



拖拖 温洋 高增嵘 主编
大连理工大学出版社

城市眼神

大连城市雕塑艺术

City Winks

Urban Sculptures in Dalian

拖拖 温洋 高增嵘 主编

陈思 译

拖拖 高增嵘 金争 李治 摄影

邹雷 3D 摄影

拖拖 温洋 文案

邹雷 拖拖 书籍设计

大连六环建筑景观设计院 协助单位

大连理工大学出版社

图书在版编目(CIP)数据

城市眼神 : 大连城市雕塑艺术 / 拖拖, 温洋, 高增
嵘主编; 陈思译. — 大连 : 大连理工大学出版社, 2012. 3
ISBN 978-7-5611-6806-6

I. ①城… II. ①拖… ②温… ③高… ④陈… III.
①城市—雕塑—大连市 IV. ①J321

中国版本图书馆CIP数据核字(2012)第043643号

出版发行: 大连理工大学出版社

(地址: 大连市软件园路80号 邮编: 116023)

印刷: 利丰雅高印刷(深圳)有限公司

幅面尺寸: 260mm×280mm

印 张: 22

出版时间: 2012年3月第1版

印刷时间: 2012年3月第1次印刷

策 划: 拖 拖

责任编辑: 房 磊

装帧设计: 邹 雷 拖 拖

责任校对: 卢 炆

书 号: ISBN 978-7-5611-6806-6

定 价: 258.00 元

发 行: 0411-84708842

传 真: 0411-84701466

E-mail: a_detail@dutp.cn

URL: <http://www.dutp.cn>

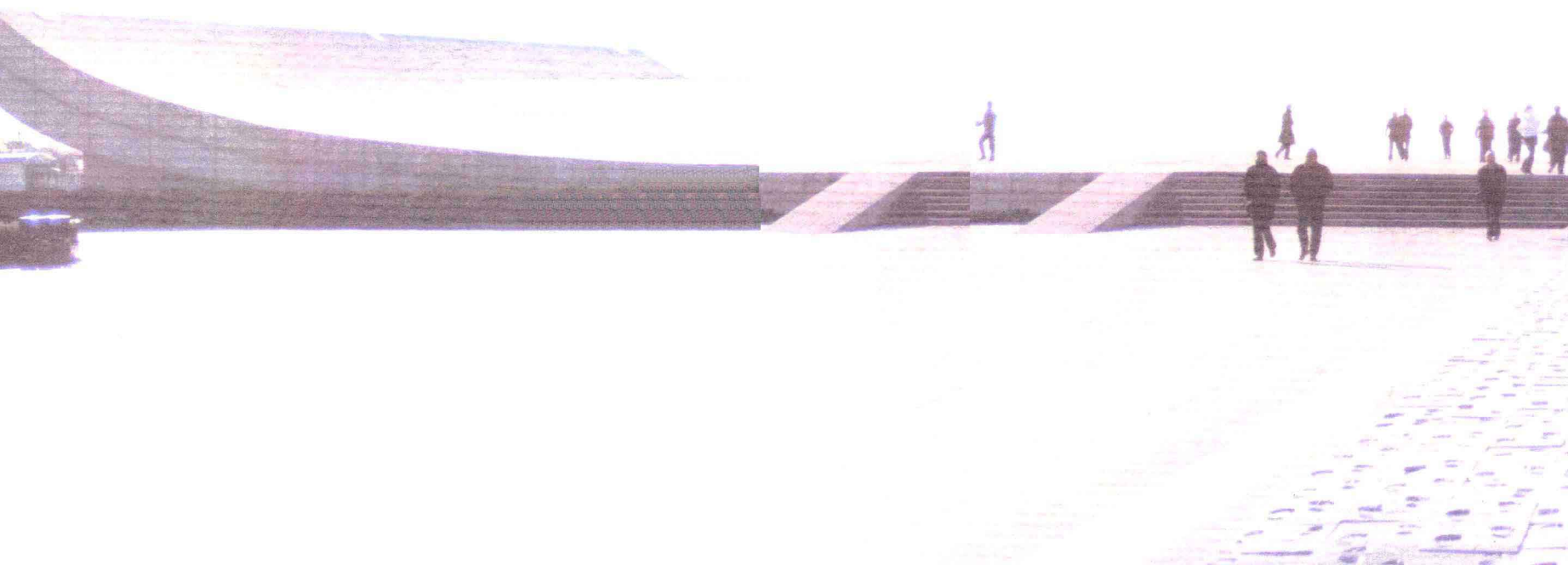
所爱之物

嗜爱者受所爱之物的触动，因为感觉就在可觉察的事物旁边。嗜爱者和所爱之物合二为一。作品是第一件从这种结合中诞生出来的东西。如果所爱之物是拙劣的，那么爱它的人也变得拙劣。

如果结合中的事物完美地适应接受它的事物，结果就是愉悦、欣喜和满足。

如果给予爱的食物能和被爱的事物结合，前者就能安放在那儿；如果放下了负担，它也能安放在那儿……

——列奥纳多·达·芬奇



The beloved object

The lover is moved by the beloved object as the senses are by the sensible objects;and they unite and become one and the same thing,The work is the first thing born of this union;if the thing loved is base the lover becomes base.

When the thing taken into union is perfectly adapted to that which receives it,the result is delight and pleasure and satisfaction.

When that which love is united to the thing beloved it can rest there;when the burden is laid down it find rest there...

——Leonardo da Vinci



序

大连是一座优美的城市，这种美来自于其独特的自然地理环境，同时也来自于大连人对美好生活的追求。在城市建设与改善人居环境方面，大连一直走在国内前列，热情和理想是这座城市的凝聚精神所在。

大连是一座具有大海般浪漫的城市，漫步其中，不见躁动的拥挤和喧嚣，而是另有一股清新而又祥和的气息流淌在这城市中。城市文化在这里表现得虽不那么兴盛，但也传达得恬静自明。城市的建筑、景观、雕塑表现得自然而融洽，这是一种不可多得的和谐。

在大连的城市风景中，城市雕塑洋溢着属于这个城市的独特气质。城市是一个复杂的人类文明综合体，它在精神层面所表达出的风貌往往需要一些具体可见的城市元素来呈现。城市雕塑就是传达这种城市精神元素的一种重要形式。城市雕塑是城市中为数不多的不以实际使用功能为主的构建物，它更多关注文化艺术、历史与理想这些精神层面，从另一个侧面反映出某一地区的经济发展及文化发展领域。城市雕塑是城市精神的代言人，城市的文化脉络、地域风貌和情感性格都可以借城市雕塑得以抒发。

