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Figurative Originality of the Building of the Japanese Middle School In Qingdao in the Modern World Heritage of Art Nouveau

Figuratywna oryginalność budynku japońskiego gimnazjum w Qingdao we współczesnym światowym dziedzictwie stylu Art Nouveau

Keywords: Art Nouveau, World Heritage, Japanese Middle School, Qingdao

Słowa kluczowe: secesja, światowe dziedzictwo, gimnazjum w Japonii, Qingdao

Introduction

The study of the implementation of the European Art Nouveau Style in the cultural environment of China is a complex academic problem. The fact of the direct influence of the culture of the East, especially China and Japan, on the emergence and development of European Art Nouveau (Secession, Art Nouveau, Jugendstil and other regional manifestations, such as national Romantic trends in Germany and Finland) is well known. Less known are the facts of the transfer of images of European modernity to the territory of China and Japan. Here there is a paradox: the East did not see its influ-

ence in European modernity and perceived its appearance on its territory as an exotic European style. And if in China Europeans and Russians built quite a lot of buildings in the Art Nouveau Style, in Japan there are only a few of them.

In the literature, Art Nouveau structures in Chinese settlements are widely covered.¹ There is much less information about structures in the style of Northern European National Romanticism in China, which are one of the varieties of Art Nouveau. In our opinion, the phenomenon of Northern European Art Nouveau in China seems to be unique. It was transferred here from Germany, Finland, the Baltic States and the

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Russian Empire, from the places of its origin to China, where it was alien and transformed under the influence of national traditions. Such a process can be interpreted as implementation and then adaptation to the conditions of the Chinese city and its culture.

Materials and methods

This study was performed using comparative and historical analysis, as well as materials of restoration surveys of buildings in Kharkiv, Ukraine, and Qingdao, China. The method of historical analysis allowed us to identify the place of Qingdao modernity in global heritage, its originality, to describe the history of the construction of the Japanese secondary school in Qingdao and the peculiarity of its artistic language. The method of comparative analysis allowed us to compare the features of the objects of modernity in China and northern modernity in Europe, focusing on the example of the Japanese high school in Qingdao.

Results and Discussion

Russian-language and English-language sources were used as a basis. Features of European architecture in China were investigated by Y. Binjiu,² W. Chaolu,³ D. Linke,⁴ H. Prager,⁵ Ł. Sadowski,⁶ and T. Warner.⁷ The publications of N. Orlenko, and Yu. Ivashko⁸ are devoted to the study of the problems of Modernism in Ukraine. A separate and specific aspect is associated with the transformation of the style when transferred to other natural and climatic conditions: this issue was investigated by Y. Ivashko, T. Kuzmenko, Sh. Lee and P. Chan,⁹ who analyzed this aspect in detail from the point of view of Northern National Romanticism. Since the transformation of European styles on the territory of China took place mostly under a strong influence of local cultural and architectural traditions, additional sources devoted to the morphology of traditional forms of Chinese architecture were involved—articles by Y. Ivashko, P. Chan and D. Chernyshev.¹⁰ Since the analysis of the phenomenon of Northern National Romanticism in China assumed a comparison with similar phenomena in Europe and Russia, the publications of S. Grosa,¹¹ B. Kirikov,¹² V. Kirillov,¹³ V. Lisovsky¹⁴ were studied as well.

Very often in the literature, buildings in the style of Northern European National Romanticism are referred to as being in the Art Nouveau style. At the same time, the origins of National Romanticism, which arose in parallel with Modernism, were fundamentally different, associated with a search for forms that express the national identity of certain peoples that did not have their autonomy. In the literature, one can find a description of this movement as a national-romantic branch of Modernism. The defining features of this trend were formed under the influence of Finland's Northern European National Romanticism, the task of which was to express the northern, harsh nature

of the people and their culture with the help of the appropriate building materials inherent in the given territory: roughly hewn blocks of stone, massive wall structures and supports, steep dynamic roof slopes, the visual asymmetry of masses, evoking associations with mountain ranges and rocky ledges. The same organic connection with the natural landscape was preserved in the décor with the motives of the northern epic, flora and fauna, embodied in the natural stone of local rocks. The Polish Zakopane Style and Ukrainian Art Nouveau—both styles based on modified folk traditions, are also ranked as similar national trends. The most common examples of Northern National Romanticism in Europe are the buildings of Northern Germany, Finland and St. Petersburg. Unfortunately, the items of the Northern European National Romanticism (the so-called Northern Art Nouveau), which are located in the cities of Ukraine, primarily in Kharkiv, are mentioned much less often in the literature. These highly artistic objects were built by graduates of St. Petersburg universities: A. Rzhepishevskiy (1879–1930) and N. Vasiliev (1875–1958), graduated from the Institute of Civil Engineers in St. Petersburg, etc., which determined the Romantic orientation of their works.

