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Appreciation of Modern Architecture in Dalian

CITY HERITAGE

大连近代建筑赏析

城市遗风

拖拖 / 著

TuoTuo

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继《城市遗风——大连老房子审美》出版之后，作者拖拖又推出其姊妹篇《城市遗风——大连近代建筑赏析》，前书中的“老房子”，基本上是独立式的老住宅，而本书的主体则是大连各种类型的近代公共建筑。相对于居住建筑而言，公共建筑因更能全面地反映出城市的历史沿革和特色风貌而成为露天的实物“档案”，这也正是本书中这些现存近代建筑的历史价值。

城市有未来，城市也有过去，而它们之间正是城市的现在。对于城市的未来，我们可以规划其前景、预期其发展，基点则应立足于城市的现在；城市的过去是城市走过的历史和留下的足迹，它印证了城市诞生、发育的历史过程。回望城市的过去、梳理城市的遗存，我们会找到城市的“基因”和“胎记”，一百个城市会有一百个版本，从而成就了风格迥异、各具特色的大千城市世界；城市的现在，是城市历史的积淀，又是城市未来的起点，我们要立足于现实，一方面去寻求现在城市的发展，另一方面还要“收藏”好城市的过去，这样我们才能更科学有效地继承传统、改革创新，以求更好、更快地发展。“收藏”城市的途径很多，保护好历史遗存（包括近代建筑）是最重要的，这方面由于我们长期忽视而造成了无可挽回的损失，现在的情况正在向好的方面转变，但仍须做出更大的努力和投入。即或如此，我们不能不看到，任何一种物质存在都有其生命周期，再坚固的建筑终有衰老破败之日。因此，适时记录其原真风貌，用最写实的摄影技术加以

收藏，当是必为之举。《城市遗风——大连近代建筑赏析》的出版，正是通过镜头将大连的老公共建筑加以珍藏，随着历史的推移，这种收藏的意义和价值将会越来越清晰地显现出来。

为前书《城市遗风——大连老房子审美》作序时，看过清样后曾与作者做过交谈，并直言在图片类型上建筑局部居多而反映整体风貌方面则稍显不足，作者无奈地表示，由于居住建筑环境发生了很大变迁，而且庭院多有变损，加之乱搭乱建，已很难拍摄到理想的全景构图，好在有共同编入该书的曹群英先生的写生画作，多为全景式的整体透视，倒也弥补了这一缺憾。本书的建筑主体为公共建筑，相对于民居而言，保护得要好一些（尽管有些建筑也不幸遭到了改造和损坏），庭院环境相对完整，绿化及建筑小品也有较好的配置。因此，本书整体性的透视图片要充实得多，使读者能更全面、准确地赏析这些优秀的建筑。纵览全书，我们可以看到，大连在“殖民地时期”留下来的公共建筑，就其建筑形式和艺术风格来说，大体上是俄式与日式两种，但又多有变异并吸收了欧洲古典主义某些建筑元素，形成大连特有的混合、折中而杂陈的日、俄风格，从而使大连的近代建筑在中国近代建筑史上具有特殊角色而占有一定的位置。

摄影是用光来作画，本书的照片在用光方面还是颇下了一番功夫。北方的建筑以南北朝向居多，但并非尽然，尤其是街道和广场上的公共建筑，或因道路走向的原因，或

因建筑要围合广场之故，以致建筑方位多有不同，这使建筑的光影变得十分丰富，加之公共建筑形体轮廓曲直变化各不相同，作者又抓住最佳的时间拍摄，使得建筑体积感、材料质感都很强，多数照片都很生动。另外，作者还善于选取运用大面积的柱廊、壁柱、窗洞等凹凸构造为主体画面，取得了韵律感很强的建筑特有的艺术效果，增加了照片的趣味性和可欣赏性。此外，本书照片仍然采用黑白色调，给人以沉稳叙旧、沧桑庄重的历史感，具有朴实无华的艺术风格，与本书的内容十分吻合。

摄影的成功是在瞬间实现的，而为了这一瞬间的成功，却要花费和投入大量的时间与精力。作者已完成了两本有关大连近代建筑的摄影集，相信他不会就此放下相机和终止对近代建筑的研究，希望作者能走出大连，在更广阔的地域聚焦我国近代建筑，不断为读者奉献出精品图书。

宋春华
二零一零年
于北京

城市遗风

——大连近代建筑赏析

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After the publishing of *City Heritage – Appreciation of Old Houses in Dalian*, its author Tuotuo now brings out another companion volume: *City Heritage – Appreciation of Modern Architecture in Dalian*. Basically, the old houses covered in the first book are detached old houses, while the main body of this book is those modern public buildings of various types in Dalian. Compared with residences, public buildings are in a better position to reflect the historical development and unique features of this city and thus serve as a material “file” stored in the open air, which is exactly the historical values of these existing modern architecture covered in this book.

