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The Influence of Natural Landscape and the Chinese Traditions on the Transformations of Art Nouveau and National Romanticism Architecture in China

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This theme connects with problems of function, protection and restoration of more than 200 objects of the Art Nouveau heritage in China.

The main changes between the European Art Nouveau and Chinese version of Art Nouveau connected with differences in natural landscape. The specific features of nature in different parts of China explain that the Art Nouveau objects and objects of North National Romanticism in German settlement Qingdao with subtropical climate differ strongly from similar objects at Russian settlements Harbin, Shenyang and Dalyan in Northern-East part of China.

Different methods are used traditionally to study historical styles and architectural monuments together with traditional research methods, the main method of the systematic-structural analysis was used for the study. This method determines Art Nouveau in Chinese architecture as a holistic phenomenon with a semantic manifestation at different hierarchical levels. It determined the specifics of the main and regional centers and the creation of a theoretical basis for the protection and restoration of Art Nouveau objects in China in natural environment.

In research was determined at the base of methodology of system-structural analyze that the Art Nouveau objects in China differs strongly from the European examples of Art Nouveau and North National Romanticism not only in forms but more in natural environment. There is the original situation of existing the brutal gray objects of North National Romanticism with granite blocks among the colors of Chinese landscape, that is why its determines the protection not only the Art Nouveau buildings but the natural arrangement too.

There are big town territories in China with concentrated location of existing Art Nouveau objects and actual proposition is to transform these territories into the protective national parks and touristic zones.

Keywords: Art Nouveau architecture, China, natural landscape, transformation.



Introduction

Since ancient times, the best examples of architecture were those which were not opposed to the surrounding natural environment, but corresponded to it. Thus, the Egyptian temple complexes in Luxor and Karnak, as well as the famous complex in Giza, are inconceivable without the surrounding desert and exotic vegetation. In other natural and climatic conditions they are simply impossible to imagine. The amazing expressiveness of the Greek temple ensembles is largely due to the fact that the acropolis has always been on the highest place, and this is especially seen in the obvious example of the Acropolis of Athens, where the temples unfold under different angles as one climbs a mountain that dominates the entire urban development. The Ensemble of the Abbey of Mont-Saint-Michel in France would not have made such an impression, if it had not been the organic fusion of the natural mountain and building, in which the ascending building seems to continue its movement towards the sky with its pointed spire. Many styles of architecture - for example, Baroque 17th-18th centuries, Classicism and Historicism of the 19th century - were reflected in landscape architecture: the examples of Versailles, parks of Peterhof, Pavlovsk, Tsarskoe Selo, Sofiyivka in Uman and Alexandria in the White Church. It can be argued that here architecture and nature are merged together, and scenic natural pictures reinforce the impression of the objects of architecture.

Of particular importance was the natural environment in the eastern civilizations, primarily in China and Japan, where the worldview was brought up by the thousand-year philosophy of Shinto and Buddhism in Japan and Taoism and Buddhism in China. The main difference between the European and Asian approach to assessing the role and place of the natural environment in the aesthetic perception of the architectural object was that in the European culture created by the hands of man (as the crown of the creation of God) was always placed above the created by nature, and the natural environment itself could change according to desire and the needs of man, whereas in the East it was nature, the majestic, the eternal and the infinite, that dominated man and all that he created (). That is why the Chinese and Japanese objects of architecture have never claimed a leading role and harmoniously blended into the existing natural environment. For the Chinese and Japanese, the main thing was to merge with nature as much as possible, "letting it into your heart", because only from awareness of the beauty of nature and the infinite world around one could achieve true enlightenment (Levoshko, 2002; Orlenko et al., 2016).

In many scientific sources devoted to the study of European Art Nouveau (the works of K. Frempton, M. Shpaidel, H. Fujioki), the idea of the special role of Chinese and Japanese culture in the formation of European Art Nouveau as a style in architecture and art is presented. The sources of the Art Nouveau style were Oriental Art, traditions of the past (primarily Medieval Gothic) and avant-gardism. Oriental (namely, Japanese) art quickly spread to the USA and Europe in the 1850s under the influence of certain political events, social and spiritual circumstances. Unfortunately, the issue of the influence of the Chinese and Japanese art on the European Art Nouveau, as well as the question of the influence of the European Art Nouveau on the architecture and traditional art of China and Japan are still insufficiently studied (Ivashko and Shuan, 2015).