The time of construction of buildings of Northern Art Nouveau in Kharkiv was marked by the flourishing of higher education, economic growth and industrial production; the construction of the large transport and railway junction, the influx of a large number of residents, which contributed to the development of construction and architecture in the city. The construction boom of the first fifteen years of the twentieth century put forward the task of monumental construction, the creation of enormous public and residential buildings. Numerous structures were built in the Art Nouveau style on the central streets and squares of Kharkiv, along with many significant buildings in the eclectic forms, created by the academician of architecture A.N. Beketov. The Art Nouveau objects offered a fundamentally different logic for harmonizing forms based on constructive, natural and anthropomorphic associations. The so-called constructive Modernism is deeply rooted in this series.¹⁵

Kharkiv's polyphonic environment absorbed all the variety of design approaches and methods, allowing all varieties of creative approaches to coexist. Architects Alexander Rzhepishevskiy and Nikolai Vasiliev won the competition and built the Merchant Bank and Hotel Astoria (1910–1913) at 10 Pavlovskaya Square in Kharkiv. Thus, the measured and calm tone of northern architecture was introduced into the architecture of Ukrainian Kharkiv.

Since the principal purpose of this paper is to identify the features of the architecture of the Art Nouveau style in Qingdao in comparison with the European heritage, it is necessary to mention the structural schemes and materials of the objects of Kharkiv. The building of the Merchant Bank and the Astoria Hotel was unique. For the first time, a monolithic reinforced



Fig. 1. The City Commercial (Merchant) Bank and the Astoria Hotel at 10 R. Luxemburg Square in Kharkiv; from the collection of O. Remizova.

concrete frame was used in a multifunctional building with many modern engineering devices for that time (Fig. 1). On the other hand, the living organism of the building is distinguished by such traditional features of Northern Art Nouveau, such as large rough stone cladding of the lower floors and projections, contrasting with the smooth surfaces of the upper floors, unprecedented stone figures of the Atlanteans, a tall corner tower that emphasizes the asymmetry of the entire composition and the symmetrical design of the central part of the building, facing the area (Fig. 2).

Most of the houses in the work of Alexander Rzhepishevskiy can be attributed to the northern modernity, which translates the St. Petersburg version to the southern region of the Russian Empire—to the city of Kharkiv. A. Rzhepishevsky was the organizer of the construction of company houses, where the tenants



Fig. 2. A fragment of the facade of the former building of the Kharkiv City Commercial (Merchant) Bank and the Astoria Hotel, current state; photo by O. Remizova.

were the owners, not the tenants of the apartments. Vivid examples are the company houses 6 and 19 on Rymarskaya Street (1912, 1914); the apartment building of the M. Gelferich-Sade (1910–1913) at 14 Marshal Bazhanov Street in which high faceted projections and sharply pitched roofs stand out, accentuated by the dark elements of the wooden frame brought out to the outside, clearly hinting at the half-timbered by their origin. Also of great interest are the trading houses of Mindovsky, (1910) at 6 Rozhdestvenskaya Street and Bakakin's (1910) at 17 Rozhdestvenskaya Street, which were made in monolithic reinforced concrete with large glass showcases. In the laconic volumes, silhouette and compositional construction of the facades of these buildings, the strict features of the northern architecture are guessed. Their majestic scale, austere symbolism, and constructive visibility have created several new compositional accents in Kharkiv.

Another example, in which the severity of the northern Art Nouveau is felt in Kharkiv, is the mansion of the merchant Zhmudsky at 57 Pushkinskaya Street by Mikhail Piskunov, erected in 1912 (Fig. 3, 4). Its bulky rusticated facade is marked by a high gable projection interrupting a protruding cornice, and a cantilever-protruding bay window above the corner entrance. The softness and playfulness of the building are given by a false segmental arch above a three-part window with graceful ornamental relief inserts on floral themes typical of the Ukrainian mentality.