A city has its future and its past. Standing right in between them is its present. For its future, we can map out the prospects and predict the developments of that city, which is certainly based on its present; the past of a city is its history and footprints, which verify the historical course of its birth and growth. By reviewing its past and reorganizing its heritage, we will find out the genes and “birth marks” of that city. There would be a hundred different versions for a hundred different cities. Therefore, a splendid urban world with staggering diversity and unique features is created. The present of a city is both the accumulation of its history and the starting line of its future. We should base on the present – on the one hand, seek new developments for that city; on the other hand, “put away” its past, so that we can inherit its traditions and promote innovations more scientifically and effectively, the ultimate goal of which is to develop better and faster. There are so many ways of “storing” a city, among which the most important one is to protect its historical heritage (including its modern architecture). Due to our prolonged neglect in this aspect, irrevocable losses have been caused. Even though the condition is turning better, greater efforts and investments should be made. Although this is the case, we must realize that any particular kind of substance has its own life cycle. No matter how firm a building is, caducity and tumbling-down are still inevitable, so it is a must for us to record its original and authentic self, storing it with the most realistic photographic technique. The publishing of *City*

Heritage – Appreciation of Modern Architecture in Dalian is exactly the storing process of those old public buildings in Dalian through cameras. As history goes on, the significance and values of this kind of storing will become more and more obvious.

When writing the preface for the first book *City Heritage – Appreciation of Old Houses in Dalian*, I had a talk with the author after reading the proof. I frankly pointed out the problem that the overwhelming majority of pictures in that book were details and there was a lack of monolithic reflections. Frustrated by the buildings, the author explained that the residential environment had undergone significant change, most courtyards had suffered damages and, even worse, there were a lot of unauthorized constructions. Therefore, it was quite difficult for him to make an ideal panoramic capture of the entire building. Fortunately, most sketches of Mr. Cao Qunying that were also included in this book were drawn from a panoramic overall perspective, which made up for this regret. Most buildings covered in this book are public buildings. Compared with residences, they are better protected (though some buildings also suffered sorry renovations and damages), their courtyard environments are comparatively intact, and their small greeneries and constructions also enjoy good configurations. Therefore, there are more than enough panoramic perspectives in this book, facilitating the readers with a more comprehensive and more accurate appreciation of these extraordinary buildings. After reading through this book, we may conclude that, in terms of architectural form and aesthetic style, those public buildings constructed during the “colonial period” in Dalian can be roughly divided into two categories, namely Russian and Japanese style buildings. Yet they also experienced great variations and absorbed certain features of classic European architecture. A unique, mixed, balanced and diverted style of Japanese and Russian style architecture is formed in Dalian, which makes Dalian’s modern buildings special and wins them a position in the history of Chinese modern architecture.

Taking photographs is like drawing pictures with light.

Photos in this book have made great efforts in light using. Most buildings in the north part of China run in a north-south direction. Yet this is not always the case, especially for those public buildings in the streets or on the squares. Either due to the orientation of streets, or owing to the enclosure of squares, buildings run in different directions, which makes their lighting so diverted. In addition, the profiles of these public buildings never resemble each other. Thanks to the perfect timing of our author when making the snap, a strong sense of volume and texture is achieved, and most pictures are pretty vivid. On the other hand, the author is very good at selecting colonnades, pilasters, openings and other concavo-convex constructions of large proportions as the center of photos, which attains the unique artistic effects of architecture – a strong sense of dynamics – and makes these pictures more interesting, more appreciable. Besides, all the pictures in this book are still black and white, lending a sense of calm, vicissitude, solemnity and simplicity to the buildings. It goes perfectly with the theme of this book.

The success of photos is accomplished within a blink. Yet to achieve it requires lots of time and great efforts. The author has composed two modern of photos displaying the modern architecture in Dalian. I believe he would not put down his camera and stop his research on modern architecture. I hope he could walk out of Dalian, focus on more modern architecture in other parts of China, and dedicate more excellent books to our readers.