The conducted researches allowed to formulate some conclusions. Chinese and Japanese culture influenced on European Art Nouveau in several ways. First of all, artists of Art Nouveau art borrowed from Japanese artists and poets the tradition of spiritualizing nature and the man taking of natural environment, the ability to admire all the phenomena of nature. Directly influence on European Art Nouveau was rendered also by the classical Japanese engravings with its smooth silhouettes and a harmonious combination of clearly limited spots and lines, in which natural motifs of curved stems and leaves are also guessed. The Chinese and Japanese traditions also influenced the spatial concept of Art Nouveau. One of the most significant influences of Japanese culture on the architecture of Art Nouveau should be considered the application of the principle of communication between the interior and exterior (internal and external space), first used in Europe by the Belgian architect Victor Horta, and the principle of transformation and flow of spaces in the interior.

Unlike European buildings that were perceived as “my house is my fortress” and fenced off from nature by the capital walls, the eastern Chinese and Japanese buildings were not specially fenced off by the walls of the walls, the sliding partition walls were actively used, and the windows of the buildings were opened to the picturesque landscapes - mountains, lakes, into the garden. The well-known modernist researcher D. Sarabyanov especially stressed that the influence of the oriental worldview took place in the very birth of the modernist style, the strong influence of the East turned out to intrinsic to the style and encompassed all its areas, transformed in accordance with the European perception of the world.

Directly from Chinese and Japanese cultures the idea was adopted which became the main for Art Nouveau: it is the inheritance of nature and the chanting of nature in various kinds of art, the ability to see beauty in every element of nature and in every natural phenomenon. The ideas of universal harmony, the connection of man with the universe and the subordination of man to the universal laws of harmony and beauty found expression in the idea of the Eastern house and the artificially created garden.

However, in this article we will touch upon an unusual and much less familiar aspect, in comparison with the traditional architecture of the East, namely, as under the influence of the established centuries-old traditions of careful attitude to the natural environment, the European Art Nouveau style and Northern National Romanticism changed in the colonial cities on the east coast of China. The acquaintance of Japanese artists and writers with the culture of Western Europe and the art of Art Nouveau contributed to the reverse process of the penetration of the stylistic features of Art Nouveau style into traditional Japanese culture, and in China, Art Nouveau received rapid expansion due to the growth of the European settlements in the East coast. However, the processes of penetration of Art Nouveau style in the conditions of China and Japan were not the same: if the modern Japanese culture did not have a noticeable influence and wide spread in Japan, then in China within the boundaries of the set-up the whole concentrated zones of modernist construction were formed – the influence of meteoric climatic and cultural traditions. Thus, a paradox arose: on the one hand, the European figures of Art Nouveau were inspired by Japanese exotics, and on the other hand, Japanese artists took Art Nouveau as a purely European phenomenon, which was already a long-standing cultural tradition of Japan. Perhaps, the greater favor in the perception of Art Nouveau in China than in Japan was due to the fact that traditional Chinese architecture gravitated to splendor and decoration, and Japanese architecture to simplicity and asceticism.

The actuality of this theme connects with problems of function, protection and restoration of the Art Nouveau heritage in Chinese towns, which consists more than 200 objects. It is necessary to mention the scientific works of L. Daping (2016) and V. Yang, A. Ivanova (2013), T. Johnston (1996), B. Lane Miller (2000), S. Levoshko (2002), M. Marinelli, L. Sadovski (2008), W. Chaolu (2010) and Y. Binjiu (2009) and many others, who marked the dominant role of Chinese natural and cultural conditions in forming of versions of Art-nouveau and North National Romanticism in China. But in their scientific researches in whole they describe the architectural objects and more or less the problems of existing of these objects in natural environment. That's why it is necessary to mark the main role of Buddhism and Taoism in forming the ancient Chinese landscape traditions, because later this Chinese original tradition led to the change of the European Art-nouveau architecture in Chinese settlements.

