

DOI: <https://doi.org/10.32347/2077-3455.2022.62.40-49>

УДК 72.01

Holovatiuk Alina,

PhD Student

Department of Information Technologies in Architecture

Kyiv National University of Construction and Architecture

deppyjo1212@gmail.com

orcid.org/0000-0003-4705-1027

HISTORICAL ANALYSIS OF THE FORMATION AND DEVELOPMENT OF PUBLIC SPACES IN THE FAR EAST

Abstract: the concept of "semantic architectural stereotype" is defined in the article. The descriptive characteristics of space and personality in the countries of the Far East (Japan, China) are given. The architectural semantic stereotypes for the given period and society are listed. Social habits, traditions and cultural norms in the Far Eastern countries are analyzed. The concept of a meme in architecture was described. Memes were identified for Japanese and Chinese cultures, then they were replicated in public spaces of other cultures.

Keywords: public space; memes; semantic architecture stereotypes.

Problem statement. The relevance of the problem is due, firstly, to the rapid development of public spaces in Japan and China in the 21st century and the ability to understand the principles, cultural and behavioral characteristics of the nations that form the basis of their formation, and, secondly, to enrich the existing public spaces in Ukraine with similar iconic objects, symbols and principles to create original and modern spaces in the city with features unique to our culture. A new concept of the long-term development of public spaces of cities is proposed - according to the concept of saturating it with semantic architectural stereotypes - which will help make public spaces more expressive and recognizable, oriented to a wide audience and meeting the needs of society.

Analysis of recent research and publications.

Rapidly changing conditions associated with the urbanization of cities, continuous mutations in the social structure and forms of human interaction, climatic, economic and technological changes raise the urgency of the formation and development of urban public spaces that can easily adapt to them. This is confirmed by the dominance for many international UN programs ratified by Ukraine, such as the "Sustainable Development Goals", 2015 [1], "UN-Habitat. People-Centered smart cities", 2017-2021 [2], "IAAC. Knowledge Alliance for Advanced Urbanism, 2015-2018 [3], "Project for Public Spaces. Placemaking", 2020 [4], "NACTO. Streets for

Pandemic Response and Recovery Grant Program”, 2021 [5], the philosophy of the modern and future public spaces of cities, which is looking for solutions for their long-term adaptive existence, not just copying certain forms and objects, but understanding and guided by the rules that underlie them.

An analysis of the existing theoretical and practical research and urban planning experience made it possible to determine a significant contribution to solving the following issues: a) to create a quality space for people to stay in it; b) creation of space identity in the works of N. Leshchenko [6, 7, 8], M. Blinova [9], B. Cherkes [10], Y. Gale [11]. Practical experience shows that, along with positive examples, many uncontrolled, spontaneous interventions were made that led to significant violations and loss of integrity and identity of the historically formed urban environment. There is no methodology for the introduction of objects that are semantic architectural stereotypes into the public space of the city, as well as their detailed classification.

An analysis of the regulatory documents in force in Ukraine, in particular, DBN B.2.2-12:2019 "Planning and development of territories" [12] made it possible to conclude that there are no detailed recommendations regarding the placement of semantic architectural stereotypes or signs that carry a certain cultural content in the urban environment.

The purpose of the publication is to consider the parallel development of the personality with the course of history and its perception of space, as well as the interdependence of traditions, cultural and national values on the complex process of the emergence of semantic architectural stereotypes in the cities of Japan and China. To analyze the general properties of semantic architectural stereotypes formulated by the author in the public spaces of cities. Reveal the relevance of use depending on the needs and demands of the urban environment. Show their interdependence with traditional Japanese housing and local areas, as well as traditional Chinese and Japanese landscape architecture.

Main part. Semantic architectural stereotypes - objects, fragments or details - signs that carry a certain stable semantic meaning and determine the content and purpose of a certain public space of the city and its perception by a person, provide its semantic filling [13].

