

造园艺术设计丛书

MASTERS IN LANDSCAPE  
AND PUBLIC SCULPTURE

# 景观雕塑与小品

凤凰空间·华南编辑部 编

江苏人民出版社



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策划编辑 陈焕辉

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Sustainable public art is a key facet of a lot of innovative developments worldwide and particularly in China, where incorporating sculpture into the built environment is an important factor in the growth of new towns and cities.

可持续公共艺术是全球创新发展的重要组成部分, 特别是在中国城镇发展中, 景观雕塑是可持续公共艺术的重要元素。

John Atkin FRBS  
Loughborough University

约翰·艾特肯  
拉夫堡大学

地址: 天津市南开区白堤路240号科园科贸大厦  
电话: 86-22-60266190 (直线)  
86-22-60262226 / 60262227 / 60262228 (总机)  
传真: 86-22-60266199  
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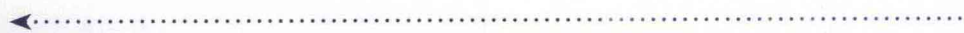
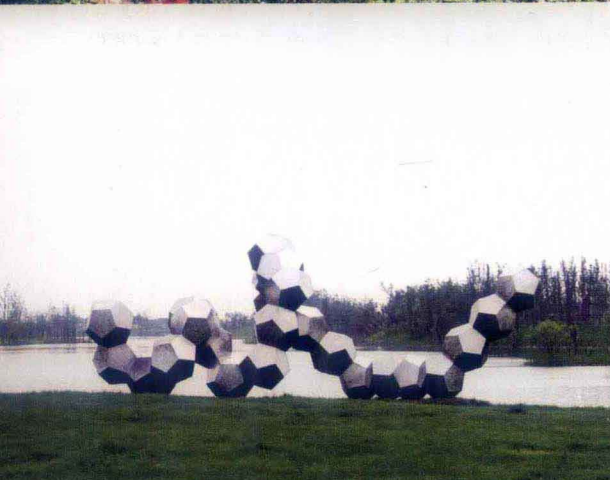
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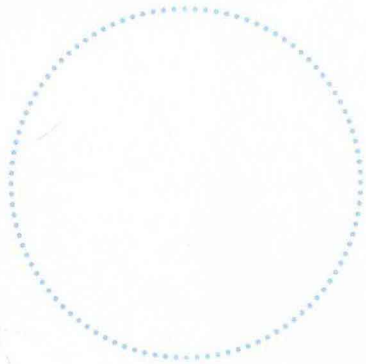
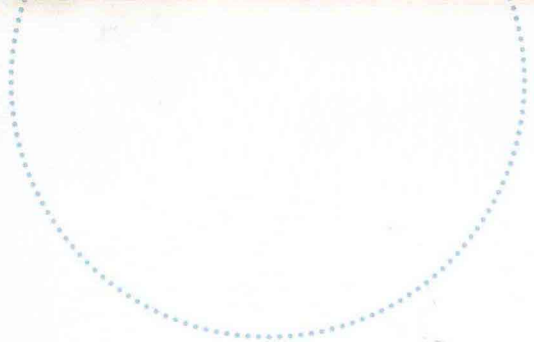
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27,000 Years of Sculpture

雕塑：两万七千年







Yes, the history of sculpture actually begins with prehistoric times, as early as around 25,000 BC, when Europeans created the first statues, of which the very small (6 cm tall) "Venus of Willendorf", Austria is one example.

Sculptural arts have developed in an uncountable variety of ways, both in form and function.

In form they have developed from the early figurative works mirroring the human form, to the more recent abstract depictions. They have progressed from still and stationary monoliths to contemporary kinetic sculptures that actually move and interact with the viewer via modern technology such as Internet and SMS text.

In function they have developed from early small size personal expressions to monumentally large public sculptures that often work as central visual focus points for religion or politics. One of the largest such public sculpture still in existence is the approximately 5,000 years old Sphinx in Egypt, which is 47 m long and 20 m wide.

Sculptural art has developed tremendously in the span of the last 27,000 years, but how about the sculptures of our own time?

Personally, I am thrilled to be a sculptor today! New materials, such as extra strong and light carbon fiber; new mechanical tools, such as computer guided CNC lathes, laser and water jets to cut even the hardest materials precisely, and finally new technology, such as programmable RGB LEDs, precision motors, interactive sensors and the internet provide today's contemporary artists with an unprecedented choice of tools. With these tools we are now able to create never before seen types of sculptural forms and functions for today's lives, communities and landscapes.

