

Continuity of traditions and innovation in modern landscape design in China

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Abstract. The article analyzes the features of traditional Chinese landscape design and its impact on the landscape design of modern Chinese parks. The purpose of the article is to compare the historical gardens and modern parks of China in order to determine the continuity and at the same time the features of innovation. The main difference between historical gardens and modern parks is emphasized: historical gardens were aimed at creating a calm, serene atmosphere of contemplation of nature; modern parks often combine traditional landscape techniques and the function of entertainment. The main historical landscape techniques provided for the presence of a lake and artificial mountains as symbols of immortality, a constant change of views, contemplation of the landscape through the opening as a picture in a frame, the inclusion of a small garden in the large, partitioning the space with "green screens". Modern parks in China still inherit these techniques in general: they have reservoirs, a lot of greenery, park pavilions, but there are already views from distant points, the parks are surrounded by a wall of skyscrapers, entertaining attractions have appeared in them, and in the evenings they are illuminated with bright illumination. Despite their attractiveness and modernity, the atmosphere of the Chinese garden has changed from a secluded personal to a public character, as can be seen in the examples of modern parks in Xi'an and Hong Kong.

Keywords: landscape design, China, historical gardens, modern parks, continuity

Introduction

A feature of traditional Chinese architecture is its conservatism: despite the change of ruling dynasties, architectural continuity has been preserved at all times, including in landscape design and architecture of small forms. Despite the apparent dependence of the original silhouettes and pictorial landscape paintings on the architect's intention and their conditioning exclusively by aesthetic considerations, all elements and principles of garden planning and placement of an object in the natural environment had a clear hierarchy, semantic meaning was often hidden, and obeyed the principles of Feng Shui, Taoism, Confucianism and Buddhism, and social hierarchy. In the minds of the Chinese, architecture was a specific way of harmonizing the surrounding space and at the same time was a constituent part of the Universe, and it was required to achieve a harmonious combination of architecture as an artificial environment and the natural environment. Thus, architecture was endowed not only with its own aesthetic qualities, but with a certain mystical and sacred content.

Since ancient times, the Universe has been understood as a balanced combination of the elements of heaven, earth and water, and the beginnings of these beliefs go back to the Bronze Age. Thus, having arisen in close connection with cosmogonic beliefs, culture, and subsequently architecture and art of China, preserved these beliefs, developed them and materialized them by artistic and architectural means, including in

traditional landscape design. Traditions of the cult of the immortals originate from ancient times, the symbolic meaning of the simplest geometric figures as symbols of immortality, the special meaning of water, which was subsequently expressed in the abundance of reservoirs – natural and artificial – in gardens. Over the centuries, the architecture and landscape design of China has improved while maintaining the overall harmonious balance of "nature-building-human". Small architectural forms – pavilions at springs, water pavilions, the so-called pavilions for admiring the landscape and garden pavilions – became directly specific. So, pavilions for admiring the landscape have always stood in a picturesque natural environment and a beautiful view of the surroundings opened from them, often they were graceful open pavilions without external walls, standing on top of a mountain or over a waterfall. Among landscape pavilions, the type of mountain pavilion was especially widespread as the most aesthetically perfect; in the Qingcheng Mountains in Xihuan province, about twenty such pavilions have survived. An example of such a view pavilion should be called the pavilion of Holding the Sun in Mount Jiu hua, designed for viewing the sunrise (which led to its poetic name). The rising of the Sun thus becomes one of the most widespread view pictures – "tian tai xiao ri". Such mountain pavilions had poetic names, always due to either the surrounding landscape, or the seasons, or the emotions generated by the landscape (The Second