The concept of "meme", from a general point of view, means something intangible (idea, image, concept, association, thought, style of behavior, phrase, sounds, etc.), which is transmitted by any means (verbally, graphically, virtually) from a person human and, ultimately, can become material. The meme is modified by its carrier itself, affecting both him and society as a whole. The main distinguishing feature of the meme is the ability to create its copies - replication. In fact, without the existence of copies, nothing can be called a meme. The second distinguishing feature

of the meme is its versatility. In some sources, a meme is explained as a “sign cleared of context” [14], that is, any element of mass culture, after appearing in specific conditions, undergoes replication, becomes independent of a specific situation - a place and turns into a context-free unit of information. It (meme) can be used in completely different circumstances, but it will continue to carry its informational content. And the third distinguishing feature of the meme is its virality. To do this, his information must be relevant, attract attention, influence the worldview and arouse a desire in people to pass it on. Moreover, it is also important who relays the information further - for the success of the campaign, the disseminator must be of great social importance, be an opinion leader, or, in other words, have the trust of the masses.

To understand and define semantic architectural stereotypes and memes for Japanese and Chinese cities, it is important to study the specifics of the perception of the world, moral principles, habits, traditions and culture of education of representatives of these nations.

Many scientists and researchers from various fields (historians A. Raevsky [15], A. Meshcheryakov [16], art critic D. Mikhalevsky [17], philosophers E. Steiner [18], L. Karelova [19], architect J. Ivashko [20]) agree that the concept of personality was absent in the Far Eastern traditional culture. At least in the sense in which it existed in medieval Christian Europe or the era of antiquity.

While Western culture was and is aimed at the development of an independent thinking individual, in the countries of the Far East, the main emphasis is on collectivism, cooperation and group work. Moreover, the concept of privacy, personal space is still interpreted as isolation and secrecy and, in general, goes against traditional values. For example, it is still considered impolite to close the door to the bedroom (you can lock them only when you change clothes) - this is interpreted as distrust of the family in whose house you live. Very strange for a person of Western culture is the habit of the Chinese to constantly violate a person's personal space, that is, to approach and stand less than 30 centimeters, literally stepping on their heels and breathing into the back of their heads. The absence of a distinction between one's own and others' space in China is also evidenced by the fact that any conversation on the phone or personal communication becomes public property - both women and men speak piercingly loudly.

The roots of such a cultural phenomenon should be sought in the religious basis of the life of the Chinese and Japanese. With the spread of the philosophical and religious teachings of Buddhism, Taoism, Confucianism and Shintoism more than 2 thousand years ago, long-term, stable, common habits in the way of thinking and generally accepted views on life began to form in the countries of the Far East.

Common to these beliefs is the denial of the concept of "I" as a product of clouded consciousness. As a goal, the purification of consciousness from this obscuration through enlightenment is set - a process that can stretch for more than one life. If the concept of "himself" in the West is an integral and unique person, then "himself" in China and Japan expands to the level of family, relatives, friends, clan, and is also a combination of one's own and social overcoming the path.

Group consciousness, which does not approve of the personal principle, acted at different levels in society. Starting with the fact that a person in traditional Japan and China was not perceived by himself, but was considered by belonging to a group (family, village, samurai family, clan). This confirms the fact that the surname always stands in China before the name, which, by the way, was not given once and for all, but changed from childhood to posthumous (the number of creative names for artists and craftsmen was more than ten). Also, the word for the pronoun "I" changed depending on the context and the mode of communication, that is, it was never the same.

Secondly, the weak development of portrait art concerning the landscape testifies in favor of the theory of depersonalization. At the same time, facial features were not individualized in the portraits. The canonical poses, outfits were depicted in detail, which made it possible to determine the social status, rank, and the face, in contrast, remained without individual features.

In the traditional Far Eastern culture, the composition of spaces unusual for the Western world is very noticeable: asymmetric, with a large fragment in the corner, as well as the habit of leaving most of the plane empty - the principle of "emptiness". At the same time, the gaze does not focus on anything specific, there is no compositional center, there is no direct or reverse perspective. In the West, the void is always filled with something, in the Far East, on the contrary, "emptiness" is one of the fundamental ideas of Buddhist philosophy. Merging with this emptiness, like merging with the Buddha, like an attempt to find the Buddha in oneself - in general, one of the sessions of being.