In this book you will find an overview of these kinds of modern sculptures from all around the world and in a variety of settings. The international master sculptors showcased here use a variety of the novel materials and techniques mentioned above, so you can see for yourself some of the best examples of contemporary sculptures in our time.

To me it feels like a new age in sculptural arts; let's see where it can take us.

Ralfonso Gschwend  
President, Kinetic Art Organization

的确，雕塑历史悠久，大约在公元前 25000 年前，欧洲就出现了雕塑。奥地利维纶斯多夫制作的 6 cm 高的维纳斯雕像就是其中的一个例子。

自那以来，雕塑迅猛发展，功能多样，造型各异。

就造型而言，雕塑已从早期的人物雕像发展变化到如今的抽象雕塑，从过去的静态雕塑发展到现代的动态雕塑。现代的动态雕塑，观者可以通过使用网络和短信等现代科技与雕塑互动。

就功能而言，雕塑已从早期小型的人物表情雕塑发展到现在用于政治和宗教的体量巨大的公共雕塑。例如，具有 5000 年历史，至今犹存的埃及狮身人面像。它体量巨大，长 47 m，宽 20 m。

在过去的 27000 年中，雕塑艺术迅猛发展，然而，现在我们这个时代的雕塑怎么样呢？

就我自己而言，我很庆幸自己现在是一名雕塑者。如今，我们有诸如格外强劲的轻碳纤维等新材料，诸如用于精确切割最硬物体，由电脑控制的 CNC 车床、激光和水注切割机新型机械工具，诸如程控 RGB LEDs、精确发动机、互动感应器以及网络等新科技，给当代艺术家提供了前所未有的工具选择。通过这些工具，雕塑家们可以为现在的生活、社区和景观制作出未曾见过的各种雕塑。

阅读本书，你将会对世界各地、各种场景中的现代雕塑有个大致的了解，同时欣赏当代雕塑大师作品，领略国际雕塑大师运用上述材料和技术的奥妙。

在我看来，雕塑艺术似乎已经走进了一个新时代。让我们一起来看看这个雕塑新时代。

拉尔方索·格施文德  
美国动态艺术协会主席



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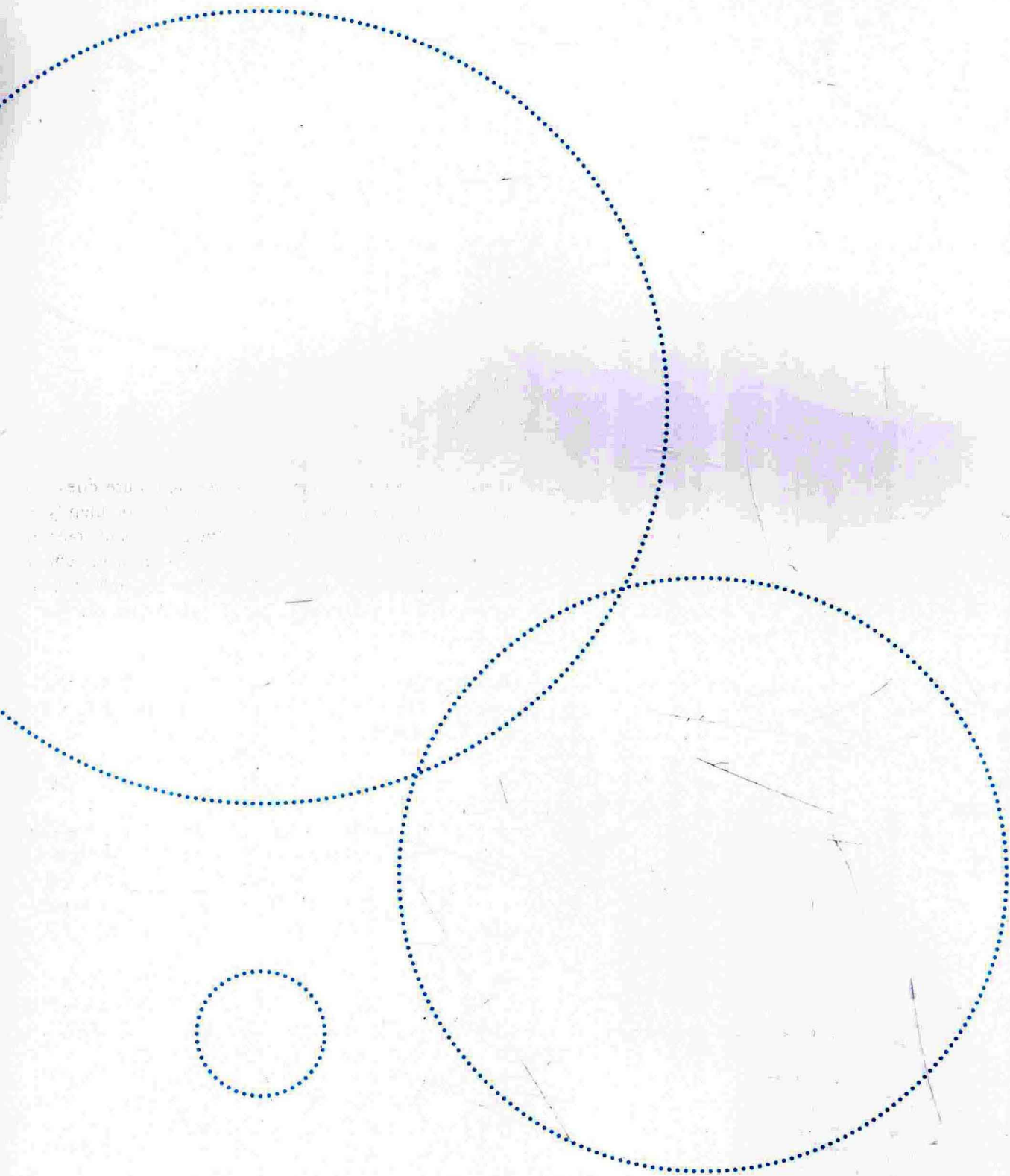
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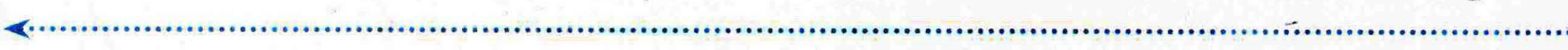
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135