在大连，城市间的雕塑传达的声音是那么的亲切可人，仿佛具有海的个性——鲜明而清新。大连的城市雕塑一直以来都在国内的城市雕塑领域里占据着一席之地。

从早期的《苏军烈士纪念碑》到20世纪80年代的《琴妇》《老虎滩的传说》《迎风长啸》，再到本世纪初的《百年城雕》《奥运风》《刘长春》等等，都展现了大连的城市光辉与理想。在这些优秀的城市雕塑作者中，既有国内其他城市知名的艺术家，也有大连当地的优秀艺术家。他们都被这座城市的美与浪漫所倾倒，创作出精彩得意之作。其中很多作品的创意及制作在国内都属上乘，成为国内城市雕塑建设的优秀范例。随着城市建设的步伐，大连的城市形象在不断地被改造，在失衡与完整中不断地成长，大连的城市雕

塑同样经历着这种成长带来的喜悦与痛楚，城市独特的气息和精神在这种变化中得以升华。

目前，以城市为单元、管理城市雕塑文化现象在国内并不多见，看到这本书的时候，我十分赞赏编者在城市文化上的自觉与感悟。城市的文化构筑是城市化进程中的重要上层建筑，它表达了城市的精神、性格和思想。视觉文化的影响让城市从生冷的人工构筑物群变成了充满精神与力量的有机生命体。从城市雕塑的角度解读城市文化，这种思考与作为是具有价值的。

《雕塑》杂志社社长



Preface

Dalian is an elegant and beautiful city, whose beauty originates from its unique natural geographical environment, as well as its people's aspirations for beautiful lives. In terms of urban construction and the improvement of dwelling environment, Dalian has always been spearheading many other cities. Passion and ambition turn out to be the spirit uniting the entire city.

Dalian is a city of romantic air, just like that of an ocean. Wandering in this city, you can feel a stream of fresh and peaceful air drifting around the city, instead of irritating crowdedness and noises. Even though city culture here is not as thriving as in some other cities, features like tranquility and clarity are demonstrated. The display of city buildings, landscapes and sculptures is so natural and harmonious, which is quite exceptional.

Among all the urban sceneries in Dalian, the sculptures are permeated with the unique ethos of this city. The city is a complicated synthesis of human civilizations. The ethos it displayed in the spiritual level usually need to be presented through some urban concrete elements. Urban sculpture is simply an important convey form of such kind of city spirits. Urban sculpture is one of the few constructions in a city whose functions are not utility-oriented. It focuses more on the spiritual level, such as culture, art, history and ideal, reflecting the domains of economic and cultural development in a certain area from a different perspective. Urban sculptures are the spokesmen of a city's spirit. The cultural lineages, geographical features and emotional characteristics of the city can all be demonstrated through its urban sculptures.

In Dalian, the voices of urban sculptures are so loving, so sweet, with ethos of the ocean – being vivid and fresh. Dalian's urban sculptures have always had their own place in the national field of city sculpture.

From the early works like the Russian Red Army Memorial, to the works of 1980s like the Violin Girl, the Legend of the Tiger Beach and the Roaring in the Wind in 1980s, as well as those works made at the beginning of this century like the Dalian Centenary Sculpture, the Olympic Wind, and Liu Changchun, have demonstrated the glory and ambition of Dalian. Among the outstanding artists of these urban sculptures, there are not only local celebrities, but also renowned ones from other cities. They have all fallen for the beauty and romance of this city and therefore created so many gorgeous masterpieces. The concepts and creations of many works are among the best in the entire country, serving as outstanding models for urban sculpture constructions nationwide. With the development of city constructions, the city image of Dalian is under constant changes, growing up in unbalance and completion. At the same time, the urban sculptures in Dalian have suffered from this kind of growing joys and pains, during which process the unique ethos and spirits of this city are distilled.

At present, the phenomenon of taking a city as an unit, and managing city sculptures is few and between at home, when reading this book, I am deeply impressed by the editor's consciousness and insights of the city culture. The cultural construction of a city turns out to be an important superstructure during the process of urbanization. It expresses the spirits, characteristics and ideas of the city. With the help of visual culture, cities have changed from rigid artificial constructions into living entities with spirits and energy. It is worthy to interpret the city culture from the perspective of urban sculptures.

Fan Weimin

Director of *Sculpture Magazine*

前言

城市是人类文明的载体，它不仅展现了人类创造的物质形态，也汇聚了人类所创造的文化和艺术成就。城市文明是人类社会发展所创造出的综合形态，城市文明中最直接的视觉感受是城市的物质形象。城市规划、建筑、雕塑以及景观等共同构成了这种形象，城市雕塑就是构成这种形象最为重要的城市造型元素。

雕塑是立体的艺术，是艺术在城市空间表现中最为生动的形式，它是最贴近公众生活的城市艺术方式。雕塑作为一种艺术形式，具有强调感性的认识、意识精神的探讨、形式感交流等艺术表现特征。沉静的思念、美好的向往、愉悦的神怡、执着的追求、赞美的生命和无尽的畅想……这都是雕塑艺术带给公众的精神感受。

而城市雕塑又兼具了空间、环境、体量、材料、工程技术等特点，这些特点又同建筑相近。作为三度空间中存在的，具有体积、线条、色调、材质等因素的立体作品来说，城市雕塑与建筑一样，都以其可视性的形体直接诉诸视觉，影响着人们对城市视觉形象的感受和审美判断。

城市雕塑是雕塑艺术在公共环境中的创作，它从更广的角度和深度同建筑、城市规划、环境景观、城市人文发生联系。公共艺术是指以公共文化为载体，通过社会意识的公共权利及社会文化的公共性为指向，通过艺术创作而产生的艺术形态。

城市雕塑是公共艺术的一个重要表现元素。公共艺术所倡导的公共文化权利与注重公共意识是具有时代精神的，它代表了社会人文精神的进步与发展。公共艺术注重社会群体对艺术的共享与参与，把艺术从个体的精神追逐转变为公众的艺术共享。公共艺术使艺术不再是社会精英们把持的玩偶，艺术释放到真正的广大公众中，使艺术有了更广泛的生命和无穷的活力。城市雕塑是公共艺术一个最直接而又重要的表现方面，它通过雕塑这种艺术形式结合了城市文化、建筑、景观等城市公共关系进行创造。公共艺术的意义在于使艺术创作以一种平和且具有亲和力的姿态参与到公众生活中，让更广泛的公众享受到艺术的乐趣。公共艺术是最具有普遍观念的艺术主张，它的繁荣是时代精神的反映。

