republic (architect – Jan Kaplický).

However, it should be noted that modern European designers, as well as landscape architects of the heyday of the Chinoiserie style, mostly focus on small architectural forms, and consider the natural environment only as a background for them. Thus, the main difference between Chinese and European approaches to the interaction of small architectural forms with the natural environment remains.

It is interesting to note that European designers are willing to recognize the value of artificially created, architectural environment, and placing, for example, pavilions of bus stops in the existing urban environment, subordinate new small architectural forms to the architectural environment, using "transparent" glass structures.

The concept of contextualism in architecture, which emerged and developed primarily in the West – in Europe and the United States – is now actively used by

Chinese architects, for example, in renovating the urban design of the historic centre of Beijing [27].

Conclusion

The architecture of Western Europe and Russia has repeatedly been fascinated by Eastern cultures – first, beginning in the late seventeenth century, Chinese, and from the middle of the nineteenth century – and Japanese too. This fascination was stimulated by the intensification of trade and began at the household level, found expression in literature and philosophy, and later in the construction of country residences and garden pavilions in the style of Orientalism, although in a fairly free interpretation of oriental motifs.

The "growth" of Oriental motifs in culture and life at different times manifested itself in different ways and on different scales: mainly, the most massive Chinese and Japanese influences affected the domestic sphere in the form of interior items, accessories and clothing, in addition, showed enthusiasm for philosophical and the religious teachings of the East.

Less commonly, these manifestations took place in the construction of "oriental" palaces, pavilions and gazebos. European "oriental" buildings and small architectural forms only in general terms repeated some of the symbolic elements with which Europeans associated China, in many cases it was more of a name, not supported by features.

Thus, the main difference between the Chinese pavilion and the European pavilion in the Chinese style is that in China the pavilion was based on millennial philosophical, religious and cultural-artistic foundations, which gave each element a hidden meaning, while in Europe it was only an aesthetic whim, fascination with unusual exotics.

The lack of identity between the Chinese and European gardens and the park with the pavilions is proved at the level of planning, a separate object and its element. Two groups of European pavilions of the Chinoiserie style have been identified: pavilions that give a false idea of Chinese architectural traditions ("Chinese Pavilion" in Sanssouci, Pilnitzburg Palace, "Chinese Gazebo" in Oleksandria Park) and pavilions that represent a simplified version of Chinese architectural traditions ("Dragon Pagoda" in Sanssouci, "Chinese Pavilion" in Pilnitz Palace, "Chinese Pavilion" in Tsarskoe Selo, "Chinese Pavilion" in Sofiiivka Park).

It is determined that in contrast to the Chinese pavilions, which were built for different segments of the population, the pavilions of the Chinoiserie style became a sign of aristocracy.

Even when European architects sought to embody certain features of the Chinese garden, they approached design from a European standpoint, and this led to a false impression of Chinese culture in general.

Despite the new wave of interest in Chinese culture that is now emerging in both Europe and the West in general, it should be noted that when designing landscape objects, European architects generally continue to consider the natural environment as

a background for compositional accents – small architectural forms.

At the same time, it is impossible not to notice the influence of the traditional Chinese approach to the placement of architectural objects in the natural environment, when the environment dominates the object, on the development of the concept of contextualism in architecture (since the 1960s) which proclaims its purpose to preserve the natural beauty of the site through careful design that relates to its surroundings.

The concept of contextualism is now widely used in the design of small architectural forms in the urban environment and in the design of the architectural environment in general, both in Europe and in China.

Thus, we can talk not only about the influence of Chinese traditional landscape architecture on European practice, but also about the influence of European architectural concepts on the modern practice of architectural design in China. This is a clear example of mutual enrichment with the ideas of two civilizations, each of which preserves its own culture.

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