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# A

## SCULPTURE IN PUBLIC SQUARES

# 城市广场雕塑

One of the questions that we need to ask, is what role does Public Sculpture have in the Twenty First Century? Is it something that is merely decorative, or does it have a more important function in the day-to-day lives of the community that it is part of? In a public square, it's an attractive addition to a space, enriching the well-being of the people who use the space. As one part of a city, public sculpture is often seen within active nodes of urban thoroughfares and part of people's daily routines.

For many people there are lots of examples of public art within our cityscapes. Hopefully these examples of public art reflect the spirit and culture of the town or city, but there are examples of public art that do not address these values.

In trying to address these questions, it is suggested that core aim and objectives should be identified early in the commissioning process in order to make the sculpture accessible to the community. After all, the community is important to the success of the sculpture being accepted or rejected by those who will view it on a regular basis. Making a sculpture simply reflect some aspect of history might not be sufficiently interesting for the community, and it might be that the artist has to adopt a more sophisticated approach to what constitutes high quality Public Art.

Secondly, it is the meaning of the sculpture something that can be easily grasped by the community, or is it necessary to adopt a more sophisticated approach to the meaning of the sculpture for it be as interesting in twenty years time as it is on the day it is unveiled?

Thirdly, the sculpture must have a positive impact on the community and visitors to the site. To some extent it must embody the spirit of the City and nourish the cultural aesthetic of the people of the City, widening their knowledge of what makes good Public Art.

Last but not least, the sculpture must harmonize with its surroundings and compliment the existing architecture, color and

texture of the space where it is located. If the sculpture does not address these issues then it might be difficult for the community to accept it as part of the community. Public sculpture needs to consider many aspects of how it integrates with the built environment in order for it to be a success. If public sculpture does not address these important factors then its artistic values and its ability to activate a space may be lost.

城市广场雕塑主要是用于城市广场的装饰和美化。它不仅丰富着城市居民的精神生活，而且使广场多了一道风景，多了一份艺术的气息。作为城市的组成部分，该类雕塑一般伫立在城市的广场之中。

按理说，城市广场雕塑的种类可以很多，似乎什么都可以。但事实上，它的范围是比较有限的。它必须能反映城市的文化、精神风貌，也就是说它不但要具有一定的人文意义，而且要易于欣赏。

设计城市广场雕塑，必须遵循一定的规则。首先，这个雕塑要体现一定的文化内涵。由于城市广场雕塑特殊的地理位置关系，欣赏者很多，特别是周边的居民，长期耳濡目染，不知不觉中就接受了雕塑所要表达的某种含义，因此城市广场雕塑除了要具有一定的规范作用（例如对人民行为的规范作用），而且要代表一种文化，一种符合当地水平而又略高于当地水平的文化。