城市雕塑犹如城市的一份精神宣言，城市的生命和活力通过它得以放飞。城市中的雕塑赋予了城市公共空间审美愉悦的功效，也赋予了城市一种深入而广泛的精神凝聚力。一个城市的雕塑展现了这个区域的人文精神气质和文化品貌，城市的公共雕塑是判断一个城市文

化品质和环境建设的通用标志。城市雕塑是一种基本脱离了实际功能的艺术表现形式，它可以运用各种形式主观地表达城市思想文化精神。城市雕塑以自身独特的文化代表性传达了城市的精神和理想，它是一个城市艺术态度最为直接的体现。

大连这座海滨城市，有着得天独厚的自然条件，丰富的地形地貌和宜人气候使这座城市成为宜居之地。历史赋予了大连一个具有新兴城市的文化风貌，没有厚重的传统文化约束，移民和海派文化促成了具有现代气息的文化格调。早期的外来文化定义了大连的城市格局和城市面貌，21世纪前后的城市建设高潮彻底影响了大连的城市形象，以开放的、现代的、热情的旋律重新定义了这座城市。城市雕塑也随着城市建设进入了一个高产期，诸多的城市雕塑进入人们的视野。作为城市建设文化代表的城市雕塑发展相对平稳，这种厚积和蕴酿是十分有益的，对未来城市雕塑的建设提供了丰厚的养分。随着城市的发展步伐，城市建设和城市雕塑已经从初期的追求量产转型为对质素的提高。这种要求的转变来自于城市文化的进展，公众审美需求的提升和城市精神的再生。

城市雕塑是引领城市精神的公共艺术媒介，它是一个城市文化品质和城市建设格调的代言人，它是一个城市生命力信念和精神凝聚力的使者，它是城市精神和追求的领航员，它是活在钢筋水泥城市中的精灵。

城市雕塑之语

雕塑是一种历史悠久的艺术形式，在艺术表现中占有重要的地位。从人类开始对自然的描绘和记录，到刻画崇拜的偶像，雕塑艺术从开始出现就被赋予了更多的精神文化和意识形态作用。回望历史，雄伟的狮身人面像、经典的希腊雕像、哥特式的教堂雕塑、文艺复兴的大卫塑像、古典风格的法国园林雕刻，这些传世作品成为人类文明历史中重要的印记。城市雕塑是指在人类城市范围内，设置于公共环境中的雕塑。城市雕塑区别于单纯的架上雕塑作品，它所表达的是和城市文化息息相关的艺术创造。

艺术是城市文明的重要表达手段和组成部分，柏拉图说，“艺术是城市最有价值的元素”。艺术表现了人类的情绪、情感以及思想，它是人类思想与情感的最完美组合。城市文化的表达与塑造在很多具体的形式上是依靠艺术来得以实现的。

城市文化的艺术表现中最直接的视觉感受是城市物质形象。规划、建筑、雕塑以及景观等共同构成了这种形象，城市雕塑正是城市文化表现中最为生动的形式，也是最贴近公众生活的城市艺术方式。

城市雕塑反映着城市公众的审美价值取向和城市文化内涵。从图腾柱到方尖塔、希腊罗马时期的广场神像，再到美国的自由女神塑像等等，作为城市象征和文化符号的城市雕塑已成为城市的凝聚点。城市雕塑凭借独特的艺术语言，以美的形式作为载体向大众传达着城市文化概念，雕塑给大众带来的审美意识上的提高及提供给大众身心上的愉悦是城市文化中重要的组成部分。

根据我国的城镇化预想：中国快速城镇化的趋势将保持 15 年至 20 年的时间，“十二五”期间，中国城镇化水平将达到并超过 50%，进入城市社会。同样的发展阶段在其他发达国家往往需要 30 年至 50 年，甚至更长时间。但在我国，这个阶段过程短、建设强度大、投入密度高，因此城市发展与城市文化之间的各类矛盾非常集中、异常激烈。“城市化”虽然带来了人口集中、产业聚集、经济中心的生成等积极要素，但城市不仅要为人们身体的栖居提供物质的场所，还要为人们心灵的栖息提供精神的空间。

城市文化是人类文化的最高体现和重要结晶。城市文化是城市的核心资源，它对城市发展起到了内在的、长远的作用。城市文化是一座城市的灵魂，是城市凝聚力和自信心的源泉。良好的城市文化有助于在市民中形成向上的精神风貌，有助于引导城市健康持续发展。在人的生活态度和观念中，意识支配行为，行为产生习惯，习惯形成态度，态度决定生活。文化赋予人们语言、习俗、信仰、道德等等，提供了人类的行为方式和内容。

同时城市文化也是城市实力和城市形象的重要动力和有力手段。一个城市的价值不仅仅取决于它丰厚的物质积累和充足的现实财富，更取决于它能在什么样的高度给自身的发展打上永恒的印记，而文化正是这种永恒印记的承载者和记录者。

城市雕塑是雕塑艺术在公共环境中的创作，它从更广的角度与建筑、城市规划、环境景观、城市人文深度联系。城市雕塑传达了城市思想精神和城市的理想，它体现了一个城市的文化态度。城市雕塑向整个区域传达一种具有中心性质的表征，这种表征可能代表了这个区域的历史、精神、文脉或艺术创造性，但都是成为整个区域对外进行更大范围公共宣传的一种代表。它表达了区域间公共交往的愿望，

成为本区域具有识别性的标志。城市雕塑是一种文化现象，它具有综合性，只有把它放在城市文化的框架中来进行整体的思考，才能有正确的宏观城市艺术建设观。

城市雕塑是时代、思想、感情、审美观念的结晶，是社会发展形象化的记录。城市雕塑是城市建设的文化风向标，城市会因为一座雕塑而名扬四海。愿城市雕塑与人类文化共同交织出城市文明的光彩。

一部城市雕塑简史

大连现有城市雕塑千余件。如果按照城市的发展史来划分雕塑艺术史、断代史，百年来大致可分为四个阶段：

1. 第一阶段 1899—1949 年新中国成立前时期
2. 第二阶段 1949—1976 年建国后及“文革”时期
3. 第三阶段 1977—1992 年改革开放初建设时期
4. 第四阶段 1993 至今城市建设快速发展时期