Thus, the artistic language¹⁶ of Northern Art Nouveau in Kharkiv buildings used the following characteristic techniques:



Fig. 3. The mansion of merchant Zhmudsky at 57 Pushkinskaya Street, designed by architect M. Piskunov in 1912, current state; photo by E. Cherkasova.

- in the composition—asymmetry, accentuation of the axes with gable, rivets, bay windows, revealing tectonics with textured wall cladding;
- in morphology—emphasized massive forms of the main body of the building contrasting with small details of decoration, monumental strict forceps;
- in décor—minimizing the number of details or monumental sculptures in stone;
- in materials—brickwork in combination with natural stone cladding of facades and terrazite plaster on top of wasteland bricks (marble chips with mica and cement spray).

In Art Nouveau works, there is a tendency towards a unified stylistic approach in architecture, sculpture, fine and applied arts, based on a relationship with natural forms. For architectural works, their interiors, household items, decorative finishes, furniture and even clothes, share characteristic features of ensemble, originality of creative solutions, and the artistic uniqueness of products.

For Art Nouveau architecture, nature became a source of inspiration, embodied in forms, artistic and decorative elements, and structural qualities.

The use of natural analogues in Mosernist architecture contributed to the identification of regional features of architectural forms that correspond to the natural environment, to the creation of new compositional, coloristic solutions, and the harmonization of the architectural and natural environment.

On the other side of the world, on the shores of the Yellow Sea—in the period from 1905 to 1908, in the territory of the German settlement in the city of

Qingdao in China, local versions of Northern Modernism (Romanticism) appeared, embodied in such buildings as the Residence of the Governor of Qingdao, a Protestant Church and school, the building of the central German police department, and the Japanese Boys Middle School. It was a process of transformation and implementation of alien ideas that could not spread widely in China and acquired a local character in the settlements of Qingdao, Harbin, Dalian and other cities. Art Nouveau was introduced to the territory of China from Germany and the Russian Empire solely as an ideological declaration, a symbol of the elitism of foreign colonists living in these settlements. A comparison of various theoretical points of view allowed to form a broader consideration of the implementation of North European Modernism in China as a whole. The combination of multiculturalism and regionalism within one style of architecture can be traced in



Fig. 4. Fragment of the gable of merchant Zhmudsky's mansion; photo by E. Remizova.



Fig. 5. The south facade of the Protestant Church, present state; photo by Li Shuan.

the Modernism of China, where the international tendencies of European Modernism were intricately intertwined with individual features of traditional Chinese architecture, giving rise to a unique phenomenon called Oriental Modernism. The very phenomenon of the Oriental Modernism is typical not only for China, but also for other countries with European settlements.¹⁷ At the same time, even within China, Oriental Modernism varied between cities: the buildings of the German settlement of Qingdao were found to vary significantly from those of the Russian settlements of Harbin, Shenyang and Dalian.

Along with this, an original phenomenon arose in the formal buildings of Qingdao, made in the Art Nouveau style—a kind of Oriental interpretation of the

German National Romanticism and Northern European Modernism. Since such unique single buildings as the Governor's Residence, the Protestant Church and other buildings in Qingdao were built by ethnic Germans: Lazarovich Werner and Kurt Rothkegel, they can, to a certain extent, be attributed not only to Northern Modernism, but also to German National Romanticism.¹⁸

It should be noted that the style purity inherent in formal buildings was a means of achieving the monumentality of the structures. Private buildings generally did not occupy a significant urban planning position, did not stand out in terms of scale and expensive decoration, and attracted attention mainly by their non-standard composition and expressive silhouette.

The ideological purpose of the building dictated the chosen scale and the building materials used. According to the ideology of the German colonists, those buildings that embodied the presence of Germany in Qingdao, had to be distinguished by their large scale and monumentality as synonyms of a Nordic character on the one hand, while on the other they allowed the use of those architectural elements and techniques that were perceived as originally German (the use of rough shapes, rough stone, stylized half-timbered houses and “Bavarian” turrets, as was the case in the former building of the main German police headquarters in Qingdao).