Methods

The aim of this research was to analyze the process of transformation the Art Nouveau and Northern National Romanticism in China and the role of natural landscape in this process. The main method of investigation was the method of the systematic-structural analysis. The main influence of natural landscape and Chinese traditions on of the Art Nouveau objects in China was determined using this method.

Traditionally, the methods used to study historical styles and architectural monuments were: a complex method of historical-architectural and stylistic analysis (L. Polishchuk), a method of field surveys, an analytical method, a method of comparative analysis (S. Belenkova), a method of analysis and synthesis, a method of complex architectural modeling, method of typological classification, method of generalization and systematization of results (O. Boyko), method of architecture analysis, method of comparative analysis, field surveys, grapho-analytic method (A. Harlan). Despite all the differences in these methods, all of them combine to produce effective results because they provide answers to questions related to the historical prerequisites for the development of the style, the factors of influence, the identification of unexplored questions, the peculiarities of urban planning and architectural and spatial organization as the basis for the preservation and restoration of monuments.

The method of comparative analysis allows us to analyze the specifics of the development of Art Nouveau in the architecture of China's cities by identifying the prerequisites, patterns and causes of the appearance of style, identifying the features of the formation and development of Art Nouveau in Chinese architecture and the specific features of the centers of Art Nouveau on the basis of comparing individual houses of one center, buildings of different centers between themselves and in comparison with the houses of Art Nouveau style in Europe. Grapho-analytical method is the basis for comparing the Art Nouveau centers in China, is the evidence base for the application of the method of comparative analysis and the method of system-structural analysis.

Together with traditional research methods, the main method of system-structural analysis was used for the study. The systemic approach involves consideration of the main factors of the phenomenon, and the structural approach provides for the separation of the integral object of the interconnecting elements. System analysis examines the whole set of methods, processes and methods for solving the problem (in this case - the modification of the European Art Nouveau style under the influence of Chinese natural and climatic conditions and cultural traditions), and the system analysis method provides for the construction of a generalizing model that reflects external factors and the consequence of their action. Structural analysis provides for the allocation of an object from the totality of other objects according to the formed system of indicators, the dismemberment of the whole into separate components.

The system-structural analysis method views Art Nouveau in Chinese architecture as a holistic phenomenon with a semantic manifestation at different hierarchical levels, which makes it possible to identify the international and national in the Art Nouveau architecture of China, formulate the defining features of Art Nouveau in relation to the natural environment, which is the basis for the identification of zones of concentrated location objects of Art Nouveau style, the determination of the specifics of the main and regional centers and the creation of a theoretical basis for the protection and restoration of Art Nouveau objects in China in natural environment.

In the works of Russian and Chinese researchers, details of the location of modern objects in Harbin and Qingdao are described in detail, which makes it possible to speak of the formation of compact areas of modernist construction (Daping, 2016). At the same time, in the planning of Harbin of the times of Russian rule, common principles of Russian town planning were introduced at the turn of the century, while the style of modernity itself is present in the architecture of individual objects of various functional purposes. The objects of the modern Harbin are compactly concentrated in the form of two local areas, which makes it possible to single out some of the guard zones of the localization of Art Nouveau with the development of common for these territories monumental and conservation measures.

Here it is appropriate to quote the publications of the Russian researcher S. Levoshko (2002), who stressed the direct influence of Art Nouveau in Russia on the construction of Harbin and Dalian

Discussion and conclusions

(Fig.1) And the indirect influence of China's traditional architecture on the development by Russian architects of the Art Nouveau stylistics. Most of the construction of the Dalian, carried out in the nascent cultural ground that is still inextricably intertwined with Art Nouveau, can be attributed to "Oriental modernity". Chinese traditional architecture ("Chinese style") - this is the starting point and source of inspiration for the birth of a new version of Russian Art Nouveau - the eastern one. (Levoshko, 2002). According to the Chinese scientist Liu Songfy, "Art Nouveau as a new architectural style of the turn of the 19th and 20th centuries," linking the past and the future, "marked the beginning, the starting point, of the entry into China of modern Western architecture, and Harbin became the first city, who accepted it " (Levoshko, 2002).