第一阶段，1899—1949 年多为殖民统治时期。沙俄殖民时期的大连及旅顺，在城市规划、道路、街区、建筑形制、建筑装饰上多为古典复兴样式。尼古拉耶夫广场（今中山广场）设计成东正教的十字放射形状。日本殖民时期则大肆渲染军事侵略、殖民开拓，在神社、广场多建立有纪念性意义的“战神”雕像，在靠近大和旅馆东侧（现大连宾馆）立有日本关东军司令全身铜制雕像，旅顺白玉山塔以炮弹为原型设计，还有广瀨武夫塞海船沉没的铁锚等。这段历史映射着一个民族的屈辱，相关的历史及文化研究开展得也不多，就城市雕塑本身的建设及研究的信息更是微乎其微。

第二阶段，1949—1976 年建国后及文革时期。大连结束了长达 40 年的殖民统治后，又受苏俄民族主义、革命英雄主义文化影响了十余年。战争纪念碑、中苏友谊塔随处可见，桥或碑的顶部、塔体矗立有苏军战士雕像、花环、和平鸽，甚至 T34 坦克、大炮。旅顺太阳沟北侧苏军公墓是外国在中国领土上建立的最大公墓，埋葬上个世纪三个不同时期（日俄战争、二战、朝鲜战争）阵亡的俄军将士遗骸。碑文、浮雕彰显战争史诗，中苏友好成为这个时期的主旋律，“友谊长存”的标语在大街小巷随处可见。1954 年 9 月由我国著名雕塑家

卢鸿基教授设计的《苏军烈士纪念塔》高5米，由大连造船厂铸造，在当时堪称全国之最，这座雕塑获得了首届全国城市雕塑建设优秀奖。

随着当时社会建设与发展和思想政治宣传的需要，城市雕塑主题多革命政治题材，形式上也趋向与红、光、亮相似的高大、雄伟、力量，表现形式上呈现出模式化与符号化的趋势。在文革时期城市中四处矗立起毛泽东等人的塑像。大连理工大学主楼广场前至今还保留着毛泽东塑像，铁路医院门前的白求恩胸像、植物园内的鲁迅浮雕头像都是那个时代的文化代表。

第三阶段，1977—1992年改革开放初建设时期。改革开放初期，在思想解放的大讨论中，人们经过长时间思想禁锢，迸发出人性中对美好生活的向往。那些经历文革饱受精神和心灵摧残，还没来得及被称为艺术家的知识分子，凭着对美的执着，开始了新的创作和尝试。如劳动公园的《力》《琴女》，老虎滩公园的《老虎滩传说》，星海公园的《少女与海》，这些作品是在思想解放、真理大讨论前提下的一次文化艺术解放。作品无论在题材、形式、表现手法上都有了更广阔的空间，表达对于人文情感的关注。城市雕塑创作空间多限于城市的公园景观部分，创作人员多为专业的雕塑家。这一时期是大连城市雕塑走向艺术发展之路的萌芽时期。

第四阶段，1993年以后的城市建设进入了快速发展时期。在这期间，大连城市建设进入了一个快速发展时期，在全国率先开展“城市装饰”运动，扒小房、拆围墙、建广场、种草坪，城市公共空间的拓展成为大连城市建设的主要手法之一。城市公共空间三大要件之一——雕塑成为当时城市建设的主要决策者的选择，政府主导了这一趋势。这个时期，在新与旧的选择、大和小的判断、功能与美学关系的处理、权力审美与专家意见评判上，城市建设的决策者付出了很多努力。这个时期可以看到与整座城市面貌更新同步的作品有：虎滩公园的群虎雕塑、友好广场水晶球、开发区银帆广场雕塑、英雄公园、星海广场百年城雕、学院广场的信息时代雕塑等等。这一时期大连城市雕塑建设数量之多、规模之大、类别之多样表达了城市建设者、管理者对城市雕塑建设的重视与投入。这是一段城市雕塑高产期，是城市艺术情感的渲泄，初现了公众对城市文化的认识与对城市精神的探求。

21世纪初至今，随着城市建设中心转移，政府主导的城市雕塑建设相对平和慎重。城市雕塑发展进入一个稳步发展时期，对艺术质量的高要求成为主导思想。民间的城市雕塑趋向于商业化、多样化。随着社会经济发展，大型商业区胜利广场、西安路、和平广场等相继

出现，商业文化高歌猛进。而房地产市场迅猛崛起则带动了如万达华府、东城天下、大有恬园、第五郡等地产文化的发展。商业区与住宅小区建设了大量的装饰性城市雕塑。滨海路的海洋动物景观雕塑带、极地馆、发现王国主题公园大型群雕，则是旅游形象的有力助推。高新园区动漫走廊动漫主题雕塑、开发区五彩城的装饰雕塑以及星海广场的运动雕塑表现了这一时期城市区域文化的繁荣。

大连城市雕塑的特点

1、大连城市雕塑具有海洋情节的鲜明特征

大连独特的地理位置以及山海特征培养了城市对海的情感。这种情感深入到城市的每个细节中，对海的热爱和亲情已经融入到大连的城市生命中了。大连城市雕塑对海洋特点及海洋生活的描绘与表现一直是真诚而直接的，这种表述的方式符合海文化带来的坦率、豁达的城市性格。滨海路上的十八盘、海之韵、开发区南砬子海滨浴场，是没有围墙的雕塑公园。它以海洋动物为叙事对象，上山下海、生动逼真、引人入胜，诗一般的长卷，令人目不暇接。

2、大连城市雕塑注重了对地域历史及文化特点的表现

大连雕塑注重对地域历史文化的表达，在以民间传说为基础的文化根系中发掘城市雕塑创作题材，这种形式的城市雕塑往往具有很强的文脉亲和力和生命力。以老虎滩的传说为主题、东北虎为基本形态的群虎雕塑，旅顺军港公园岸边的雄狮（历史上旅顺一度被称为狮子口），普兰店入市口苏醒的千年睡莲，金州的关向应，每一个雕塑告诉人们一个故事、一段历史。

大连雕塑关注表达城市文化特色，以足球城、田径之乡闻名的大连标志性文化得到了充分发展。“球系列”雕塑及构筑物 and 劳动公园大型足球雕塑（构筑物）、友好广场水晶球，体现了大连人的“足球情结”；中国奥运第一人刘长春动感的身姿和眉宇间显露着不屈不挠民族精神；环绕星海广场的现代感极强的体育雕塑，再现了这座城市的人文精神。

纪念革命先烈的英雄纪念公园以公园景观的形式建造，很好地融合了纪念情感和公共交流的需求，英雄纪念公园的雕塑《血与火》主题洋溢着强烈的情感。解放后，为了纪念在反对日本法西斯战争中牺牲的革命烈士，纪念中苏两国人民的友谊，1954年9月，卢鸿基教授设计了《苏军烈士纪念塔》，具有历史纪念意义。