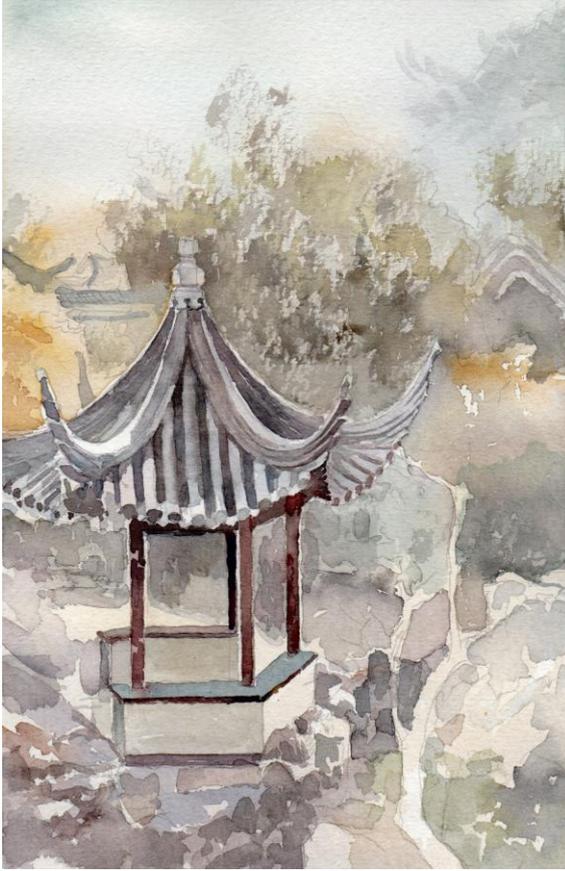


Fig. 1. View on the Cloud Capped Pavilion in the Liu Yuan Garden, Suzhou [watercolour by P. Chang]



Fig. 2. View on the Fan Pavilion in the Shi Zhi Lin Yuan Garden, Suzhou [watercolour by P. Chang]

Spring under Heaven Pavilion at Mount Huishan, Thatched Pavilion in Mount Qingcheng Heart-Cleaning Pavilion in Mount Emei).

Water pavilions could stand on wooden supports fixed in the bottom of the reservoir, as if "growing" out of the lake. The thickets of lotuses made such pavilions especially picturesque. The specific picturesqueness of the pavilions above the springs was explained by the fact that these pavilions were illuminated by the sun's rays from the inside, through a hole in the roof, which signified a change in the negative energy of underground water (yin) to positive energy (yang).

Finally, the creation of landscape views in private gardens has reached particular perfection, the standard of which for centuries has been the private gardens of Suzhou.

In order to study the features of traditional Chinese landscape design and the continuity of historical traditions in modern gardening art in China, the authors studied an extensive scientific base devoted to traditional Chinese landscape design and architecture of small forms. The analyzed publications were grouped according to the aspects considered. Thus, publications by Li Chunqing [9], Wang Yi [19], Pan Jiaping [13], Tong Yu Zhe [16], Liu Na Zhu Guang Yu [24], Jiang Zhenpeng [8], Xing Yue, Fang Liqiang [1], Huang Wei [4], Pei Yuansheng [14], Wang Guanglong and Zhang Hangling [18], Guan Xihan, Gong Lingjuan [3], Zhou Weiquzen [23], Liu Donghen [10], Zhao Guanghua and Qiu Mao [22], Zhu Junzhen [25], Lou Qingxi [11], Fang Zhirong [2], Huang Mingshan [4], Qin Li [15] are devoted to the peculiarities of traditional Chinese landscape design and the role of Feng Shui.

The defining features of traditional Chinese architecture and the features of gardening art are analyzed in the studies of Zhu Guang Yu [24], Liu Dunzhen [10], Lou Qingxi [11].

The publications of European and Ukrainian researchers of Chinese architecture and landscape design N. Vinogradova [17], M. Dyomin, M. Orlenko, A. Dmytrenko, Y. Ivashko, T. Kuzmenko, P. Chang, D. Chernyshev, D. Kuśnierz-Krupa, Y. Kobylarchik, M. Krupa [5, 6, 7, 12] were analyzed.

The purpose of the article is to compare the historical gardens and modern parks of China in order to determine the continuity and at the same time the features of innovation, to identify ways to revive national landscape traditions according to the government line.

Materials and Methods

The study used traditional scientific methods of historical analysis (to study the traditional landscape design of China at different periods), comparative analysis (to compare landscape techniques in historical and modern gardens and parks), as well as

a graph-analytical method (for research, analysis and comparison of plans of gardens and parks and views). The methodological base was supplemented by the authors' photographs. The combination of the theoretical basis of the study based on the analysis of sources and field surveys of gardens carried out by the authors made it possible to formulate characteristic techniques that are used in modern Chinese landscape design and analyze the degree of their continuity with centuries-old landscape traditions.