Fig. 1

Russian version of Art Nouveau in Harbin. The archival photo from the private archive of Yulia Ivashko



Unfortunately, a significant part of the unique heritage of Art Nouveau in Harbin is lost (for example, the old railway station building, the Dostoevsky school, the Dutch Consulate, the first restaurant in Harbin and some others), so the development of such zones of modernist development, with the establishment of a statutory national monument status is a top priority (Ivanova, 2013). Some steps in this direction have already been taken by Chinese researchers: catalogs of Art Nouveau objects, passports of objects, dimensional drawings of facades and details, but the fate of many buildings remains unresolved, which is relevant not only for Harbin (for example, the former Cathedral of Christ the Savior in the Russian military cemetery in Shenyang turned into a warehouse, is in emergency condition and only recently was included in the list of monuments of local importance).

As mentioned earlier, modernity in Qingdao's architecture differs from modernity in the architecture of Harbin, primarily taking into account the fundamentally different, in comparison with Harbin, stylistic origins of Art Nouveau, which is less decorated, more restrained and stylistically close to the North and South German traditional architecture.

Despite the fact that the main development of Qingdao began in 1897-1898, the city's history actually began in 1891. There are six periods of the development of Qingdao from the 1890s and the beginning of the 1950s, but the main period of development of Qingdao was the period of German occupation, which began in 1897, when Qingdao was regarded as an important naval base in the

Far East. Until this time, the city was called Kiaochow (Binjiu, 2009; Chaolu, 2010;) and several typical Chinese buildings were built there, but the absolute majority of the historic buildings that have survived to this day refer specifically to the period of the German government.

In the planning of Qingdao according to the scheme of the colony town on the coast by the German authorities, such factors were taken into account: 1) a specific geographical location; 2) good local climatic conditions; 3) picturesque views; 4) terraced landscape with the presence of hills, terraces and natural hills.

The problem was only the lack of natural vegetation and natural water sources, so measures were needed to green the hills and organize the city's water supply.

As its development and increase in the flow of large German capital, and hence the development of trade continued, the naval base of Qingdao gradually acquired the features of a military-trading colonial city, which in September 1898 was granted the status of an open port of Germany, and in 1905 became free trade zone.

Soon after Qingdao was officially handed over by concession to the German government, in 1898 the first master plan of the city was developed, with the main focus of this master plan being a pronounced military function: strategic sites with regular street planning and the availability of buildings to service military functions (Binjiu, 2009; Chaolu, 2010;).

The second official master plan of Qingdao was approved in 1900, and according to a new general plan, a combination of military and trade functions was envisaged, the total area of urban areas was to be 12 square kilometers with a population of 0.1 million inhabitants. The territories in the northern part of the coast were allocated . As an area of purely European development for the residence of German colonists as an area of purely European development for the residence of German colonists (Binjiu, 2009; Chaolu, 2010;).

At the same time, the second general plan provided for a clear functional zoning of urban areas: the central part of the city was planned in the southern part of the mountain in the northern part of the Qingdao coast, the commercial and business part of city life was concentrated in the south - along the street. Zhongshan Road, Cuangxi Road and Taiping Road, and the administrative center were provided in the immediate vicinity of the residence of the German Governor (Kiaochow House of Gouvernor), port facilities and docks were on the east side of the coast in the northwestern part of the city to ensure their direct connection with the iron Dear Kiaochow-Hinan. The roads were divided into transport and pedestrian.

The terraced building management with natural relief, with orientation of the main facades on the sea, rear facades - on the mountain of Xin hao (Xinhao Shan) was assumed. Features of the natural landscape determined the tracing of the street system, all the buildings located along the red lines of the streets were to be no higher than three floors and not more than 18 m high, between the houses there were breaks of 3 m (4 m with windows in the end walls). The system of historical urban development of Qingdao was finally formed in 1897-1914, during the Germanic period, and along with large-scale town-planning measures, the planning of city streets and squares, government buildings, a police department, a prison, a Protestant church, several hospitals, banks, office buildings, observatory, post office, telegraph, restaurant, hotels, clubs, schools, villas, port facilities, factories.