有的城市雕塑运用数字的隐喻指代文化含义：开发区入口的“口红柱”表明 14 个沿海开放城市的 GDP 指标蒸蒸日上，它色彩简洁、现代感极强；群虎雕塑正面看是五只虎，背后还藏着一只小老虎，据闻是韩美林先生讲究政治避讳，涉嫌“五虎上将”后加上的一笔；星海广场百年城雕，长 100 米，宽 50 米，是为了纪念建市 100 年、建国 50 周年而建的；友好广场水晶球直径为 19.97 米，是 1997 年为纪念香港回归建立的。

3、大连城市雕塑表现了“浪漫之都”的城市精神和气质

敢称浪漫的城市不多，拥有浪漫品牌的城市唯有大连。这绝不是商业炒作得来的，它的由来之一即是城市“要件”：雕塑。其系列之多，数量之多，像趣味、民俗、海洋文化、骑警变《骑景》、色彩丰实的动漫画廊及创意产业园的大量浮雕、海之韵的《下棋老人》、极地馆的《海盗》，着实为滨城旅游休闲平添了缤纷的一笔，弘扬城市文化、特点、个性。

4、大连城市雕塑建设体现了城市建设理念

大连的城市建设在国内享有盛名，城市形象的改善成为提高城市综合影响力的有力支撑。大连的城市建设侧重环境的规整、形象的鲜明、绿色开敞氛围的营造。城市雕塑演变成了城市地标，星海广场的百年城雕成为全国著名的城市“客厅”，人行于上，看着这座城市的百年足迹，浮想联翩，人与城市、人与建筑、人与雕塑形成互动。广场边的灯塔实际上是构筑物，虽没有导航照明的功能，却被雕成时代久远的化石，引导人们向往美好的未来，体现大时空观。

5、大连城市雕塑表现出构思大胆、制作严谨的建设风格

虎滩群虎雕塑动用山东莱州花岗岩 2000 立方米，共计 500 块；海之韵使用钢材为原材料；水晶球用玻璃打造；星海湾镂空体系雕塑有 30 组；开发区岩壁恐龙，建成时用材及体量都是全国之最。艺术家们从对三维实体空间的认知，到今天的城市所能带来的人性化的另一虚拟空间——“心理空间”的重视，使城市雕塑和人们的交流越来越密切了。新材料、新技术的注入丰实了城市雕塑的再创造。

6、大连城市雕塑建设在国内起步较早

由于大连进行城市形象建设的时间比较早，所以作为城市形象

建设的城市雕塑也开展得相对较早。20 世纪 80 年代初期，大连相继建设了劳动公园的《琴女》《力》、星海公园的《少女与海豚》和老虎滩公园的《老虎滩的传说》等一批高水准的城市雕塑。随后建设的开发区五彩城、开发区金马路沿街雕塑及沈大高速大连段雕塑都具有一定的影响力。

城市与艺术家

艺术家不仅创作了城市的雕塑，也雕琢了城市的形象；城市给予了艺术家创作的空间，也让艺术家的价值得以彰显。

大连因城市建设而享誉全国，特别是其独有的广场、绿地、街心公园为雕塑家提供创作的平台，像 50 年代斯大林广场（现改为人民广场）、卢鸿基的苏军战士铜像（全国优秀城市雕塑奖），滨海路刘开渠的《牯牛》，虎滩广场韩美林的《群虎雕像》、劳动公园张玉礼的《力》、曲乃述的《琴女》、田金铎的《少女与海豚》，孙家彬、王洪亮创作的英雄纪念公园雕塑《血与火》，仲马、郝重海与史舒青设计的百年城雕，马克辛主持的东海公园《海之韵》，温洋创作的体育场《中国奥运第一人——刘长春》塑像（2008 年全国优秀城市雕塑建设奖）等等。大连赋予了这些优秀城市雕塑独特的空间环境。大连为这些优秀的艺术家提供了良好的创作环境和城市空间。一些艺术家、雕塑家因在大连创作的城市雕塑而享誉国内外。

Foreword

A city is a carrier of human civilizations. It not only exhibits the physical assets of human beings, but also gathers together our cultural and artistic achievements. Urban civilization is a comprehensive product of human social developments. From its physical image, we get the most straightforward perception of this urban civilization. Urban planning, architecture, sculptures, landscapes and so on play an equal role in creating this image, but urban sculptures turn out to be the most significant modeling element for this image.

A sculpture is a piece of art in three dimensions, the most vivid embodiment of art within the urban area, and the most immediate form of urban art that people can ever touch in their lives. As an art form, sculptures possess such artistic features as perpetual recognition, spiritual exploration, visual communication, etc. Serene yearning, happy aspiration, pleasant refreshing, persistent pursuing, praising life and endless dreaming... are the feelings people get from the art of sculpture.

Meanwhile, urban sculptures also have some features in terms of space, environment, volume, material, and engineering technology, which resemble those of architectures. As stereo-works that exist in a three-dimensional space and consist of volume, lines, hues, materials, etc, urban sculptures are similar to architectures, since they both fulfill their visual impacts with the help of visible shapes, and thus change people's perceptions and aesthetic judgments on the visual images of their cities.

An urban sculpture is a product of sculptural art in the public realm. It establishes connections with architecture, urban planning, environmental landscape and urban humanity in a broader and more profound manner. Public art refers to the art form that is based on public culture, guided by the public rights of social consciousness and the publicity of social culture, and facilitated by artistic creations.

Urban sculptures are an important expressing element in public art. Public art advocates for the cultural rights of the public and emphasizes on the public consciousness, representing the progress and development of social humanism. Public art emphasizes on the artistic sharing and participation on the part of the general public, and transforms arts from personal pursuits into public sharing. With the help of public art, art is no longer the puppet controlled by those elites in our society. Instead, it has been freed and spreaded to the real public – the general public, which enriches the life of art and fills it with unlimited energy. Urban sculptures are one of the most direct and important exhibiting aspects of public art. In the form of

sculptures, it combines urban cultures, architectures, landscapes and other urban public relations all together. The significance of public art lies in its ability of engaging artistic creation in the public life in a peaceful, approachable manner, helping more people enjoy art. Public art is the most public-conscious claim of art. Its prosperity reflects the spirit of our time.