Compared to the Governor's Residence and the Protestant Church in Qingdao (Fig. 5), the Japanese Boys Middle School is mentioned much less frequently in the literature. It was built in 1921 by Japanese



Fig. 6. The Japanese Middle School building on an old postcard from the first Japanese occupation period; from the collection of Li Shuan.

architect Tadashi Mikami. Old postcards with images of the school and a brief architectural description have been preserved. The site for the construction of the Japanese Middle School was selected in 1919, the foundation was laid on March 5, 1920, and the building was put into operation on June 21, 1921. During construction, brick, natural stone, and wooden structures were used, the school used the most modern engineering installations at that time—heating, water supply and sewerage. The floor area was 9,166 m², it housed 49 classrooms. The Japanese school used this building until 1945, and it was believed that this building at the north end of 5 Yushanlu Street was the most modern and comfortable school building in Qingdao. As can be judged from old photographs, the original appearance of the building was slightly altered by later remodeling projects (Fig. 6).

The composition of the Japanese Middle School in Qingdao is based on a combination of laconic extended horizontal forms with contrasting vertical towers: the central one, which dominates the composition, and its small “doubles” marking the entrance to the school grounds. The figurative structure of the Japanese Middle School is close in its laconicism to the Protestant Church. The monumental entrance circular arch is on the principal axis; it protrudes forward of the central portal and is supported by paired squat cylindrical columns. It distantly references the theme of the ancient Roman triumphal arch, solemnly guiding us to the entrance to the school. However, the wavy texture of the plaster turns our thoughts to the Chinese tradition of yin and yang—two opposing and complementary principles.

The high portal of a complex composition, ending with a rounded gable, rises behind the solemn bulky arch (Fig. 7). The top section of this portal is marked by the European theme of an arcade on fluted semi-columns, whose horizontal rhythm of movement is stopped by the pilasters that limit them, ending in conventional capitals. But unlike classical order capitals, the architect inserted Chinese spiral images of dragons in the corners of the pediment, symbolizing the favorable beginning of yang. Their upper position under a conventional tiled cornice is similar to the location of dragons on the building of the Governor’s Residence in Qingdao. The central upper part of the portal is deliberately weighted down with rough stone and small vertical windows cut into it. The side wings of this raised portal strikingly set off tall vertical window openings. Taken together, this composition vaguely resembles the portal of a European Romanesque church. However, the Japanese Middle School interprets Northern motives somewhat differently. Along the longer facade and the solemn portal, there are scattered vertical rods made of torn stone, vaguely reminiscent of a Romanesque or Gothic order. Together with narrow vertical windows, they are assembled into horizontal blocks, rhythmically structuring the extended facade. In this compositional technique, one can read some analo-



Fig. 7. The central entrance of the Japanese Middle School; photo by Li Shuan.

gies with the Glasgow Art School by architect Ch.-R. Macintosh. (Fig. 8).

The third element of the central composition is a dominant, tall tower located behind the main building. Square in plan, the tower is flanked by vertical pilasters on all four sides and ends with a pyramidal roof (Fig. 9). The pilasters are made of smoothly hewn stone, and their conventional capitals are made of rough stone. The stone contrasts with its texture and the pastel pink color of the smooth light plaster of the walls. The theme of vertical windows cut into the tower, combined with stone posts and conventional capitals,



Fig. 8. A fragment of the facade of the Japanese Middle School in the process of restoration; photo by Li Shuan.



Fig. 9. View of the central tower from the courtyard, current state; photo by Li Shuan.

is repeated many times on different scales in the long side wings of the building.

The choice of an active silhouette, mass arrangement techniques, the introduction of a rough stone theme contributed to the creation of an effect of greater monumentality and a large scale of the school building. Even though the Japanese Middle School building has only two floors, it seems to be quite large and tall. This impression is also facilitated by a specific W-shaped layout, where the classrooms are arranged at one side of the corridors with windows located on the other side.¹⁹ The general properties of natural forms are manifested in the form of their geometric and algorithmic invariants (constants), caused by various factors of their growth and development. The distinctive geometry of surfaces makes the natural and architectural forms of Art Nouveau related and is an informative source for determining their artistic and aesthetic qualities.

The order theme, which sends us back to European antiquity, originated on the main facade, is actively developing in the interiors of the school building. In the double-height space of the lobby, we are greeted by a two-tiered arcade on bulky squat stone columns, ending with bronze rims in place of capitals. The theme of a spiral was used in their visual design, and cuts with a wavy line were made in the snow-white supporting arches. The spiral in Chinese mythology symbolizes time, cyclical changes of seasons, birth and death, phases of “ageing” and “growth” of the moon. It is associated with air and water currents. Similar meanings

are contained in the Taoist sign “yin-yang,” which is a kind of double helix.