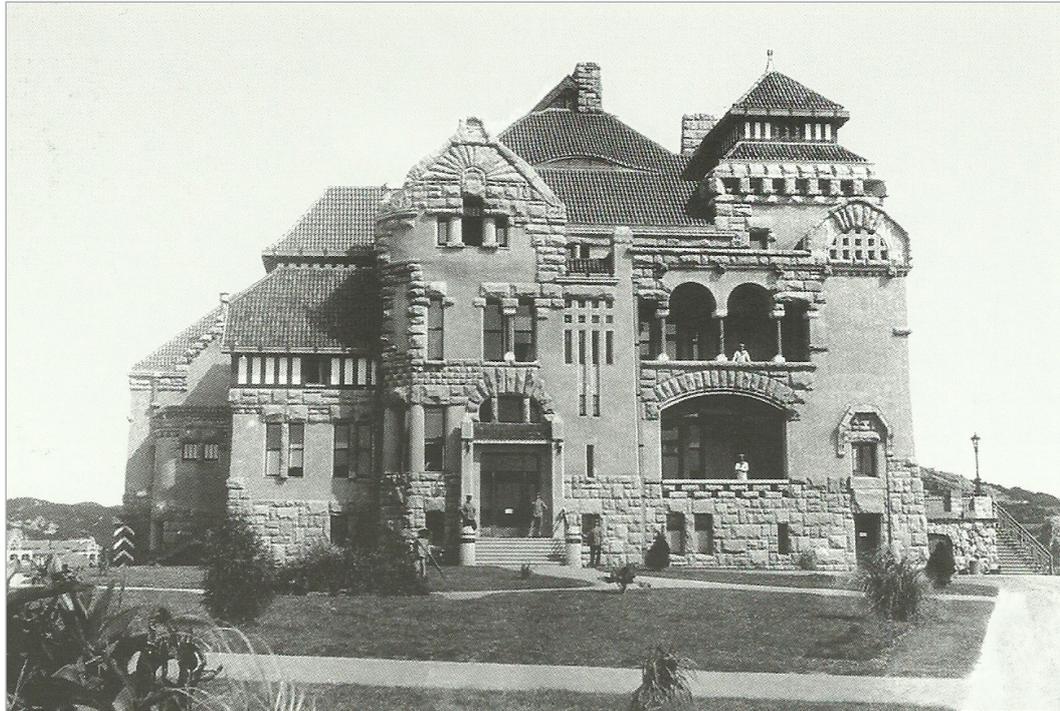
During the seventeen years of domination (1898-1914), the German authorities consistently gave Qingdao the features of an originally German city and during the same period the bulk of urban development was formed.

On the basis of the surviving archival drawings and photographs, it can be established that the German colonists conducted systematic work on the planning of the street system and the planting of bare rocky hills and hills, laying the whole system of urban green massifs (Fig.2). Here

they had to solve a double task: on the one hand, to embody the symbol of Germany in the urban planning and building, on the other - to take into account the fundamentally different climatic conditions, the landscape, the local flora. Since Chinese gardeners were also involved in the gardening process, German regular methods of organizing the natural environment were superimposed on local Chinese techniques of garden and park art based on Taoism and Buddhism.

Fig. 2

German version of Northern National Romanticism in Qingdao. Residence of the Governor of Qingdao. The archival photo from the private archive of Li Shuan



All this in combination led to a change in the perception of buildings in the style of Northern National Romanticism, decorative Art Nouveau and rationalistic Art Nouveau among exotic greenery. Even in the case when the main stylistic features of Northern National Romanticism (somehow the asymmetric composition of large-scale large volumes, the widespread use of ragged granite, the absence of fine details) were preserved, they were supplemented by a number of features not characteristic of National Romanticism, such as: yellow textured plaster, a decrease in the mass of stone facing, the introduction of bright polychromy. It can be assumed that a certain modification of the stylistics of the severe monochrome Northern National Romanticism in the conditions of China was made by German architects intentionally (Fig.2).