Like a spiritual manifesto of the city, an urban sculpture can release the life and energy of this city, just like birds. The sculptures in a city endow its public spaces with the role of aesthetic entertainer and confer the city itself with a deep and extensive power when spiritual unification is concerned. The sculptures in a city can demonstrate the humanitarianism and cultural taste of this area. Public sculptures act as the universal reflection of the cultural quality and environmental condition of a city. Urban sculptures are a particular form of artistic expression that is basically free of all practical functions, it can use all kinds of subjective manners to demonstrate the cultural spirit of a city. Through its unique cultural representativeness, urban sculptures convey the spirit and aspiration of that city. It is the most straightforward demonstration of the city's artistic attitude.

With its fairly favorable natural environment, a diverted topography and a pleasant climate, Dalian – a coastal city – is born to be a top choice for residents. History endows Dalian with the cultural appearance of new emerging city, free of all dull constraints in traditional cultures. Immigrants and those cultures they brought with themselves have helped to set the cultural style of modernism. Those foreign cultures introduced in the early ages define the layout and appearance of Dalian. The urban-construction boom that happened around the 21st century had totally changed Dalian's image as a city, redefining it with open, modern and passionate tunes. With the development of city construction, urban sculptures had also marched into a highly-productive era – so many urban sculptures came into people's view. As the cultural representative of city construction, urban sculpture has been developing in a comparatively steady manner. The accumulation and gestation process was quite meaningful and provided future construction of urban sculptures with rich nutrition. With the development of cities, their constructions and urban sculptures have been elevated from the primary stage – quantity-oriented – to the present stage of quality-oriented. Such change in demands is the result of the development of city culture, the promotion of public aesthetic needs and the reproduction of city spirit.

Urban sculptures act as a public art media that guides the city spirit. It is the spokesman of a city as far as the cultural taste and construction style are concerned. It is the emissary who brings the vitality belief and spiritual cohesion to the city. It is the pilot of a city in its pursuing of spirits and achievements. It is a fairy who lives in a city of concrete and steels.

Words of Urban Sculptures

The sculpture is an artistic form of long history, occupying an important position in artistic expression. From those early descriptions and recordings of nature by human beings to the idols depicted and worshiped by us, the art of sculptures has been endowed with a greater capacity in terms of spiritual culture and ideology since its very appearance. Looking back at the history, works cherished by all generations – the magnificent Sphinx, the classical Greek sculptures, the Gothic church sculptures, David of Renaissance, and classic sculptures in French gardens – have become significant marks in our human history of civilizations. An urban sculpture refers to a sculpture set in the public spaces of cities dwelt by human. It differs from sculptures that are simply set on indoor shelves, since it conveys the artistic creation that is closely related to urban cultures.

Art is an important way to convey urban cultures and also a significant component. Plato said: "Art is the city's most valuable elements." Art expresses the feelings, emotions and thoughts of human beings. It is the perfect combination of human thoughts and emotions. In terms of specific forms, the expression and creation of urban cultures depend on art.

The most direct visual perception gained from the artistic expressions of a city's culture is its physical image, which is composed by its plan, architectures, sculptures, and landscapes, etc. Urban sculptures are simply the most vivid form to express its culture and also the urban artistic form that is the nearest to public life.

Urban sculptures reflect the artistic value orientation of people in that city and its cultural connotations. From totem poles to obelisks, from the square statues of Gods in Greek-Roman Era to the Statue of Liberty in the United States and many others, urban sculptures, as the symbols and cultural signs of that city, have become its rallying points. With the help of their unique artistic language, urban sculptures convey the concept of city culture to the public, with beauty as their media. The

aesthetic promotion and the physical and spiritual pleasures brought to the public by sculptures are essential elements of the city's culture.

According to the anticipations, the high speed of urbanization in China will be maintained for 15 to 20 years. During the Twelfth Five-Year-Period, the level of urbanization in China will reach and exceed 50%, resulting in an urbanized society. It usually takes thirty to fifty years for some developed countries to accomplish this task, or even more. Yet in our country this phase is shorter in time, more intensive in construction and investment. As a result, all kinds of conflicts between urban developments and urban cultures get extremely concentrated and intense. Though "urbanization" brought such positive factors as population concentration, industrial agglomeration and the appearance of economic centers, cities should provide not only physical sites for people's bodies, but also spiritual spaces for their minds.

The urban culture is the supreme demonstration and essential crystallization of human cultures and the core resources of a city. It plays an internal, far-reaching role in city developments. Urban culture is the soul of a city, and the source of its cohesion and confidence. A good urban culture helps cultivate positive spirit in the citizens and guide city development in a healthy and sustainable manner. People think: consciousness dominates actions; actions generate habits; habits produce attitudes; and attitudes determine life. Culture endows human with languages, customs, beliefs, and morality, etc. and provides behavior patterns and contents.

At the same time, urban culture is also an important driving force and powerful tool in promoting the image of the city. The value of a city depends not only on its rich material accumulation and abundant real wealth, but also on the level, onto which it pins the development and makes its eternal mark. Culture is the exact carrier and recorder of this type of eternal marks.

An urban sculpture is a creation of sculpture art in public environment. It makes connections with architectures, city plan, environmental landscapes, and humanities in a broader and deeper manner. Urban sculptures convey the spirit and ideal of that city and show the attitude of its culture. They serve as the representative of the entire area, just like a center. Respectively, they may represent the history, the spirit, the literary traditions or the artistic creations in this region, but as a whole they are all representatives of this region when public propaganda to even broader areas is concerned. They express the aspirations of different regions for public communications

and therefore become recognizable symbols at the local level. Urban sculptures are a cultural phenomenon. They are comprehensive. Only if we set them in the framework of urban culture and appreciate them as a whole should we form the right and macro outlook of urban artistic construction.

Urban sculptures are the crystallization of times, ideas, emotions and aesthetic concepts. They are the visual records of social developments. Urban sculptures are the cultural bellwether of urban constructions. A city could become world-famous because of a sculpture. May urban sculptures and human cultures accomplish the splendid urban civilizations together!

A Brief History of Urban Sculptures

There are now more than one thousand urban sculptures in Dalian. If we divide the artistic history of these sculptures by periods based on the development of this city, the past one hundred years could be divided into four phases:

1. The first phase: (1899-1949) years before the new China was founded.
2. The second phase: (1949-1976) years between the foundation of new China and the "Cultural Revolution".
3. The third phase: (1977-1992) early years of the Reform and Opening-up – construction phase.
4. The fourth phase: (1993-now) accelerated urban construction phase.