The canons of traditional Chinese landscape design

The basis for understanding the canonical principles of traditional Chinese landscape design, enshrined in a number of scientific and practical treatises, is that the Chinese garden was never understood as a reflection of a real natural environment, but was a kind of simultaneous synthesis of several of the most recognizable natural scenes, which were given a perfect character. You need to understand that, for example, landscape scenes in the most famous gardens of Suzhou were not a literal repetition of some natural motives, but generated analogies with them and created an image of some kind of "ideal environment" without flaws that can be present in wild nature as crooked unaesthetic tree, felling, burnt branches, broken off tops, etc. Moreover, in natural nature there is no such endless change of such different views and not all such views are equally perfect: for example, in nature, a pine forest cannot alternate with a well-groomed flower garden or necessarily surround a lake or waterfall. Consequently, the artificial garden symbolized such a change of picturesque paintings, completely different, not only the continuity of changes in nature and in the Universe, but created the image of a perfect world in which all natural landscapes are perfect, which was most vividly and concentratedly manifested in the gardens of Suzhou, many of which were included in 1997 and 2000 in the UNESCO World Heritage List.

Most likely, the landscape design of China would not be so expressive without architecture of small forms, which play a secondary role in relation to the natural environment, but successfully accentuate the beauty of this environment. Small architectural form - the pavilion has gone through centuries of development from a purely strategic purpose during the Zhou Dynasty to the first view pavilions during the Southern and Northern Dynasties, the first garden pavilions of the Tang Dynasty and the crown jewel of landscape design, first in the Ming era, and then Qing. Among the most famous view pavilions are:

1) mountain and hill pavilions: Seven-Star Pavilion Group in Zhaoging, The Second Spring under Heaven Pavilion at Mount Huishan, Thatched Pavilion in Mount Qingcheng, Two-Immortal Pavilion, Tiger Hill, Heart-Cleaning Pavilion in

Mount Emei, Shuangfei Pavilion in Mount Emei, Sichuan Province, Shuixin Pavilion of Jixiao Mountain Villa in Yangzhou, Jiangsu Province, Rafting Rock Pavilion Group in Mount Shizhong, Hukou, Jianxi Province;

2) water pavilions: Mid-Lake Pavilion of West Garden in Suzhou, World View Pavilion in West Lake, Hanzhou, Kaiwang Pavilion at Hangzhou West Lake, Zhejiang Province, Small Yingzhou in West Lake, Hanzhou, Zhejiang Province, The Water-Division Pavilion at Huoquan Spring in Hongdong County, Shanxi Province, Mid-Water Pavilion in Chengde Mountain Resort, Hebei Province.

Consequently, the main task of the view pavilion – mountain, water, garden – consisted not so much in clearly prescribed functionality, as it was in the early pavilions (military, post, roadside), but in creating a certain mood of peace and quiet using landscape design methods or the successful insertion of artificial facility in an unspoiled scenic natural environment.

The principles of creating a harmonious natural space were embodied in both private and imperial gardens: for example, two artificial lakes were arranged in the imperial garden in Beijing in 1267, the same artificial lake and mountains were built in the Iheyuan imperial park in the 18th century, and here one can see direct allusions with the Buddhist painting genre "shang-shui" ("mountains-waters").

If we identify the differences between private and imperial gardens, then these differences consisted not in the techniques and the list of obligatory species pictures with a certain hidden meaning (like the landscape "one lake-three mountains", symbolizing the cult of the Immortals), but above all on the scale of the garden and views – grand-scale in the imperial gardens and finely detailed in private ones (Fig. 1, 2). It is noteworthy that over time, the art of private gardens reached such a high level, which in turn influenced the views in the imperial gardens.

Traditionally, Chinese landscape design interpreted the garden as a link between the harmony of nature and man, and in this dialogue man was assigned a secondary contemplative role, which corresponded to the philosophy of Taoism, Confucianism and Buddhism and the principles of Feng Shui. That is why the views of the garden had a complex semantic interpretation – either they were reservoirs with artificial stone slides as symbols of achieving immortality, or spaces covered with green "screens" with the impossibility of simultaneously viewing the entire garden to prevent the movement of evil demons descending from the sky. Large stones, such as the sacred stones from the bottom of Lake Taihu, which gave rise to allusions with calligraphy due to their original forms, due to the skillful work of stonemasons, also had a definitely symbolic meaning. The unity of the Chinese landscape environment with

shang shui ink painting, calligraphy, and traditional poetry is explained by the fact that famous artists and poets sometimes showed themselves creatively in landscape design.