The main role in the modification of Art Nouveau style in the conditions of Qingdao was played by a specific natural landscape and local natural and climatic conditions, because the Art Nouveau buildings in Qingdao and Germany are in many respects similar in form to the basic elements, however they are directly opposite in relation to the natural environment. The Chinese garden and park art, formed on the basis of Chinese religious teachings, philosophy and worldview, had a special impact on the landscaping of gardens and parks around the Art Nouveau buildings in Qingdao. Traditional Chinese garden and park art in its philosophical content is more complex and profound than the traditional European garden and park art of the periods of Baroque, Classicism, Historicism, as the Chinese garden and park art is aimed at the harmonization of space, which is regarded as an integral part of the universe, and European gardening art serves primarily as a means of aesthetizing and harmonizing the architectural environment and in most cases does

not contain a philosophical basis. In the ancient Chinese landscape art there is the significance and symbolism of the compositions created, the smooth lines and freedom of growing plants, their unlimitedness through human intervention, the identification of the “hidden meaning” of each landscape environment through small architectural forms located in strictly defined places, stones, inscriptions, philosophical content, the relationship of the natural landscape with different types of art - literature, music and painting (landscape as central example product, man - as an additional secondary optional image).

The strong influence of Oriental landscape architecture on European traditions was felt not only on the territory of the Eastern settlements: much earlier Western Europe and the Russian Empire experienced a fascination with the certain features of the Eastern gardens and parks: in the period of Baroque, Classicism, Historicism, Romanticism, there appeared columns of sadness, obelisks, park pavilions and “ruins” with philosophical names, “chinese pavilions” and “tea houses”, but it was only a “Europeanized” external inheritance of a foreign for Europe consciousness of the phenomenon without filling it with philosophical meaning.

It is noteworthy that European modernism did not continue this tradition and practically did not manifest itself in original forms in landscape art of the turn of the century (rare examples were the Japanese garden of K. Monet in Giverny near Paris and the Park Güell in Barcelona by architect A. Gaudí). In most cases, modernist Western Europe focused on a separate object, rather than on the formation of a greened natural environment. That is why, following the parks of the period of Baroque, Classicism, Historicism and Romanticism, it is very difficult to name the same significant parks of the period of the domination of European Art Nouveau.

The explanation for the fact that Art Nouveau did not pay much attention to garden and park art, as it gave forms, compositions, details, is the following: most of the buildings of European Art Nouveau were built as objects in the system of tough quarterly development of cities and fewer objects of Art Nouveau were mansions or objects in the park zone.

According to the centuries-old Chinese and Japanese traditions, the primary, unknowable and eternal is nature, and the object of architecture is secondary to the surrounding natural environment and must be harmoniously inscribed into it. In the Eastern mentality, the personal “I” of the European has also been leveled, the person is seen only as one of the components of the surrounding world.

The construction of settlements on the territory of China included the establishment of parks and gardens. This is characteristic not only of the subtropical Qingdao, but also of the much more northerly Russian territories, namely, Harbin and Dalian. As pointed out in his publications, S. Levoshko, Dalian’s master plan for the period of Russian rule, provided for the organization of a system of urban gardens - “Upper” and “Lower”, as well as several parks, squares and greenery boulevards, which, in her opinion, indicate the introduction of the concept of an ideal “garden city” (Levoshko, 2002). A special place in the gardens and parks was allocated to the system of lakes and ponds.

In the conditions of a picturesque natural landscape with landscaping, the architectural qualities of the buildings were wiped out, which is also evident in the complex of buildings of the oldest Military Hospital of the German administration in Qingdao. The hospital was built in two stages, for five years, from 1899 to 1904. On several greened hills, five two-storey brick buildings were built, faced with natural stone on the facades. Direct influence on the architectural image of local natural and climatic conditions is also evident in the building of the German School for Boys in Qingdao, which is oriented by its main facade with open terraces on the sea, and especially in the residence of the governor of Qingdao (Chaolu, 2010).