The absence of personality as a socio-psychological category is also evident in traditional Japanese architecture. A traditional Japanese house with slight variations consists of 3 types of space - a living room for visitors, living rooms and back chambers. In general, the inner space is little differentiated, and is separated from the outer space by spatial "folds". Folds are formed both due to the natural landscape (pond, garden, small architectural forms), and with the help of "engava" - an open gallery surrounding the building from two or three sides. In addition, living rooms are separated from the main entrance by a "genkan" - a zone at the front door. Inside, the "folds" continue in the form of movable transparent (shoji) and opaque (fusumi) partitions, which, given the static frame structure of the building, allow you to

quickly change the function of space. Japanese buildings often do not have a door. When the weather is very hot, especially in the poorer regions of Japan, residents simply open the entire building-wide open. Nature "flows" through the living space. There is no center, both compositional and accent, there are no aggressive light spots and overly bright areas - everything is balanced.

Landscape culture is also very important for understanding the semantic architectural stereotypes of the Eastern world. The main landscape and compositional techniques for the formation of pleasure gardens are considered to be three techniques: "shinge-so", "migakure" and "sakko". "Shingyo-so" is an imperceptible transition from the front area to the semi-official and then to the private. "Migakure" - providing a changing perspective (hide-and-show), most often when turning or crossing a bridge. "Sacco" - "borrowed landscape", that is, drawing into the picture the perception of a distant mountain, hill or pagoda, combining the distant and near plan, while unwanted intermediate plans are hidden. Similar techniques can be observed in the art of the Chinese garden and in the palace gardens of the Korean dynasties, which proves the commonality of the development of the eastern city.

The traditional Japanese and Chinese garden can be considered an architectural meme, because it has been replicated and taken root in many countries of the world far beyond the borders of Japan, and not only as part of the house adjoining space but as a certain part of the public space. At the same time, it is also relevant for modern public spaces of cities. And its function and the semantic load that it brings to a certain space are now clear to everyone, and therefore it can be considered a permanent meme.

Conclusions.

To conclude, Chinese and Japanese culture and their traditions are built on mythological thinking (according to Shinto teachings, everything that exists has a soul, and this equates object and subject with each other), on harmony and unity with nature, which permeates Buddhism, and on the path of "tao" - the comprehension of nature and its laws. It cannot be said that religious teachings completely deny the existence of the individual, but, of course, exalt the unity, the group in comparison with the individual. In terms of space, on a religious basis, in Japanese architecture, such concepts as "eyes" (depth), "sabi" (shadow, muffledness on the verge of disappearance of colors and sounds), "nare" (patina, traces of time), "kanso" (simplicity), "ma" (emptiness), "wabi" (poverty), "this what" (calm), "datsuzoku" (ordinary), "yugen" (reticence in the interior and architecture), "shizen" (naturalness), "shibumi" (essence), "fukinsei" (asymmetry). They can be conditionally attributed to the defining characteristics of the semantic architectural stereotypes of space, a certain place.