其次，雕塑要易于欣赏。所谓易于欣赏，就是人们一看上去就差不多能够读懂。作为大众观赏物，雕塑必须是大众化的物品，它可以略高于当地居民的欣赏水平，但不能高太多，倘若10年、20年之后的人们都还不懂欣赏，那雕塑就形同虚设，纯属面子工程。

其三，雕塑引导的意义与价值应该是积极向上的。它往往代表着一个城市的精神风貌，也就间接意味着这个城市的思想和行为。只有具有积极意义的雕塑，才能提高居民的艺术修养，进而提高居民的素质。

其四，雕塑要与周围的环境相协调。如果一个雕塑在环境里显得特别突兀，与周边的建筑、景观格格不入，那就不是—处风景，相反，是城市的败笔了。这样一来，雕塑就会失去其原本最想要表达的意义或艺术价值。

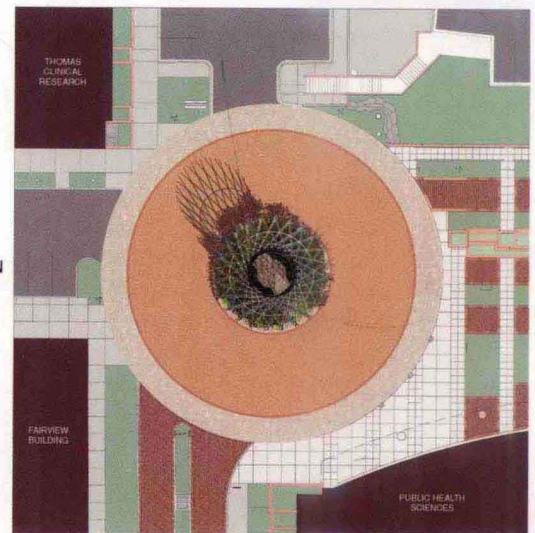
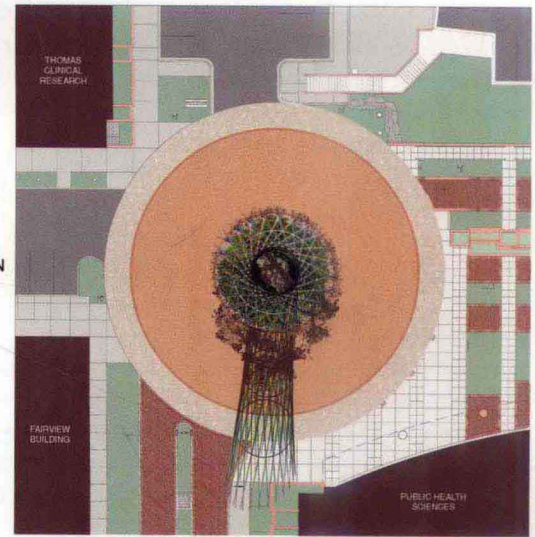


"Vessel", completed in July 2008, is a centerpiece for the Fred Hutchinson Cancer Research Center. Rising more than four stories in a transparent and searching gesture, this monumental but delicate sculpture employs light to represent the optimistic spirit of the institution. It is a luminous container for the aspirations and hopes of all involved. By juxtaposing native plantings with crystalline structure, it suggests a variety of dualistic metaphors: natural and technological, intuitive and rational, transparent and opaque, formal and informal. This "basket of light" expresses the dynamism of the Center in the way light and shadows play off, through and around the combination of materials. Its interwoven structure represents the interconnected and collaborative nature of the Hutchinson Center.

"Vessel" works on an urban scale, marking views along various axes, as well as on a human scale, allowing passage into and through the leafy core or the sculpture itself. As the vegetation surrounding "Vessel" matures and honeysuckle vines grow up in its lattice structure, the interior space will be extraordinary for its delicate light

and combination of intimacy and monumentality. Hourly, daily, and seasonal changes in the light and vegetation will make the sculpture an abstract sundial as well as symbol of transformation. Its classic form, attractive materials, and hierarchy of scales will give "Vessel" universal appeal regardless of whether experienced from a passing car, adjacent building, or passage on foot through its center.

"Vessel" faced a challenging structural issue in that the site requires a tall sculpture to address axial views and to be in scale with surrounding buildings, but there are serious weight restrictions due to the load limits of the tunnel structure beneath. This dilemma was addressed with a design that is lightweight in spite of its monumentality. Employing aluminum, stainless steel, and slender strips of dichroic and beveled glass, the sculpture achieves both goals simultaneously. In an unusual innovation, laminated and tempered safety glasses were used structurally to strengthen the section of the aluminum members, allowing longer spans at lighter weight than with conventional methods.