The period of the greatest flourishing of traditional Chinese gardening art should be called the Ming and Qing eras, when there is a flourishing of garden and landscape pavilions and landscape design in general. Based on the publications of N. Vinogradova [17], we can mention two main directions of Chinese gardens of the 17th – 18th centuries – the southern, represented by the private gardens of Suzhou, a distinctive feature of which was the detailing of natural paintings and the picturesque space of relatively small areas, and the northern, represented by the imperial gardens of residences near Beijing. In addition to private and imperial gardens, gardens at temples and monasteries flourished, such as the Tanchzhe and Zetai gardens in Beijing, the Jin Temple garden in Taiyuan in Shanxi province, the Linyinxi Temple garden near Lake Xihu in Hangzhou in the Zhejiang province. The main difference between temple gardens and private ones was in their maximum naturalness, while the basis of private gardens was to emphasize the ideality of the landscape without the need for full natural correspondence; landscapes of different regions of China, embodied in miniature, could coexist side by side.

Traditional Chinese landscape techniques were reduced to the creation of perfect views, smoothly flowing into each other with the subordination of architecture to the environment, blocking spaces with green "screens" and pavilions for the absence of distant perspectives, fusion of the picturesque stylistics of landscape and architecture, the embodiment in miniature of recognizable landscapes of China, including a special place was occupied by the theme of water and mountains, the perception of a landscape painting as an image in a frame, including through the windows of the pavilions, a clear thought through the view paintings opening from the pavilions and a certain orientation of all buildings according to Feng Shui.

Traditions and innovations in modern landscape design in China

Today, the Chinese government has proclaimed a line on the ecological education of the population and the greening of the environment. One of the aspects of this policy was the increased interest in the historical gardens of China, their development as centers of world tourism, the inclusion of the most famous gardens in the UNESCO World Heritage List. One of the directions was the organization of new parks and botanical gardens in large cities, including in the territories of former industrial enterprises. An example of such a themed botanical garden is the Nanning Botanical Garden in Guangxi Province.

Certain features are associated with the greening of megacities. In order to more accurately assess the influence of traditions on modern landscape design in

China, two large cities were selected for comparison – on the one hand, the city of Xi'an (Cháng'ān) Shaanxi province with ancient history and a large number of architectural monuments, which is the focus of national traditions, on the other hand, Hong Kong, which began to develop intensively from the middle of the 19th century and was a colony of the United Kingdom for more than 130 years, where foreign influence on architecture (including landscape) was very noticeable.

Xi'an city is located in the centre of eastern China, on a tributary of the Yellow River – the Wei River.

The city is a unique centre of monuments of architecture, history and culture of China, including world significance. Its particular importance is due to the fact that Xi'an was the capital of 13 states in the history of China – in particular, during the reign of the Zhou, Qin, Han, Sui and Tang dynasties.

A notable feature of the ancient monuments is that many of them are surrounded by gardens or are in close proximity to them (Fig. 3). Such gardens are located near two of the most famous Xi'an monuments – the Big Wild Goose Pagoda (Da Yan Ta) and the Small Wild Goose Pagoda (Xiao Yan Ta), built during the period when the city was the capital of the Tang Empire.

The Big Pagoda, built of bricks, was erected in 652 under the direct influence of the Indian traditions of Buddhist architecture, and in 704 it was built on additional tiers. Currently, there are fewer tiers, only seven, with a total height of 64 meters. From the upper points, vistas open up, and around the pagoda there is a Buddhist monastery with a large park, in which monuments to poets, philosophers, artists and scientists are installed.

The purpose of the Small Pagoda was specific – the storage of Indian Buddhist manuscripts. This archive pagoda was built in 707–709 and is now 45 meters high. The small pagoda is also surrounded by a large park with Buddhist temples and a fountain.

The Huaqing Hot Spring Park with picturesque temples and small architectural forms is also a historical garden and park complex. Both monuments of architecture are high-rise dominants, which can be seen from anywhere in the surrounding parks.