Song Chunhua
2010 in Beijing

City Heritage

— Appreciation of Modern Architecture in Dalian

21世纪是中国城市化的世纪，大连在跨入新世纪的头十年变化是惊人的。大连真的变大了，谋划全域城市化，在辽宁新一轮沿海开发开放的国家战略中，扮演着“三个中心、一个聚集区”的角色，焕发了前所未有的蓬勃生机。2009年，大连荣获联合国环境规划署授予的“国际花园城市”的荣誉称号，其中城市遗产、老建筑保护和利用尤为引人注目。

大连因山海而美丽，因建筑而独特，因美誉而扬名。我们在赞叹、感慨、称颂之余，更多了几分历史文化责任。让居者、过客尽享“国际花园城市”现代生活的同时，还要懂得如何使这座历经“百年风雨洗礼”的城市遗产永续，文脉相承。本书试图用摄影纪实的手法，主要汇编了列为政府保护性城市近代公共建筑（简称近代建筑），时序上，从大连建市至1945年间相继建成的近代建筑，从建筑整体与细部角度，从建筑美学、建筑技术、材料、功能等方面入手，向读者展示解读它的历史起源、风格归属、美学价值。

大连在上个世纪百年成长过程中，虽然有过屈辱的历史，却也有世界建筑发端形成近代城市的奇妙轮廓。伴随着沙俄和日本帝国主义的殖民侵略和文化扩张，一大批近代建筑带着欧式、和风相继在辽南大地衍生出来。要认清看懂它的风格特点，我们不妨沿着世界建筑文化的足迹追根溯源。

欧洲建筑的源头是希腊，它的成绩是创造了柱式，而后到罗马将柱式规格化和完美化，并创造出拱券结构。再到拜占庭阶段，拱券结构向前发展有了帆拱和穹顶，将罗马已有雏形的穹顶从封闭中解放出来。到了文艺复兴时期，把穹顶做到丰满和完美，而中世纪哥特式建筑则另辟蹊径，创造了肋架券、尖券、飞券支撑的尖塔样式。文艺复兴后是巴洛克（意大利为代表）和古典主义（法国为代表）。至此，欧洲建筑的创造使命基本完成。17、18世纪的古典复兴，新巴洛克，希腊复兴，罗马复兴，哥特复兴等，都是将巴洛克之前创造的形制更加完善地综合和改进，而到了19世纪索性是各种风格的糅合与杂烩，可以统称为折中主义。

大连的近代建筑正是在这种背景下诞生的。这里没有纯粹的希腊、罗马、拜占庭、哥特、文艺复兴、巴洛克和古典主义等七大类的风格，四处可见的是揉捏在一起的折中混合式风格。正是这些形形色色风格的融会贯通和借鉴，才形成了大连地域建筑独有的风格特征。

大连城市的诞生是俄国规划，日本发展并实施而走完了上个世纪的前半叶路程，因此说明了它和欧洲古建筑的渊源后，我们还应该对俄国和日本的建筑特点作一解析。

先说俄国，它的建筑初始受拜占庭的影响，在发展过程中又加进了自己的创造，比较鲜明的样式构件特征，有帐篷顶和葱头顶，有俄式的尖塔和从荷兰古典主义中变种出来的红砖镶白眉角隅的样式，这些都在大连最初的建筑中有明显的例证。

再说日本，它的建筑在古代是从中国的大屋顶演变过来的，结合日本人的生活方式和审美传统而逐渐形成了和风式样，精巧细致和朴素中透露着华丽，从对比中寻求和谐是它的特征。同时日本在现代化进程中最重要的是向欧洲学习，因而融入了世界艺术的潮流。俄国也是从彼得大帝时代起就打开了面向欧洲的窗子，因此可以说日俄风格中都有欧洲建筑思潮风格样式的影子。由它们起始的大连开埠前五十年建筑总体上说就是带有俄日风格的折中主义潮流中的欧洲古典建筑特征。