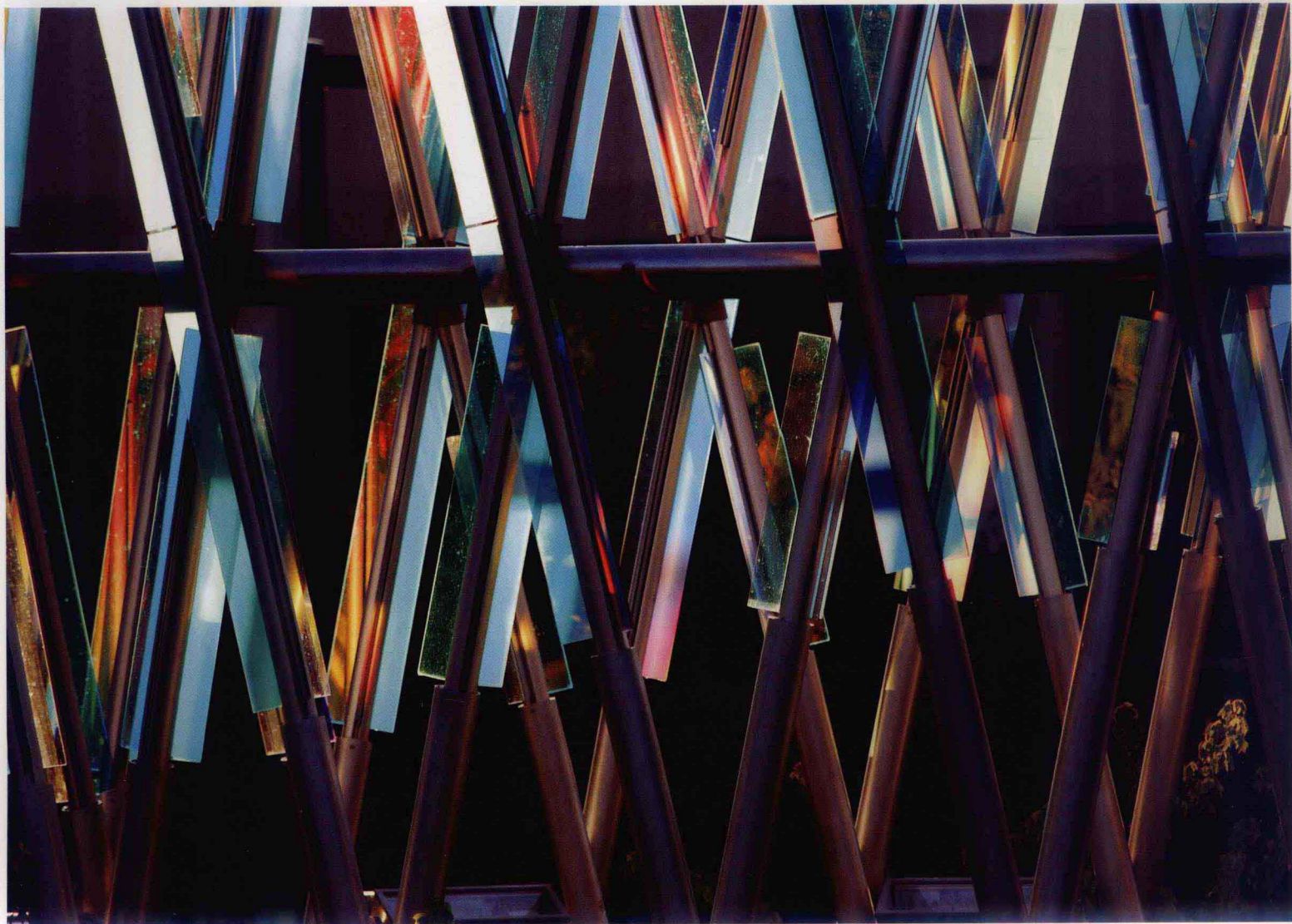
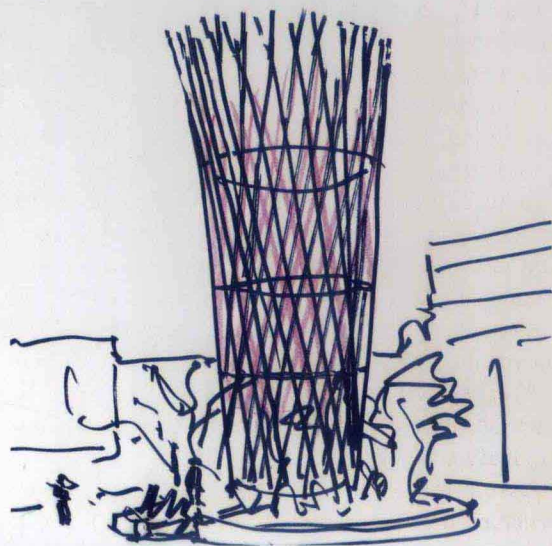