There are several dozen parks in Xi'an, including both created on the basis of traditional Chinese gardens (in the historical part of the city), and modern ones, among which such as Yatong Mengguo Amusement Park, Tang Paradise, Xi'an Qujiangchi Site Park, Xi'an Botanical Garden, Qingfeng Park, Revolution Park, Chuanxiao park, Tang Chang'an Wall Site park should be mentioned. Most of these parks are surrounded by modern high-rise buildings around the perimeter, which can be seen from any point (in this they resemble Central Park in New York)

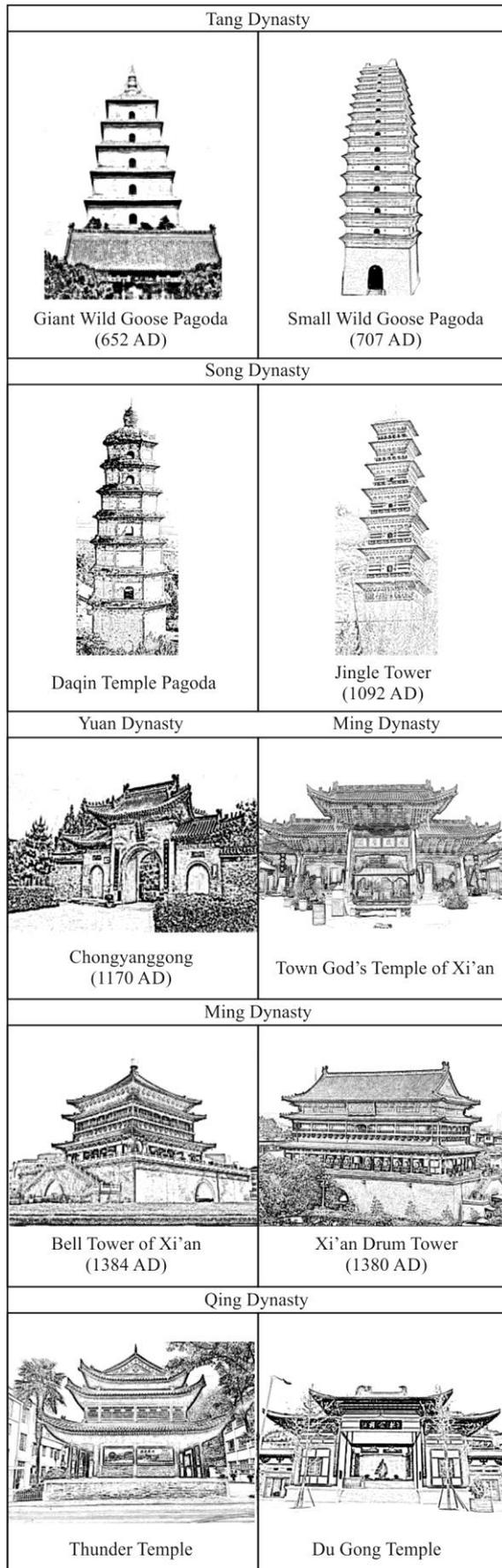


Fig. 3. The most famous Xi'an monuments in the surrounding area [graphics by Y. Ding]

and which contrasts with small architectural forms in the national style.

Elements of national traditions in landscape design (an abundance of reservoirs with national-style pavilions oriented to them in the Xi'an Qujiangchi Site Park, a reservoir with a stone in its center and pavilions with characteristic curved tiered roofs in Revolution Park, rich flower beds with sculptures in the national spirit in Xi'an Botanical Garden) coexist with elements characteristic of Disneyland – for example, sculptures depicting characters from European cartoons.

Continuity with national traditions of landscape design in modern parks of the city of Xi'an, in addition to the significant role of reservoirs (mainly artificial), is also manifested in the use of curved paths, artificial islands, small forms (pavilions, gazebos), executed in national traditions, creating picturesque scenic perspectives. At the same time, in essence, these parks are places of mass visits and in this sense they are the complete opposite of the imperial, private and monastery gardens closed to outsiders, designed for solitude and contemplation of the beauty of nature.

Therefore, they are characterized by the typical features of modern European parks, such as a great homogeneity and naturalness of landscape views, the possibility of viewing parks from distant points (which was impossible in historical gardens), active use in the evening of artificial illumination of both natural elements and small forms (among of which sculptures of an absolutely Western character are common: Dutch girls in national clothes near Dutch-style windmills, Mickey Mouse, etc.), and, finally, the active introduction of the entertainment function.