城市遗风

——大连近代建筑赏析

大连的近代建筑在中国城市近代建筑史上应该占有一定的地位，它的数量和分布范围不如上海，它的俄风纯正不如哈尔滨，它的布局和欧风德式的特征不如青岛，严格说来它是一个混血儿的风格，俄日欧的混合经折中思潮的调和就使大连近代建筑形成一种它自己独有的精巧作风，比如中山广场八大建筑（不包括两栋后期仿制建筑），它不能和上海外滩的雄伟宏丽相比，算不上“万国建筑博览会”，但它放射状的布局，在一个很小的范围内显露的罗马风、哥特风、文艺复兴和古典主义风、巴洛克风却几乎重演了欧洲建筑史风格创造的各个阶段的戏剧，这在国内近代老建筑中是十分罕见的。再看鲁迅路向东延伸方向的公建，则是最接近希腊罗马特色的折中风格街巷，与它对照的则是俄国风格最纯粹的胜利桥街巷。从艺术博物馆到老自然博物馆虽有当下假古董掺杂其中，但毕竟留下了一些具有历史价值的老屋，俄式的屋顶和装饰情趣，用它高耸尖利的做派让我们的耳边听到上世纪初始阶段太平洋西岸的潮水奏响的俄风乐章。

中山广场向东往海港码头和港湾桥伸展的人民路和向西伸展的中山路是大连老建筑的又一个摇篮。沿路集中了大连具有日式欧风的老建筑精品，如果我们把中山广场比作大连老建筑的心脏，那么上海路和鲁迅路则是两条臂膊，胜利桥和南山是拳头终端，人民路到中山路直通人民广场就是大连老建筑的脊梁，在这一条路上展开的是从欧风古建筑向近代过渡的建筑物，它有日风较多的法院和市公安局大楼，也有近代新建筑雏形的火车站，在这条路上仿佛是欧美现代建筑大师到来之前折中主义的“最后晚宴”。

大连近代建筑中的公共建筑在这个“人体形制”的伸展过程中，构成了一种只属于大连这座远东海港的都市风格。

说到大连的公共建筑，不能不说大连的城市广场，是广场催生建筑，建筑成就了广场，相互依存。

欧洲从希腊、罗马时代有了广场的概念之后，到文艺复兴巴洛克和古典主义已经积累了十分丰富的广场实例，这里所说的广场最大的特点，就是由建筑围合的一块公共活动的场地构成城市节点，向来有市民活动的客厅之称。和中国的院落、庭园并不完全一致，欧风广场可大可小，要视功能、环境和围合它的建筑而定，而且广场还起到了一个为人们提供观察建筑最佳视角的作用，文艺复兴时布拉特曼和米开朗基罗等人设计的罗马圣彼得大教堂本来有一个非常雄伟宏丽的穹顶，后来因为教堂兴建过程中在正面增加了一段巴西利卡平面遮挡了宏丽的穹顶，贝尔尼尼等在它的前面又修建了一个巴洛克式由环形柱廊构成的圆形广场，使大穹顶重现光辉，这个长达近百年的广场建设故事很好地诠释了广场与建筑的美学关系。

熟悉了欧洲建筑史上广场的故事，我们就可以看出大连的城市广场正是在这种潮流中诞生的，它们无一例外传达了规划师、建筑师对欧式风格的向往与偏爱。与其他欧风城市比，如哈尔滨、青岛甚至上海，大连也是最具特色的多广场城市，只凭这些保持识别性的广场和广场周边相得益彰的公共建筑，我们就可以说，大连是中国一个不可多得的欧风城市。

这些年，关心大连城市发展的人很多，关注大连城市建筑文化的人也不少。常听世言道，大连是中国著名“文体之城”，很少有说大连是“文化之城”。也许是太爱这座城市，太熟悉这座城市，怎容忍如此评说，干脆充当一“文化人”，出书为证，斗胆进一家之言，想为家乡父老争口气。我不敢说它是城市建筑教科书，哪怕是算作导游读本也不枉费三年多来的辛劳。

在这里我要特别感谢原建设部副部长、中国建筑学会理事长宋春华先生悉心指导；感谢曹群英老先生笔耕点评；感谢李海峰院长对地域建筑文化研究的帮助；感谢大连理工大学出版社房磊主任的支持。

作者 拖拖
二零一零年
于大连

The 21st Century is a century of urbanization to China. During the first ten years of this new century, Dalian has experienced some amazing changes. Dalian has truly become larger by planning whole-area urbanization. In the national strategy of developing and opening another batch of coastal cities in Liaoning Province, Dalian plays the role of “three centers and one concentration area”, showing unprecedented vigor. In 2009, Dalian was granted the honorable title of “International Garden City” by United Nations Environment Programme (UNEP), according to which the city heritage and the protection and application of old architecture in Dalian were particularly impressive.