“菲瘦”竣工于2008年7月，位于弗雷德·哈钦生癌症研究中心。“菲瘦”比四层楼还高，呈透明状，若探索之形，加之灯光运用，代表着该中心的乐观精神，远远看上去，不但体型巨大，而且姿态优雅。全身光亮，犹如满载希望和抱负的器物。水晶般的结构与当地的植物组合，仿佛是技术与自然、理性与感性、透明与不透明、正式与非正式的综合体。这个“光之篮”呈现的是该中心的活力，这通过它散发出来的光芒、形成的光影以及周边和自身的物质就可看出。它网状的结构代表的是哈钦生中心相互交错的结构与同心协力的精神。

“菲瘦”既按城市的尺度而造，沿轴成景，又按人性的尺度，令道路从雕塑中穿过。随着“菲瘦”周围植物的成长和忍冬之藤沿着网格的生长，雕塑散发出的柔和之光及其亲切与巨大的体形，其内部的景观将会显得壮观无比。灯光和植物每时、每天、每个季节都在变化，这种变化让雕塑看起来像个日晷仪，仿佛一个变化多端的物体。经典的造型、诱人的用材以及不同层次的尺度使得“菲瘦”从各个角度来看都魅力无限，不论从路过的车辆、周围的建筑，还是从它中心的道路。

“菲瘦”曾遇到一个结构上的问题。它既要使这个场地看起来有一个轴式的景观，又要与周围的建筑在规模上相匹配，然而由于下面管状结构的载重限制，它面临几个严格的重量限制。解决问题的办法是采用轻型设计。使用铝材、不锈钢以及双色斜形的条形玻璃，可谓一箭双雕。在这样一个不同寻常的创新之下，用经过淬火的薄板安全玻璃组成的结构很稳定，同时又可做到跨度长而重量轻，这用传统的方法是无法做到的。







# Ex - strata 阶梯之前

Ralfonso Gschwend



The unique and special aspect of Ex-strata is that for the first time public art is not a passive, one way observation by the viewer, but an enjoyable interactive communication with a public large light and sound sculpture experience that you can communicate with it in real time via movement and sound, or even over the internet or via SMS!

Then you may ask that how does it work? The Ex-strata sculpture is equipped with RGB LED-lighting, SMS reception, Internet connection, webcam, motion sensors and speakers. In response to SMS-messages and activation of the distance sensors by visitors, the sculpture produces color, light and sound patterns. Through a webcam, the Ex-strata can be viewed and via the SMS function it can be manipulated from all over the world. It attracts people in the open plazas to play and interact with the sculpture. Particularly children love to "speak" with the sculpture and learn how their movements affect the sounds and lights coming from the sculpture.

The best way to appreciate this new and interactive form of large public art is to speak with the sculpture, which will speak back, to move in front of the sculpture in different ways, so that it can react with meaningful sounds and light patterns. It is fun, a little bit of an intellectual challenge, never boring or predictable. The novel part is that you can send commands via SMS or internet, so instead of "only" being

a local sculpture, Ex-strata has become a global public sculpture, which can be enjoyed by people all over the world.

“阶梯之前”独特之处在于观者面对公共艺术，首次不再是一个被动的、单向的观察，而是一个愉快的互动交流过程。这是个大型的光与声之雕塑，人们可以用动作与声音，甚或可以通过互联网或者短信，同它进行实时的交流。

到这里你也许会问，那雕塑是怎么运作的呢？“阶梯之前”配备有灯具、短信接收器、网络连接器、摄像头、动作感应器和话筒。雕塑收到短信并且短程感应器被观者激发后，就会变幻颜色，打开灯光，启动声音模式。通过摄像头，可以在网络上观看这个雕塑，同样，通过短信，全世界的人们都可以来操纵它。正因为这些，吸引了许多人前来同它玩耍与互动。特别是孩子们，很喜欢同它讲话，总想弄明白为何它的声音和灯光会随着自己动作的变化而变化。