Such an influence of exotic eastern nature on the perception of the objects of European archi-

texture is also noticeable in the objects of the modernist style of Japan, which testifies to the common nature of the tendencies with China. As well as around the provincial government in Qingdao, around the building of the former German hotel for foreigners in Kobe (called "House with a Wild Boar" due to the large sculpture of a wild boar on the lawn), and now - the Museum of the Arts - there is garden and park area with lawn, shorn trees and terraces. It should be noted that in the eastern meaning of greenery, nature is more important than the man-made material environment, including architecture, so the winding greens completely cover one of the towers and part of the building "House with a Wild Boar," and the house itself has a second name - "Green House" (Greenhouse).

The most outstanding Art Nouveau objects in China and Japan - be it the "Wild boar house" or the Residence of the Governor of Qingdao, assumed the existence of a vast unoccupied space around the building (for example, the total area of the Residence of the Governor of Qingdao is 26,000 square meters, while the area of the building itself is only 4083 square meters (Binjiu, 2009; Chaolu, 2010). Such a free location of a significant object was determined by the ideological considerations, since the impressive image of the Residence of the Governor of Qingdao (in other words, the Qingdao Guest House) is largely dictated by a special town-planning arrangement, when the original building itself turns into a city dominant because of its location outside the street, historic building on a hill, namely on the slope of Xin hao (Xinhao Shan, Signal Hill, Dragon Mountain), facing the sea. It can be seen how the construction of a residence on a hill with the possibility of its viewing from different points, from above and from below, contributes to the multiple reinforcement of its figurative perception, since in this case the natural landscape is actively included in the formation of the "architectural landscape" (Binjiu, 2009; Chaolu, 2010). The installation of the main Qingdao building at this place, on the southern slope of the Xin hao Mountain, served both as the embodiment of the German presence and the bridge of communication with local beliefs according to which the mountain with the lair of the sacred dragon underground was mysterious, and the roads along the southern slope of the mountain, leading to the Residence of the Governor and linking it with the foot of the mountain, were called "dragon" even during the German domination

Fig. 3

Residence of the
Governor of Qingdao.
Photo of Li Shuan, 2014



of the city (Binjiu, 2009; Chaolu, 2010). The symbolic image of the dragon has occupied a special place in Chinese mythology, philosophy and culture since ancient times (Chinese trad., 龙, pinyin: lóng, pall: moons). Chinese dragon-king of animals, symbol of the power of the emperor, unlike the predatory European dragon-serpent embodied the good beginning of yang, symbolized the elements of water and personified the Chinese nation.

According to the ancient Chinese tradition, the lakes and ponds were an indispensable element of the palace complexes, and the European habitat on the Dragon Mountain, where a common visual composition included a water surface with a bridge and a natural relief, as well as a well-groomed landscaped park with green terraces, was no exception.

In the building of the residence, the image of the dragon is embodied not only in the name of the mountain, but also in the head of the dragon that is hung from the eaves of the roof above the central entrance of the residence. It shows the direction to Germany, the homeland of the German Governor Oscar Van Leo Boyer, under which the residence was built.

The image of the dragon is characteristic not only to the Chinese mythology and the Germanic epic, but also to the European modernity, where images of fantastic creatures, including dragons and snakes, are widely represented. Thus, it can be argued that, on the exotic Chinese soil, the specific Chinese mythology has organically blended into the European modernism in China.

Mysticism is present not only in the location of the residence on the sacred mountain, but also in the presence of some elements in the building, such as the mystical columns of Yang Tai Shan in the gallery, which perform not only constructive and aesthetic but also hidden mystical functions, namely, to protect the city and residence from foreign invaders.

The architect carefully thought out how the building would be perceived from different points: thus, when viewed from the top points of the mountain, a view of the governor's residence opens with a combination of bright tented and sloping red and green tiled roofs with stone chimneys and Chinese red wooden details, gray inclusions of natural stone, yellow textured walls and arched galleries with round pillars supporting the arches. Particularly important is the composition of the markedly massive, different altitude tower volumes. Some roofs have a profile reminiscent of Chinese roofs, which demonstrates the transformation of modernity in China and the synthesis of European Art Nouveau and traditional Chinese architectural style.