Список джерел

1. Програма ООН «Sustainable Development Goals». Нью-Йорк, 2015. [Електронний ресурс]. Режим доступу до ресурсу: <https://www.un.org/sustainabledevelopment/sustainable-development-goals/> (дата звернення 15.12.2021)
2. Програма ООН «UN-Habitat. People-Centered smart cities». Гамбург, 2017-2021. [Електронний ресурс]. Режим доступу до ресурсу: <https://unhabitat.org/programme/people-centered-smart-cities/> (дата звернення 15.12.2021)
3. Програма ІААС «Knowledge Alliance for Advanced Urbanism». Барселона, 2015-2018. [Електронний ресурс]. Режим доступу до ресурсу: <https://iaac.net/project/kaau/> (дата звернення 15.12.2021)
4. Програма «Project for Public Spaces «Placemaking»». Нью-Йорк, 2020. [Електронний ресурс]. Режим доступу до ресурсу: <https://www.pps.org/placemaking> (дата звернення 15.12.2021)
5. Програма НАСТО «Streets for Pandemic Response and Recovery Grant Program». Нью-Йорк, 2021. [Електронний ресурс]. Режим доступу до ресурсу: <https://nacto.org/program/streets-for-pandemic-response-and-recovery-grant-program/> (дата звернення 15.12.2021)
6. Лещенко Н. А. Створення мультикомфортного архітектурного середовища в умовах реконструкції історичного центру малого міста. Містобудування та територіальне планування: наук. – техн. збірник. Київ, 2016. Вип. 60. С. 207 – 213.
7. Лещенко Н. А. Комплексний процес реставраційно реконструктивних трансформацій. Містобудування та територіальне планування: наук. – техн. збірник. Київ, 2021. Вип. 76. С. 138–149. DOI: <https://doi.org/10.32347/2076-815x.2021.76.138-149>
8. Лещенко Н. А. Збереження «духу місця» при ревалоризації забудови історичного малого міста. Вісник Одеської державної академії будівництва та архітектури. Одеса, 2017. Вип. 67. С. 8 – 12.
9. Блинова М. Ю. Методологические основы формирования социокультурной идентичности в архитектурной среде современного города: дис. ... д. арх. Харьков, 2016. 373 с.
10. Черкес Б. С. Національна ідентичність в архітектурі громадських центрів столичних міст в умовах ідеологічної детермінації: автореф. дис. ... д. арх. Львів, 2006. 36 с.
11. Гел Й. Міста для людей. Київ: Основи, 2018. 280 с.
12. ДБН Б.2.2-12:2019: Планування та забудова територій. Київ, 2019. 177 с.

13. Holovatiuk A. Understanding the term of meme from the general and architectural point of view. *SPACE & FORM*. Szczecin, 2020. № 44. P. 71 – 78.
14. Канашина С.В. Семиотическая природа интернет-мема. Интернет-мем как симулякр. *Вестник МГЛУ*. Москва, 2015. Вып. 22 (733), 118-125 с.
15. Раевський А.Е. Я понял Японию. Москва: АСТ, 2021. 352 с.
16. Мещеряков А. Н. Статья японцем. Топография тела и его приключения. Москва: Наталис, 2014. 432 с.
17. Михалевський Д.В. Пространство и бытие. Сборник статей. Санкт-Петербург: Алетейя, 2016. 488 с.
18. Штейнер Е.С. Приближение к Фудзияме. Москва: Слово. 2011, 359 с.
19. Резаненко В.Ф. Проблемы методології далекосхідної орієнталістики. *Українська орієнталістика*. Київ: НаУКМА, 2011. 200 с.
20. Івашко Ю. В. Модерн в архітектурі Японії. *Архітектурний вісник КНУБА*. Київ, 2013. Вип. 1. 31-36 с.

References

1. United Nations program «Sustainable Development Goals» (2015). New York. [Electronic resource]. Resource access mode: <https://www.un.org/sustainabledevelopment/sustainable-development-goals/> (dated 10/15/2021) (in English)
2. UN Program «UN-Habitat. People-Centered smart cities» (2017-2021). Hamburg. [Electronic resource]. Resource access mode: <https://unhabitat.org/programme/people-centered-smart-cities/> (dated 10/15/2021) (in English)
3. IAAC Program «Knowledge Alliance for Advanced Urbanism» (2015-2018). Barcelona. [Electronic resource]. Resource access mode: <https://iaac.net/project/kaau/> (dated 10/15/2021) (in English)
4. Program «Project for Public Spaces «Placemaking» (2020). New York. [Electronic resource]. Resource access mode: <https://www.pps.org/placemaking> (dated 10/15/2021) (in English)
5. Program NACTO «Streets for Pandemic Response and Recovery Grant Program» (2021). New York. [Electronic resource]. Resource access mode: <https://nacto.org/program/streets-for-pandemic-response-and-recovery-grant-program/> (dated 10/15/2021) (in English)
6. Leshchenko N. A. (2016). Creation of a multi-comfortable architectural environment in the conditions of reconstruction of the historical center of a small town. [Stvorenniya mul'tykomfortnoho arkhitekturnoho seredovishcha v umovakh rekonstruktsiyi istorychnoho tsentru maloho mista]. *Mistobuduvannya ta terytorial'ne planuvannya*, 60, 207 – 213. (in Ukrainian)