Hong Kong is a typical example of modern landscaping in a large metropolis.

Using the example of Hong Kong, a metropolis with superdense buildings, one can trace the modification of historical traditions in the modern landscape design of public parks, the area of which ranges from 1 to 20 hectares. For the analysis, several of the most famous parks were taken – Chater Garden mini-park, Hong Kong Central Park, The Hong Kong Zoological and Botanical Gardens. The authors set themselves the task of identifying the landscape design techniques in these modern gardens (parks) and comparing them with those in the historical gardens of China in order to identify continuity and innovation.

The first aspect of comparison is location in the environment. On the example of the Suzhou historical gardens, it can be seen that they were surrounded on all sides by walls to fence off the rest of the city space and create their own isolated microcosm, while the conceived vistas either to the lakes or to a distant pagoda opened up from the garden territory, such a technique was called "borrowing landscape".

Chater Garden mini-park, created in 1978, is located in the business district of Hong Kong near

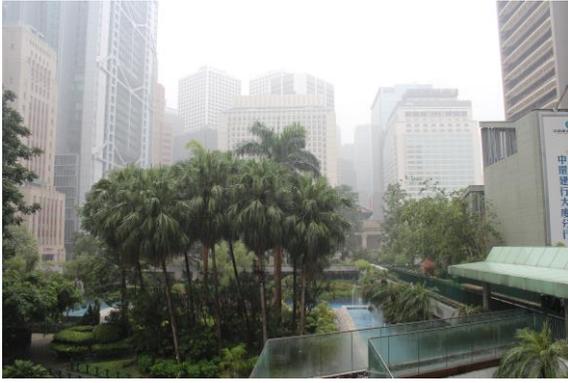


Fig. 4. Chater Garden, Hong Kong [photo by P. Zueva]



Fig. 5. Hong Kong Central Park, artificial lake
[photo by P. Zueva]

the city hall and high-rise office and government buildings and, despite the picturesque layout, does not create the feeling of an isolated microcosm, since skyscrapers have risen from all sides like a wall (Fig. 4). In a small park such as Chater Garden with an area of 1 hectare, such a "enclosure" of a green oasis with a wall of skyscrapers is felt especially strongly, as well as in an average park of 5.6 hectares, which is one of the oldest parks in Hong Kong, The Hong Kong Zoological and Botanical Gardens, in a larger park like Hong Kong Central Park with an area of 8 hectares, this dominance of human-made high-rise architecture over nature is not felt so clearly.

The second aspect of the comparison is the ratio of architecture and nature in scale. In historical gardens and in landscape paintings, the pavilion is

always secondary and subordinate to nature, in the modern Chater Garden park there is no feeling of the secondary nature of human-made architecture in relation to the natural environment, and the natural environment itself also does not seem natural, without human intervention – this is also felt in the arrangement of trees, and in water bodies. If we talk about continuity, then it is expressed in the concentration on a small area of various trees and plants (in Chater Garden there are 25 species of trees and plants, including tea tree, breadfruit, ginkgo biloba, mulberry tree, etc.).

Another famous Hong Kong park, Hong Kong Central Park, has a more "natural" character (Fig. 5). This was largely due to the peculiarity of the task set for the designers of the international architectural planning and design firm Wong Tung & Partners – the preservation of local diverse plants and trees and the preservation and use of existing buildings of the mid-19th and early 20th centuries for a new purpose.

The third aspect of the comparison is the number of buildings in the garden and their function. In the traditional garden, these were small architectural forms – pavilions, tea houses and gazebos. Hong Kong Central Park has several gates, gazebos, pavilions, a restaurant, cafes, galleries (Forsgate), Vantage Point tower, a stylized Greek colonnade and amphitheater in Olympic Square, a greenhouse and two historic buildings with new features, i.e. many more buildings than in the historic garden, and with the functions of public visits – catering and tourism facilities.