The building of the Residence of the Governor of Qingdao was built on the most advantageous part of the Xin hao mountain and is fully visible not only from the top of the mountain, when the "fifth facade" plays a special role in perception - the top view, but also from below, from the small stone bridge of the Daksu road at the foot of the mountain - facade. From the bottom, the residence is perceived as a Roman castle in a dense greenery, and here there is the effect of visual illusion - the building seems visually larger in size, higher, massive and majestic than it actually is.

It becomes understandable the intention of the German authorities, who were not satisfied with the already existing buildings in the city before the German period and did not place the Residence of the Governor in the urban development system. It was necessary to create the unique image of the main government building-symbol of the German presence in China, expressing this primacy and importance in both architecture and location (Fig.3). The Residence was built for three years, and during these three years systemic gardening of the surrounding area was carried out, as, as can be seen from the archive black-and-white photographs, the mountain was originally not particularly green. Over the time, the green mass grew, and the slope was greened in the following years, and today the southern slope of mountain Xin hao is completely different from what it was at the turn of the century.

The main changes between the European Art Nouveau and Chinese version of Art Nouveau are connected with differences in natural landscape. The European objects were situated in the regular town-planning system without trees and parks. The main feature of traditional Chinese archi-

ture forming in continue of centuries was the organic connection between nature and building with the domination of natural landscape. This has determined that the town-planning situation in Chinese centres of Art Nouveau and National Romanticism architecture differ so strongly from the European town-planning situation. Chinese objects in most cases situated in parks and in architectural complexes dominate the natural landscape with picturesque hills, exotic trees and flowers and lakes with golden fishes.

The specific features of nature in different parts of China determined the impression of Art Nouveau objects (the Art Nouveau objects and objects of Northern National Romanticism in German settlement Qingdao with subtropical climate differ strongly from similar objects at Russian settlements Harbin, Shenyang and Dalian in Northern-East part of China). Really, the changing landscape was the main reason for the transformation of the European architectural style for Chinese conditions.

Conclusions

The scientific novelty of research:

- The role of nature conditions and natural landscape in the process of transformation the Art Nouveau architecture in Chinese settlements was argued and analyzed in complex; the Art Nouveau objects in China are surrounded by the picturesque gardens with exotic plants;
- Using the methodology of system-structural analysis it was determined that the Art Nouveau objects in China differ strongly from the European examples of Art Nouveau and Northern National Romanticism not only in forms but more in natural environment. There is the original situation of existing the brutal gray objects of Northern National Romanticism with granite blocks among the colors of Chinese landscape. That's why its determines the protection not only the Art Nouveau buildings but the natural arrangements too;
- The existing Art Nouveau objects in China along the natural landscape led to transformations of the territories into the protective national parks and touristic zones.

Thus, all this proves that the main difference between European Art Nouveau and Art Nouveau of China is that in European architecture a single object and its separate elements dominated, and in the cities-colonies in China the predominant role was played by the natural environment that was included in the overall composition and altered the perception of the familiar morphology of the modernist forms. If you try to find analogues of this situation among the European examples of Art Nouveau, then Park Güell in Barcelona, designed by the architect Antonio Gaudi, built by the order of the aristocrat and industrialist Eusebio Güell, reveals the greatest commonality with the objects of modern architecture of China and Japan secondary to the natural landscape. Park Güell is much closer to the objects of modernism in China and Japan in the garden and park environment than the traditional European houses of Art Nouveau in the rigid system of perimeter building of blocks without greenery. The similarity of approaches to the interconnection of the building and the surrounding natural landscape in Spain, China and Japan is due to the fact that in Spain the traditions of landscape architecture have long developed from Moorish architecture, where special attention was paid to the greening of internal courtyard spaces and the inclusion of water in the general composition.

Therefore, it can be concluded that the style can be modified not only by changing the volume-spatial composition, the shape of the elements, but also by incorporating the natural environment that radically affects the perception of objects of the same style (for example, the Residence of the Governor of Qingdao and similar in style to objects of Northern National Romanticism of Finland in the system of rigid quarterly building of streets). This can be seen when comparing the old photos of the Governor's Residence on the slope of an undeveloped mountain and modern photographs of the Residence, when it is almost impossible to photograph the facades entirely because of the overgrown landscape park from characteristic Chinese tree species.

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