7. Leshchenko N. A. (2017). Creation of attractive urban spaces in the process of reconstruction of the architectural environment of a historic small town. [Stvorenniya pryvablyvykh mis'kykh prostoriv u protsesi rekonstruktsiyi arkhitekturnoho seredovyscha istorychnoho maloho mista]. *Mistobuduvannya ta terytorial'ne planuvannya*, 65, 304–309. DOI: <https://doi.org/10.32347/2076-815x.2021.76.138-149> (in Ukrainian)
8. Leshchenko N. A. (2017). Preservation of the «spirit of the place» in the revaluation of the historic small town. [Zberezhennya «dukhu mistysya» pry revaloryzatsiyi zabudovy istorychnoho maloho mista]. *Visnyk Odes'koyi derzhavnoyi akademiyi budivnytstva ta arkhitektury*, 67, 8–12. (in Ukrainian)
9. Blinova M. Y. (2016). Methodological foundations for the formation of socio-cultural identity in the architectural environment of a modern city. [Metodologicheskiye osnovy formirovaniya sotsiokul'turnoy identichnosti v arkhitekturnoy srede sovremennogo goroda]: dis. ... d. arkh. Khar'kov, 373. (in Russian)
10. Cherkes B. S. (2006). National Identity in the Architecture of the Community Centers of the Capital City in the Minds of Ideological Determination. [Natsional'na identychnist' v arkhitekturi hromads'kykh tsestriv stolychnykh mist v umovakh ideolohichnoyi determinatsiyi]: avtoref. dys. ... d. arkh. L'viv, 36. (in Ukrainian)
11. Gel Y. (2018). Place for people. [Mista dlya lyudey] *Kyyiv*, 280. (in Ukrainian)
12. DBN B.2.2-12:2019 (2019). Planning and development of territories. [Planuvannya ta zabudova terytoriy]. *Kyyiv*, 177. (in Ukrainian)
13. Holovatiuk A. (2020). Understanding the term of meme from the general and architectural point of view. *SPACE & FORM*, 44. 71–78. (in English)
14. Kanashina S. V. (2015). Semiotic nature of the Internet meme. Internet meme as a simulacrum. [Semioticheskaya priroda internet-mema. Internet-mem kak simulyakr]. *Vestnik MGLU*, 22 (733), 118-125. (in Russian)
15. Raevskiy A. E. (2021) I understand Japan. [Ya ponyal Yaponiyu]. *Moskva*, 352. (in Russian)
16. Meshcheryakov A. N. (2014). Become a Japanese. [Stat' yapontsem. Topografiya tela i yego priklyucheniya]. *Moskva*, 432. (in Russian)
17. Mikhalevsky D. V. (2016). Space and being. Digest of articles. [Prostranstvo i bytiye. Sbornik statey]. *Sankt-Peterburg*, 2016. 488. (in Russian)
18. Steiner E. S. (2011). Approaching Fujiyama. [Priblizheniye k Fudziyame]. *Moscow*, 359. (in Russian)
19. Rezanenko V. F. (2011). Problems of methodology of distant orientalism. Ukrainian orientalism. [Problemy metodolohiyi dalekoskhidnoyi oriyentalistyky. Ukrayins'ka oriyentalistyka.]. *Kyyiv*, 200. (in Ukrainian)

20. Ivashko Y. V. (2013). Modern in the architecture of Japan. [Modern v arkhitekturi Yaponiyi]. Arkhitekturnyy visnyk KNUBA, 1, 31-36. (in Russian)

Анотація

Головатюк Аліна Костянтинівна, магістр архітектури, аспірант кафедри інформаційних технологій в архітектурі, Київський національний університет будівництва та архітектури.