The first phase, namely from 1899 to 1949, is basically the colonized era. Dalian and Lvshun under the colonization of Tsarist Russia adopted the classical renascent style in most urban plans, roads, blocks, architecture forms and decorations. The Nikolayev Square (today's Zhongshan Square) was designed in accordance with the radial pattern of Orthodox cross. During the colonization of Japan military invasions and colonial expansions were advocated. The memorial statues of "Warlord" were established in most shrines and on most squares. To the east of Dahe Hotel (today's Dalian Hotel) stands the whole-length copper statue of the Commander of Kwantung

Army. The tower on Baiyu Mountain in Lvshun is designed based on the image of a cannonball. The anchor of Takeo Hirose's plug ship that sank was another well-known example among others. This part of history records the mortification of a nation. Therefore, little research has been done on its history or culture, and even less on the construction and information of urban sculptures.

The second phase, namely from 1949 to 1976, includes years between the foundation of new China and the "Cultural Revolution". After forty years' colonization, Russian culture of nationalism and revolutionary heroism played its role for the next ten years or so in Dalian. War memorials and Sino-Soviet Friendship Towers could be seen everywhere. On the top of bridges, memorials and towers set the statues of Soviet soldiers, wreaths, peace doves, even T34 tanks and cannons. The Soviet cemetery on the northern side of Taiyang Gou in Lvshun turns out to be the largest cemetery ever established by foreign countries within the territory of China. The bodies of Russian soldiers who fell in three different battles of last century (the Russo-Japanese War, the Second World War and the Korean War) were buried there. The inscriptions and relieves echo the theme of war epic. The friendship between China and Russia became the main theme of that time. Signs of long-lived friendship could be seen in every corner of the city. In September, 1954, the 5-meter-tall Soviet Martyr Monument, designed by the famous Chinese sculptor Professor Lv Hongji, was accomplished in Dalian Shipyard. It was acclaimed to be the tallest statue in China at that time and won the first Nationwide Excellence Award for Urban Sculptures.

With the social constructions and developments at that time and for the needs of ideological and political propaganda, urban sculptures commonly took on the political theme of revolutions. In terms of form, red, bright and shiny images were preferred, since they indicated nobleness, magnificence and power. In terms of expression, the tendency of modelization and symbolization was witnessed. During the "Cultural Revolution", statues of Mao Zedong and other figures were established everywhere in the city. On the square in front of the executive building of Dalian University of Technology, there is still a statue of Mao Zedong. Both the bust of Bethune in front of the Railway Hospital and the relief portrait of Lvshun in the Botanical Garden are cultural representatives of that era.

The third phase, namely from 1977 to 1992, includes the early years of constructions in the Reform and Opening-up. In the early years of Reform and

Opening-up, during the discussion of mind emancipation, the aspiration for beautiful lives in human nature that had been suppressed for a long time burst out. Those intellectuals, who suffered immense spiritual damage during the "Cultural Revolution" and had not regained the title of artist yet, started to create new works and make new trials, driven purely by their obsession with beauty. Sculptures, like the Power and the Violin Girl (The Melody) in Labor Park, the Legend of the Tiger Beach in the Tiger Beach Park and the Girl and Dolphins in the Xinghai Park, are the results of cultural and artistic emancipation, based on the mind emancipation and the debate of the criteria for truth. They enjoyed more freedom in themes, forms and expression methods, paying attention to human feelings. The locations for urban sculpture creations are often limited to park landscapes in cities and their creators are mostly professional sculptors. This phase is the artistic dawning of urban sculptures in Dalian.

In the fourth phase, namely after 1993, urban constructions were greatly accelerated, which was also true for Dalian. This city initiated the nationwide campaign of "City Decorations", by pulling down illegal houses and enclosing walls, building squares and growing lawns. The expansion of urban public areas turned out to be one of the main methods of urban construction in Dalian. Among the three key elements to urban public space, sculptures became the choice of the main decision makers in charge of the urban constructions at that time. The government was leading the trend. In this phase, decision makers in charge of urban constructions made great efforts in choosing between new and old, large and small, functional and aesthetical, authoritative and professional. The works that have been updated along with the entire city include: the Legend of the Tiger Beach in the Tiger Beach Park, the Crystal Ball in the Youhao Square, the sculpture on the Silver Sail Square in the Development Zone, the Hero Memorial Park, the Ancient History of the City sculpture on the Xinghai Square, the Information Age on the Academy Square and so on. The greatness of Dalian urban sculptures at that time, in terms of quantity, scale and diversity, reflected the attention and investments that city constructors and administrators had made to urban sculptures. This is a phase of high yield for urban sculptures, an outlet of urban artistic passion, and also a phase of quantity production. People's perception of urban culture and their quest for urban spirit were first seen.

From the beginning of the 21st century until now, with the shift of focus of urban constructions, the establishment of urban sculptures under government's guidance is becoming relatively slower and more prudent. The development of urban

sculptures enters a steady stage, while the guiding principle has been changed into an even higher requirement for the artistic qualities. Urban sculptures created by average citizens are getting commercialized and diversified. With the social and economic developments, the appearance of large-scale business districts like Victory Square, Xi'an Road and Peace Square, commercial culture is advancing triumphantly. On the other hand, the soar of real estate market drives the development of property culture, such as Wanda Washington, East City, Dayou Tianyuan, Fifth County. A large number of decorative urban sculptures have been built in business districts and residence communities. The sea animal landscape sculptures along the Coastal Road, the Polar Museum, and the large-scale group sculptures in the Discoveryland Theme Park are powerful promoters of Dalian's tourist image. The cartoon-themed sculptures in the Cartoon Corridor, the decorative sculptures in Wucui Town of the Development Zone and the sports sculptures on the Xinghai Square reflect the prosperity of regional cultures in Dalian at that time.

The features of Urban Sculptures in Dalian

1. The urban sculptures in Dalian have the distinct features of sea

The unique geographic location, the mountainous and coastal features of Dalian endow this city with a passion for the sea. This kind of passion has seeped into every single detail of this city. The passion and love for sea like family members have become an integral part of this city's life. The description and display of marine characteristics and life have always been honest and straightforward on the part of Dalian's urban sculptures. This kind of expressing manner suits the characters of this city, namely being frank and open-minded, which is the result of marine culture. The eighteen bends and the Rhymes of Sea Park on the coastal road, plus the bathing beach in Nantuozi in the Development Zone, are parks of sculptures without walls. They tell stories with marine animals, up to the sky or down to the sea. So vivid and attractive are these sculptures that you may be completely enchanted by them – a long roll of sculptures, poetic and diversified.