The school building has preserved the authentic openwork casting of the stair railings, which are also woven into the design of waves and spirals. Chandeliers, fireplaces, wooden furniture and decorative wood cladding of the interiors have survived from the time of German rule at the governor’s residence in Qingdao. However, it should be noted that Art Nouveau traditions penetrated very little into the interiors of Chinese buildings.

However, due to the fact that the best works of Art Nouveau in Qingdao and Harbin were created by German and Japanese architects, they discern a continuity with those of both German National Romanticism and St. Petersburg Northern Art Nouveau. Compared to European counterparts of Art Nouveau, Chinese buildings demonstrate a variety of visual forms, which is reflected in their simplification, invariance and eclecticism.

The specific features of Northern Modernism in China, which we have already mentioned in the case of the Governor’s Residence, the Protestant Church and the Imperial Court, are reflected in such compositional techniques as large scale; the monumentality, simplicity and roughness of some forms; the combination of asymmetry with symmetrical details; the activity of the silhouette; dynamically shaped roofs and the presence of tower masses; the combination of light plaster with rough grey and pink stone and red tiles; the specific wave-like textured wall decoration.



Fig. 10. The central gable of the Japanese Middle School, current state; photo by Li Shuan.

A separate aspect of the analysis is associated with the use of building materials. Brick, yellow textured plaster, cladding with rough granite, wood carvings, and red tiles were used in Qingdao Art Nouveau buildings. Various structures were applied in different buildings. A steel frame, timber, brick, and facing stone were used in the Governor's Residence; steel structures, metal roof frames and timber beams—in the Protestant Church; reinforced concrete, natural stone and wood, red tiles—in the Japanese Middle School.

Like the other representative buildings of Art Nouveau in Qingdao mentioned above, the Japanese Middle School building also combines textured wavy finishing of yellow plastered brick walls and fragmentary facing with roughly cut granite, accentuating not only such significant elements of facades as the central portal but also the rhythm of window openings grouped into large rectangles.

In the Modernist style of China in general and in its Oriental aspect in particular, the decorative role in the interpretation of towers and crowning elements largely passes to building materials (roofing tiles, rough stone of towers, basements and portals, textured plaster), since in many cases they become the main vehicles of decorative ideas (Fig. 10).

There are three main types of towers: tent, curved and tiered stepped towers. The first two varieties were featured especially often. Tent towers are mainly used in public buildings, for example, in the Japanese Middle School, and an original sample of a tiered curved

tower is presented in the Protestant Church. The tiered stepped towers were originally designed.

The shapes of the gables are also less varied and less decorative than their European counterparts. These are triangular, rounded and trapezoidal gables, which are equally present in residential and public buildings of various uses. Like the towers, the gables are made of complex geometric shapes, decorated with dormers, colored stone and ceramics.²⁰

Thus, the architecture of Art Nouveau in Qingdao is a combination of such structural elements as brick walls, metal beams and trusses; the decoration is a combination of rough and polished stone, textured and smooth plaster, wooden flooring, and occasionally steel structures.

During the Art Nouveau period, from the technical point of view, the principal method of joining structural elements was riveted joints, which were used in load-bearing and partition structures until the 1940s. Such joints were used to create load-bearing metal structures of buildings and structures (bridges, towers, structures of towers and domes). However, they were more labor-intensive than welded joints. By the 1940s, riveted structures had been practically replaced with lighter, more technologically advanced and more economic welded structures.

In most present-day buildings, in addition to characteristic compositional techniques, rhythm, proportions, etc., light and color play an active part in the formation of their architectural image.²¹ In some objects,

the meaning of light and color becomes dominant or systemic. Light and color (L + C) can, by their influence, emphasize the composition, “destroy” it or be neutral. They allow one to influence the formation of an architectural image.²²

In Qingdao, the vibrant polychromes of Chinese architecture with the opened colors and contrasting dominance of red, which had developed over millennia, continued to exert a strong influence on buildings of European Art Nouveau. Due to the active use of red brick and bright saturated colors of facades, colonial architecture looked somewhat unusual and theatrical. Typically, in Qingdao’s formal buildings (Imperial Court, Protestant Church, Governor’s Residence, Japanese Middle School) there is a combination of yellow and beige exterior walls, grey rough granite cladding and bright red or green tiled roofs. It gives a fundamentally different sound even to those objects that used the techniques and elements of the North European Art Nouveau, which initially assumed a desire for monochrome and the dominance of the grey color of granite.