欣赏这个新颖互动的大型公共艺术品的最佳方法就是同它“聊天”，就是在它面前做不同的动作，看它会发出什么有意义的声音，启动什么样的灯光模式。这很有趣，不过要动点脑筋。它不会令人感到厌烦，而且它的种种变化不可预测。雕塑的创新部分就是可以通过短信与网络来同它互动，而不只是一个单纯的雕塑。由于这些创新，“阶梯之前”如今成了全球性公共雕塑，可以让全世界的人都来体验欣赏的雕塑。





# Public Drums 同鼓

Joe O'Connell

This piece invites playfulness, camaraderie and exploration in a place of need. As people touch the metal pads on top of the drum they play sample sounds from many cultures. A wheel (the only moving part in the sculpture) lets them change the pitch of the sounds they play. Most people are surprised to find they are quite good at tapping out tunes on this instrument. As they play, the lights inside the drum change in response to their playing.

This piece was commissioned for a troubled park where criminals shoot out the streetlights, deal drugs, and chase away the children. Joe met with members of the community as he designed the piece and visited the park many times day and night. People play the drum by tapping the four metal circles on the head of the drum. A small button inside each circle changes its sounds and a wheel bends the pitch in semitone increments. This piece is clad entirely with bulletproof polycarbonate.

Public Drum is a sophisticated and rugged musical instrument that glows brilliantly at night. It is designed to encourage individual

performance and positive group interaction. People can play it individually or in pairs.

“同鼓”集轻快、友情与探索于一身，在这样一个地方，实属难得。敲击“同鼓”顶部的金属片，会发出许多简单的声音。雕塑中唯一可活动的部分——轮子，可以改变敲出的声音。令人惊奇的是，很多人发现他们能很好地敲击出悦耳的声音。同时，鼓内部的灯光会随着敲击的节奏而变化。

这个作品安放在一个治安很差的公园里。在这个公园里，不法分子打坏路灯，贩卖毒品，驱赶孩子，风气很不好。乔设计这个作品时，曾与这个社区的人员有过会面交流，并多次或在白天或在晚上前来实地调查。人们敲鼓时只要敲击顶上的四个金属圈即可。按下每个金属圈内的按钮，就可改变声响，而轮子可提高半个音阶。“同鼓”全身都覆有防弹物质，不怕不法分子的枪击。

“同鼓”高雅时髦，坚固耐用，晚上还能散发出灿烂的光芒。“同鼓”的设计旨在激励个人向善，提倡团体积极互动。“同鼓”既可供个人玩打，又可供若干对人共同玩打。







# SeedPods 种子

Joe O'Connell and Blessing Hancock



Seedpods are inspired by primitive plant and animal life forms. These sculptures both invite and reward exploration. During the day, the sunlight reveals the inner skeleton in the form of delicate shadows on the outer surface of the sculpture. At night, LED lighting from point sources within the sculpture make the entire sculpture glow, revealing its internal structure in different ways.

Seedpods are interactive public art pieces currently under construction for The Woodlands, Texas. A total of five sculptures surround the Tinsletown intersection. The sculptures are located in an area surrounded by large buildings and large trees. There is no easy way for the art to stand out if it simply uses geometric forms or natural forms such as trees or animals. So the designers looked back in time to primitive life forms, both animals and plants, which share

radial symmetry. In a modern context, these primitive life forms look very alien and provide a welcome alternative to contemporary architecture and plant life.

Visitors interact with the sculptures through the touch of sensitive lighting design. Each touch reveals a new array of colors. These Seedpods are an invitation to play, explore, discover and share with friends. In the final installation, they will be integrated into the landscape in such a way that they appear to emerge from the ground, stretching the earth around them as they emerge.

“种子”的灵感来源于动植物的生活方式。它是由多个雕塑共同组成的，旨在引发和激励人们去探索。白天，太阳光照在雕塑上，雕塑内部的轮廓优雅地映在“种子”的表面；晚上，雕塑内部安装的灯具，照亮整个雕塑，把雕塑内部的轮廓以不同的方式呈现在人们的面前。

“种子”位于德克萨斯州的伍德兰，目前尚在建造之中。它将会是一个同公众互动的艺术品，由五个雕塑组成，置放在亭首（Tinsle）市中心的一个十字路口，周围有许多高楼大厦和高大的树木。在这样一个环境之中，倘若只是简单采用几何形式或者树木、动物的形式，要突出雕塑就不容易了。因此，设计师回望过去，重新审视原始的动植物那种对称的生命形式。在现代社会，这些原始的生命形式看起来很奇怪，然而对于现代的建筑界和植物界，不失为一个不错的选择。