2. The urban sculptures in Dalian focus on the display of local history and cultural features

The emphasis is put on the presentation of local history and culture. The sculptors have been exploring potential themes for their works in the network of city

culture, based on folklores. Urban sculptures of this type usually possess an intimate friendship with the culture and a strong life. Taking the legend of tiger beach as the theme, the Tiger Pack sculpture gets its basic shape from the Manchurian tiger. The same thing is true for the Lion on the beach of Lvshun Naval Harbor Park (historically Lvshun used to be called the Harbor of Lion), the Reviving Millennium Lotus at the entrance of Pulandian city, and Guan Xiangying's statue in Jinzhou. Each piece of sculptures tells us a story or a history.

Trying to present the cultural features of this city, people give a full demonstration of football and athletics, which turn out to be the cultural signature of Dalian. A series of "ball" sculptures and constructions that represent this football city, the large-scale football sculpture (construction) in the Labor Park, and the Crystal Ball on the Youhao Square all reflect the "football complex" of Dalianese. The statue of Liu Changchun – the Olympic pioneer of China – shows the national spirit of perseverance through his dynamic gesture and determined expressions. As for those quite modern, sport sculptures surrounding the Xinghai Square, they restate the humanist spirit of this city.

Dalian Hero Memorial Park was constructed in the form of landscape in memory of those revolutionary martyrs, integrating the sentiment of commemoration and the need of public communication well. The theme of "Blood and Fire" in the Hero Memorial Park stands out with strong feelings. After the liberation, the Memorial Tower for Soviet martyrs, designed by Professor Lu Hongji, was erected in September 1954 in memory of all the revolutionary martyrs who died in the Anti-Japanese War and the friendship between Chinese and Russians. Its erection is of great historical significance.

The following sculptures convey some cultural metaphors with the help of numbers: the lipstick columns at the entrance of the Development Zone is marked with the numbers, which turn out to be the GDP of 14 open coastal cities. From this simple-colored sculpture, we can perceive something growing and modern. When observing from the front, people can only see five tigers in the Tiger Pack Sculptures. There is still another small one hiding behind their backs. It is said that Mr. Han Meilin was discreet about political taboos, so he added something extra to the sculpture, in case people would see it as the symbol of "five tiger-hearted generals". Dalian Centenary Sculpture of the city on the Xinghai Square, with a length of 100 meters and a width of 50 meters, was built to celebrate the 100th birthday of Dalian and the 50th birthday of new China. The Crystal Ball on the Youhao Square, with a diameter of 19.97 meters, was established in 1997 to celebrate the return of Hong Kong.

3. The urban sculptures in Dalian demonstrate the spirit and bearing of this "City of Romance"

Not many cities claim to be a City of Romance. Dalian turns out to be the only one, which is not the result of commercial speculations. As one of the "key elements", urban sculptures, with so varied categories and such a large number, have played their role in gaining this title. There are sculptures of interests, folk customs, marine cultures, and rangers which have become part of the landscape. They are rich in color. There are quite a large number of reliefs in the Animation Corridor and the Innovative Industry Park. The "Chess-playing Old Man" in the Rhythms of Sea Park and the "Pirate" in Polar Park have definitely added something brilliant to the tourism and recreation industries of this coastal city, manifesting its culture, characteristics and peculiarities.

4. The building of urban sculptures in Dalian reflects the concept of urban construction.

The urban construction in Dalian has been prestigious throughout the nation. The improvement of its image serves as the strong support for the elevation of this city's comprehensive influence. The urban construction in Dalian focuses on the organization of environment, the distinction of image, and the creation of a green, open surrounding. Urban sculptures turn into the landmarks of this city – Dalian Centenary Sculpture on the Xinghai Square has become the prestigious city "living room" in the whole country. Walking on it, looking at the footprints left by this city during the past century, people would indulge themselves in a train of thoughts, such as the interactions between people and city, people and architecture, people and sculptures. Although the beacon by the square, which is actually a construction, does not have the function of navigation and illumination, it is shaped into a time-honored fossil sculpture, guiding people to the bright happy future and presenting its macroscopical view of time and space.

5. The urban sculptures in Dalian are constructed with bold designs and precise touches

The Tiger Pack sculpture on the Tiger Beach transported 2000 m³ granite from Laizhou of Shandong Province, altogether 500 blocks. In the Rhythms of Sea Park, people resorted to steel and built the Crystal Ball with glass. Upon the completion of the 30 sets of hollowing sculptures in the Xinghai Bay and the dinosaur cliff in the Development Zone, their quantities of materials used and their volumes renewed the national record. At first, the artists' perception of space was limited to the three-dimensional entities. At present, they are focusing on a different type of virtual

space – the "psychological space" – a humanistic feature generated in the city. The communication between urban sculptures and people is becoming more and more intimate. The introduction of new materials and new technologies enriches the recreational function of urban sculpture.

6. The construction of urban sculptures in Dalian was among one of the earliest in China.

Because the building of city image in Dalian started early, the build of urban sculptures, as a building method, also started early. In the beginning of 1980s, a series of high-quality urban sculptures were erected in Dalian one after another – the Violin Girl and the Power in Labor Park, the Girl and Dolphins in the Xinghai Park, and the Legend of the Tiger Beach in the Tiger Beach Park. Certain sculptures built afterwards, such as the Colorful City in the Development Zone, the parallel sculptures along Jinma road in the same zone, and those sculptures erected along the Shenyang-Dalian high-way (only seen in Dalian), also posed their own influence.

City and Artists

Artists have created not only the sculptures in a city, but also its image. This city gives the artists both the room for creation and a demonstration of their values.

Thanks to its urban constructions, Dalian enjoys a nationwide prestige. It has provided the sculptors with a platform of creation, with its unique squares, grassy areas and street parks in particular. Among all those sculptures, there are the Soviet Soldiers bronze statue built by Lu Hongji on Starlin Square (now called People's Square) in the 1950s (winner of the National Urban Sculpture Prize), the Yak by Liu Kaiqu on the Coastal Road, the Tiger Pack Sculptures by Han Meilin on the Tiger Beach Square, the Power by Zhang Yuli in Labor Park, the Violin Girl by Qu Naishu, the Girl and Dolphins by Tian Jinduo, the Blood and Fire by Wang Hongliang in the Hero Memorial Park, Dalian Centenary Sculpture by Zhong Ma, Hao Chonghai and Shi Shuqing, the Rhythms of Sea in the East Sea Park presided by Ma Kexin, and the statue of Liu Changchun – the Olympic Pioneer of China by Wen Yang in the Stadium (winner of the 2008 National Urban Sculpture Prize for Constructions), just to name a few. This city of Dalian endows these outstanding urban sculptures with a unique space. It provides these outstanding sculptors with a favorable working environment and urban space. Some artists and sculptors enjoy an international fame because of the sculptures they created in Dalian.