The fourth aspect of the comparison is the silhouettes and geometry of the lines. According to Feng Shui, the layout of the historic Chinese garden was always curved, without straight alleys and the possibility of viewing from a long distance. In contrast, Chater Garden has right angles in the outlines of ponds and glass bridges, which gives the park an urban character. More similarity to a traditional Chinese garden is present in Hong Kong Central Park, which is felt by the smooth outlines of the reservoir (Fig. 5). There are winding paths and garden paths near streams, an artificial lake, waterfalls and fountains. A combination of straight and curved paths is also present in the layout of Hong Kong Zoological and Botanical Gardens (Fig. 6) on the northern slope of Victoria Peak, with entrances from both nearby streets and from Hong Kong Central Park, which was mentioned above.

The fifth aspect of comparison is the elements in the park and their materials. Traditionally, such elements were stone steles with inscriptions, decorative lanterns, stones with original outlines. In the Chater Garden park, such elements are benches under umbrellas, fountains, including multi-level fountains-waterfalls, marble sculpture.

Consequently, in the historical gardens, the maximum "naturalness" of small forms was



Fig. 6. Zoological and Botanical Gardens of Hong Kong. A stand with a plan of the territory for visitors at the entrance to the park [photo by P. Zueva]



Fig. 7. Waterfall in the Hong Kong Zoological and Botanical Gardens [photo by P. Zueva]

emphasized, in the Chater Garden park, for all its picturesqueness, its hand-made and the use of modern architectural techniques and materials were emphasized. Stones, as a traditional element of the garden, are much more used in the landscape design of Hong Kong Central Park, where there are large individual stones and groups of stones.

The sixth aspect of the comparison is the change of landscape views, the standard of which has become the gardens of Suzhou. An example of such a change in landscape views is Hong Kong Central

Park with a variety of ornamental plants and shrubs, conifers and deciduous plants and flowers in the ground, or in pots and grouped by flowering time, with bright flowering.

The seventh aspect of the comparison is the role of water in the garden and in the park. As you know, in a traditional Chinese garden, water bodies occupied most of the park; in modern parks/gardens in Hong Kong, water bodies, although very important, do not give the impression of the main element of the park. At the same time, Hong Kong Central Park uses a much wider range of water bodies than was the case in a traditional Chinese garden. Waterfalls are also found in the Hong Kong Zoological and Botanical Gardens (Fig. 7).

The eighth aspect of comparison is the predicted atmosphere. A historical garden of China was originally conceived as a chamber, not designed for visiting many people, it was a kind of retreat from the hectic world and dialogue with nature in silence. Modern parks in Hong Kong are public parks, in the centres of metropolitan areas, so they were not originally designed for silence, solitude and communication with nature in silent contemplation. In the old gardens of Suzhou, for example, there was no entertainment other than quietly practicing the arts in the pavilions, drinking tea, admiring the scenery, and watching the fish.

For example, Hong Kong Central Park has waterfalls, streams, a garden and a lake, a botanical garden, an aviary with plants and shrubs, a large area for children's games (there were none in the old gardens), as well as museums. We can say that the modern garden of Hong Kong is at the same time an entertainment and educational garden, since children can play here, you can visit museums, from the pedestrian hanging bridges on the section of the aviary located above the ground between the trunks almost at the level of the tree crowns, they allow better consider representatives of flora and fauna.

In the Hong Kong Zoological and Botanical Gardens, opened in 1871 during its existence, with the expansion of the territory, buildings and a list of functions diversified, which was largely due to the merger of the Botanical and Zoological Gardens in 1975 into a single park-complex, divided into an old part in the eastern part (Fig. 8) of the complex with spaces for birds (Fig. 9), greenhouses, a children's play complex, and a new part in the western part with an exposition of mammals and reptiles, a music pavilion building, a Memorial Arch dedicated to the fallen Chinese, who fought on the side of the Allies during the two world wars and a bronze sculpture of King George VI.

In the old part there is a collection of shrubs, over a thousand species of herbaceous plants, most of which are representatives of tropical and subtropical flora. The greenhouse features orchids, roses, ferns, vines, vines, heat-loving plants.



Fig. 8. Zoological and Botanical Gardens of Hong Kong. The Old Garden. Terrace with a multi-tiered fountain [photo by P. Zueva]



Fig. 9. Zoological and Botanical Gardens of Hong Kong. Aviary in the Old Garden. Red ibises [photo by P. Zueva]

The Hong Kong Zoological and Botanical Gardens has themed gardens: Bamboo, Palm, Orchid – Bauhinia, Camellia, Magnolia, Azalea and a variety of herbal plants.