Історичний аналіз формування та розвитку суспільних просторів міст Далекого Сходу.

У статті визначено поняття «семантичні архітектурні стереотипи». Дано описові характеристики простору та особистості в країнах Далекого Сходу (Японія, Китай). Перераховані семантичні архітектурні стереотипи для цього періоду та суспільства. Проаналізовано звички, традиції та культурні норми у країнах Далекого Сходу. Описано поняття мема в архітектурі. Були виявлені об'єкти-меми для японських і китайських просторів, які згодом тиражувалися у громадські публічні простори міст інших країн.

Серед особливостей розвитку людини у країнах Далекого Сходу слід виділити виховання колективізму, співробітництва та групової роботи. Така позиція є відмінною від західного виховання, в якому заохочується бажання людини виділитися і перетворитися на незалежну одиницю. Також в різних культурах по-різному трактується поняття особистого та суспільного простору. Порушення особистого простору людини і дотику до тіла незнайомця викликає несхвалення в Японії, але цілком припустимо в Китаї, чи в Західних країнах. Різниця суспільного та особистого, що має культурні першопричини, переноситься також і на організацію житлового та прибудинкового простору, в садово-паркове мистецтво та на влаштування громадських публічних просторів міст.

Композиція просторів в далекосхідному житловому будинку відрізняється асиметричністю, з великим фрагментом у кутку, відсутністю композиційного центру. Більшість простору залишається незаповненою, відсутня пряма чи зворотня перспектива. Традиційний японський будинок ґрунтується на концепції перетікання природи через житловий простір. З невеликими варіаціями, планування будинку складається з трьох видів просторів: вітальня для відвідувачів, житлові кімнати, задні покої. Всередині будинок слабо диференційований, і від зовнішнього світу відокремлюється «просторовими складками».

Ключові слова: публічний простір; семантичні архітектурні стереотипи; меми.

Аннотация

Головатюк Алина Константиновна, магистр архитектуры, аспирант кафедры информационных технологий в архитектуре, Киевский национальный университет строительства и архитектуры.

Исторический анализ формирования и развития общественных пространств городов Дальнего Востока.

В статье определено понятие "семантические архитектурные стереотипы". Даны описательные характеристики пространства и личности в странах Дальнего Востока (Япония, Китай). Перечислены семантические архитектурные стереотипы этого периода и общества. Проанализированы привычки, традиции и нормы в странах Дальнего Востока. Описано понятие мема в зодчестве. Были обнаружены объекты-мемы для японских и китайских пространств, которые впоследствии тиражировались в общественные публичные просторы городов других стран.

Среди особенностей развития человека в странах Дальнего Востока следует выделить воспитание коллективизма, сотрудничества и групповой работы. Такая позиция отличается от западного воспитания, в котором поощряется желание человека выделиться и превратиться в независимую единицу. Также в разных культурах различно трактуется понятие личного и общественного пространства. Нарушение личного пространства человека и прикосновение к телу незнакомца вызывает неодобрение в Японии, но вполне допустимо в Китае или в Западных странах. Разница общественного и личного, имеющего культурные первопричины, переносится также на организацию жилого и придомового пространства, в садово-парковое искусство и на устройство общественных публичных пространств городов.

Композиция просторов в дальневосточном жилом доме отличается асимметричностью, с большим фрагментом в углу, отсутствием композиционного центра. Большинство пространства остается незаполненным, отсутствует прямая или обратная перспектива. Традиционный японский дом основан на концепции перетекания природы через жилое пространство. С небольшими вариациями, планировка дома состоит из трех видов просторов: гостиная для посетителей, жилые комнаты, задние покои. Внутри дом слабо дифференцирован, и от внешнего мира отделяется «пространственными складками».

Ключевые слова: публичное пространство; семантические архитектурные стереотипы; мемы.