Consequently, the color scheme was determined by the natural colors of stone cladding, red facing bricks and tiles, contrasting with colored textured plaster. Painting the wooden elements of buildings red was in keeping with the Chinese tradition.²³

The issue of the characteristic color spectrum for the facades of different cities and regions has been thoroughly investigated. Northern cities are characterized by cold blue and grey facade colors. For southern cities, respectively, warm yellow, pink, red colors are characteristic. Thus, for restoration and reconstruction purposes, it is necessary to use the color spectrum corresponding to the geographical region. The authors have developed particular recommendations and restrictions on the use of a set of possible colors by geographical, regional and cultural traditions. The appropriate and more complex algorithm of color selection was proposed for accent and relevant objects. In such cases, it is suggested to turn to the specific method of forming the concept of an architectural image and use “complex” and original colors.²⁴

Conclusions

Summing up the study of the artistic language of Art Nouveau in China, it is important to note, that although at first glance it seemed, that the building of the Japanese Middle School has the same distinctive features as the Governor’s Residence, the Protestant School and the church in Qingdao, it also has significant differences.

The differences between the compositional techniques of the architecture of the Japanese school and other objects of Qingdao from the European Art Nouveau are as follows:

- the emphasized static expression and symmetry of the composition of the Japanese Middle School, while the distinctive feature of the North European Art Nouveau is the asymmetry and dynamism of the composition;
- unconventional for German National Romanticism and, on the contrary, characteristic of English Rationalist Modernism, the form of vertically elongated and grouped in horizontal blocks of windows, indicating direct analogies with the Glasgow School of Art by Charles Rennie Mackintosh;
- the initially open entrance area with flanking entrance towers gave rise to analogies with Japanese medieval castles behind high walls;
- minimalistic decor in the form of curls and wavy lines.

The similarity of the compositional techniques of the architecture of the Japanese School and other objects of Qingdao with European Art Nouveau is as follows:

- active silhouette, tower masses, structured, expressive roofs;
- large scale and monumentality;
- curvilinear gables of the central portals of the Japanese Middle School and the Protestant Church, referring to the flexibility and curvilinearity of natural forms;
- the distant similarity of the outlines of the towers, both entrance and central, with the silhouettes of European medieval towers;
- the preserved interiors of the Japanese Middle School also show similarities with the School of Art in Glasgow;
- contrasting light wavy textured plaster with colored cladding with natural stone.

In general, the Oriental Modernist buildings (Christian Gospel Church, Residenz des Gouverneur, Japanese Middle School) of Qingdao characterized by a large scale of articulations, a variety of techniques for expressing tectonics—highlighting the base floor with a heavy texture of rough stone, contrasting smooth and textured wall surfaces, visual relief of volumes from bottom to top. An original atectonic technique is the use of rough stone at the top of the curved portal at the Japanese Middle School.

The reproduction of curvilinear elements of ornamentation and architectural plastics in Art Nouveau, as in nature, can be modeled by a spline that combines the geometric and physical properties of the form, emphasizing the natural character of Art Nouveau forms.

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Abstract

This paper presents an analysis of the specifics of the transformation of a style while accounting for its point of origin. Using the example of Northern National Romanticism, it is shown how this style manifested itself in St. Petersburg, Kharkov and Qingdao. The main features of this style were massive forms, the dominance of gray color, using of natural stone and rough decor, a variety of finishing materials. On the example North National Romanticist buildings in China, it was demonstrated how Chinese architectural traditions were layered on the European style. The history of construction and the features of the Japanese Middle School were described in detail, as an illustrative example of mixing different traditions.

Streszczenie

W artykule przeanalizowano specyfikę transformacji stylu, biorąc pod uwagę obszar, z którego on się wywodzi. Na przykładzie północnego narodowego romantyzmu pokazano, jak ten styl przejawiał się w Petersburgu, Charkowie i Qingdao. Głównymi cechami tego stylu były masywne formy, dominacja szarości, wykorzystanie naturalnego kamienia i surowych dekoracji oraz różnorodność materiałów wykończeniowych. Na przykładzie obiektów północnego romantyzmu narodowego w Chinach pokazano, jak chińskie tradycje architektoniczne nakładały się na styl europejski. Szczegółowo opisano historię budownictwa i cechy Japońskiego Gimnazjum jako przykład ilustrujący przenikanie się różnych tradycji.