This is not only a garden for contemplating nature, but also an educational garden, as exhibitions are held here, including those on landscape design, gardening seminars, and international research programs have been developed.

Conclusion

A comparative analysis of historical and modern landscape techniques in China testifies to the preservation of iconic traditions – as before, a natural or artificial reservoir or fountain remains the main element of a Chinese park or garden, small green islands connected by bridges, small architectural forms in national traditions are common.

At the same time, modern parks cannot be considered direct analogs of historical gardens, which were closed, chamber, not designed for viewing from distant points. In historical gardens, landscape views were constantly changing and alternating, in modern parks there is no such constant change of different landscape views, often landscaping is quite the same type.

The tradition of distant panoramas and observation of parks from distant points is also different from the historical one. Undoubtedly, the perception of the park in the structure of the metropolis was influenced by high-rise buildings,

which, in fact, perform the same role that high fences around private gardens previously played.

The perception itself of the garden in the urban environment has also changed: in the past centuries, the garden was comparable to the development of the city; in modern conditions, parks are surrounded skyscrapers on all sides. In addition, since the purpose of the garden has changed and there is an entertainment component in it, elements of the entertainment industry and sculptures of European fairy-tale characters have appeared in public parks.

Thus, speaking about the continuity and innovation of modern gardens in China, the following can be noted:

1) continuity – the inclusion of reservoirs, natural stones, winding paths, pavilions in the Chinese style, the use of the technique of changing landscape paintings and grouping plants by flowering time;

2) innovation – changing the purpose of the garden from private to public, with the expansion of the number of functions designed for multiple visitors, entertainment, educational, catering functions appear, the transformation of the garden into an open public space, the loss of a sense of privacy in the microcosm, the use of European landscape techniques (regular planning, fountains, lakes with boat stations), turning the pavilions into a tourist attraction by means of bright advertisements and night illumination.

It is appropriate here to draw a parallel between the Chinese landscape pavilions and the chinoiserie style pavilions, since the chinoiserie style also repeated a limited number of landscape techniques and architectural forms without their initial sacred meaning. Something similar is observed today in modern parks in China, which reproduce some recognizable historical landscape techniques, but with all this, the influence of European landscape techniques is noticeable in them, and national techniques are reproduced without the sacred meaning that they were originally endowed with.

The practical significance of the study is that it outlines the directions in which the development of Chinese landscape traditions, where preserved hereditary features such as the inclusion of water bodies, compositions of natural stones, changing landscape paintings, etc., but at the same time modern parks have public, and not private in nature, and this is their main difference from historic gardens. That is why modern Chinese parks can not have the layout and features of an exclusively historic private garden: the public purpose of parks does not provide solitude in nature, small garden size, intimacy, public parks have additional functions designed for the mass audience – food, entertainment, trade. Similarly, small architectural forms are not copies of historic garden pavilions, as they are also designed for mass attendance and are a tourist attraction.

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Kopsavilkums. Rakstā analizētas tradicionālās ķīniešu ainavu dizaina iezīmes un tā ietekme uz mūsdienu ķīniešu parku ainavu dizainu. Raksta mērķis ietver salīdzināšanu starp Ķīnas vēsturiskajiem dārziem un mūsdienu parkiem, lai noteiktu inovāciju nepārtrauktību un vienlaikus dominējošās iezīmes.

Pētījumā aprakstīti galvenie vēsturiskie ainavu paņēmieni par ezera un mākslīgo kalnu klātbūtni kā nemirstības simboliem. Mūsdienu parki Ķīnā joprojām pārmanto vēsturiskos paņēmienus: tiem ir rezervuāri, daudz apstādījumu, paviljoni. Savukārt, mūsdienās, ja paveras skats no tāliem skatu punktiem, konstatēts, ka parkus ieskauj debesskrāpju siena. Parkos parādījušās daudz izklaidējošas atrakcijas, vakara stundās tiek izmantots spilgts apgaismojums dažādās zonās. Neskatoties uz parku pievilcīgumu un mūsdienīgumu, ķīniešu dārza atmosfēra ir mainījusies no slēgta, personīga uz publisku raksturu, kā to var konstatēt mūsdienu parku piemēros Siaņā (*Xi'an*) un Honkongā (*Hong Kong*).