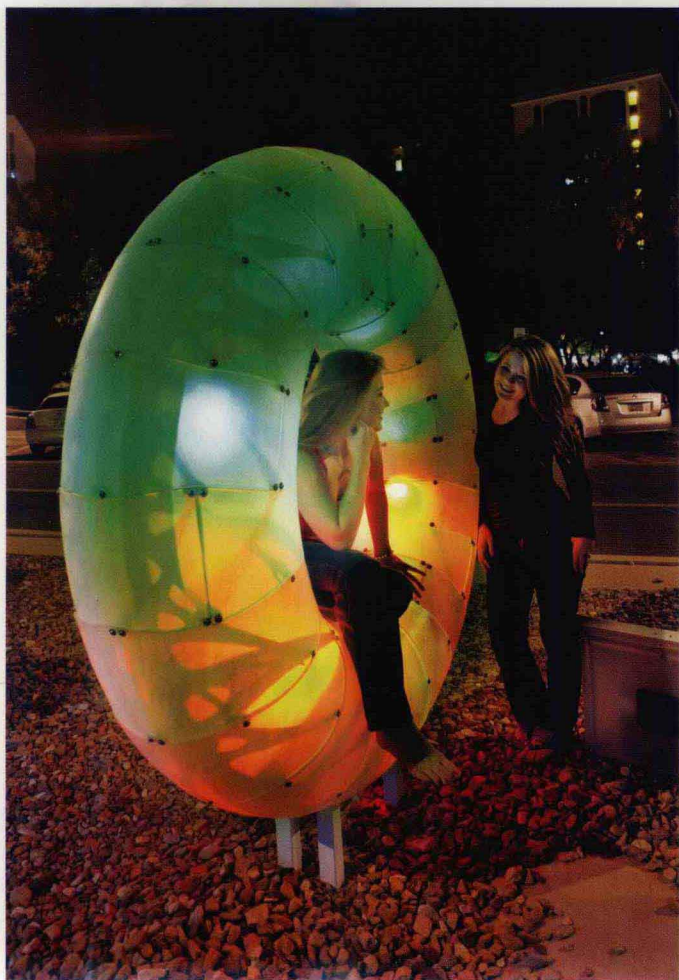
观看者可以通过触摸雕塑上的感应灯设备与雕塑互动。按不同的按钮，雕塑会呈现不同的颜色。很多人都喜欢“种子”，喜欢同它玩，探索与发现它的美，并同朋友分享自己的发现。雕塑全部组装完成后，泥土铺散在四周，让人感觉它是从地里冒出来的。





# Desert O 沙漠圆

Joe O'Connell



It's a universal symbol of light and form. The circular form radiates calm energy. On the one hand it is self-sufficient and complete. But on the other hand it is open and inviting. These opposites are rarely combined in one form, but the designers have done it.

This outdoor public sculpture is a translucent torus inside which a steel skeleton may be seen both day and night. During the day, the sculpture gathers energy from the sun and stores it in a battery. At night, the energy stored from the sun is used to activate intensely colored LEDs inside the sculpture. The sculpture is located in the middle of a downtown street at the crossroads of the street and a popular walking path. Its human scale invites people to lean on it, sit on it, and pass through it.

Every night of the week has a distinct pattern of colored lights that move slowly inside the sculpture. Frosted acrylic panels make the entire sculpture glow brightly. One of the bolt heads is a secret button that allows passers-by to change the colors by touching it. The secret spreads virally throughout the population and gives people something to show each other.

“沙漠圆”象征着一种光源。它全身都是圆圆的，静静地散发着光芒。虽然一方面，“沙漠圆”是封闭与自给自足，但是另一方面，它又是开放与引人入胜的。通常，这些看似矛盾的特点是不可能齐聚一身的，但是，“沙漠圆”却正好具备这些特点。

这个雕塑是个半透明的圆盘，圆盘里面是个白天黑夜都可看到的钢铁架。白天，“沙漠圆”收集并储存好太阳能，这样它就可以在晚上利用白天储蓄的太阳能来给内置密集的二极管供电。雕塑位于市中心的一条街道上，旁边是街道和一条行人很多的小径的交叉口。由于雕塑规模不是太大，看起来很亲切，这使得很多路人喜欢靠或坐在“沙漠圆”上，抑或在它中间穿来穿去。

一周的每个晚上，雕塑上散发出的灯光都是别具一格的。磨砂的树脂嵌板使整个雕塑透着亮亮的光芒。雕塑外面有几个露出来的螺栓，其中一个是一行人可用来改变雕塑颜色的秘密按钮。如今，这个秘密按钮为大众所知，给大众一个可以展示彼此的东西。