Dalian is beautiful because of its mountains and sea views, unique because of its architecture, and famous thanks to people’s praises. Besides admirations, reflections and celebrations, we should offer more, i.e. the historical and cultural obligations. While enjoying the modern life of “International Garden City”, residents and visitors should also be engaged in preserving and passing-down the heritage of this city which has experienced all the ups and downs in last century. This book tries to collect and edit the information of municipal listed modern public architecture (“modern architecture” for short), by the means of documentary photography. Chronically, from the establishment of this city to 1945, this book presents all the modern architecture both as a whole and through details. From different perspectives of aesthetics, techniques, materials and functions, this book provides the readers with a method of interpreting the architecture, in terms of historical origins, style classifications and aesthetic values.

Dalian, in the growing process of last century, experienced insults and disgraces. Even so, it also witnessed the amazing transformation of architecture – various types of international architecture started to form a modern city. With the colonial invasion and cultural expansion of Tsarist Russia and Japanese Imperialism, a large group of modern architecture with European and Japanese features sprang up in south of Liaoning Province one after another. To have a clear and thorough understanding of their styles, we might as well trace

back to the very beginning of world architecture.

The origin of European architecture is in Greece, whose achievement lies in the creation of column. Later, the design of column was standardized and perfected in Rome, who then invented the arch structure. Proceeding into the Byzantine Era, arch structures were replaced by pendentives and vaults, which have already found their prototype in Rome. These vaults were thereupon released from confined spaces. The Renaissance facilitated the plumping and perfection of vaults. As for the Medieval Ages, Gothic architecture found their own ways by creating steeples supported by ribbed arch, pointed buttress and flying buttress. After Renaissance, there came Baroque (with Italy as its representative) and Classicism (with France as its representative). Up to then, the responsibility of European architecture to create was basically fulfilled. The revival of Classicism, Greece, Rome and Gothicism and the birth of new Baroque in the 17th and 18th century were unexceptionally the combined and modified versions of architecture created before Baroque. The 19th century witnessed the popularity of a mixture or blend of various styles, which can be called eclecticism in general.

It was against this background that Dalian’s modern architecture were born. There were no pure styles of Greece, Rome, Byzantine, Goth, Renaissance, Baroque or Classicism, which are believed to be the top seven architecture styles. Instead, eclectic mixtures can be seen everywhere in Dalian. It is exactly the digest and reference of diverted styles that formulates the uniqueness of Dalian architecture.

At the end of the first 50 years of last century, the birth of Dalian was further planned by the Russians, developed and realized by the Japanese. Therefore, after learning its origin in ancient European architecture, we should also analyze the characteristics of Russian and Japanese architecture.

First come to Russia – its architecture was influenced by Byzantine style from the offset, but were enriched by its own creation during the development. Comparatively distinct element features, Russian steeples and browed corner cladded

with red bricks, which are derived from Dutch classicism and installed on tent roof and imperial dome, can be seen in Dalian architecture built in the early ages.

Then come to Japan – its ancient architecture evolved from China’s big-roof houses, adapted to the life style and aesthetic traditions of Japanese, which gradually became their unique style – exquisite, delicate, plain but luxuriant. Seeking harmony in contrasts turns out to be its signature. Meanwhile, the most important source of knowledge for Japan in the process of modernization was Europe, so that Japan itself could become part of the world artistic fashion. Russia has also opened its window to Europe since Peter the Great, so we can say that European features can be detected in architecture of both Russia and Japan. Starting from them, the architecture built in Dalian during the first 50 years of its history unexceptionally had the features of classic European architecture against an overwhelming background of eclecticism originated in Russia and Japan.

The modern architecture in Dalian should have their own place in the history of China’s modern architecture. Their number is not comparable to that of Shanghai. Nor is their scale of distribution. The Russian ingredients in these architecture are not as pure as those in Harbin; their layouts and flavors of Europe and Germany are not as strong as those of Qingdao. Strictly speaking, Dalian has a mixed style. The mixing of Russian, Japanese and European styles attributed to the formulation of Dalian’s unique, exquisite style. For example, the top eight buildings around Zhongshan Square (excluding the two copy buildings built in the ending stage) cannot compete with those splendid architecture in the Bund of Shanghai, far from “the Exposition of World Architecture”. However, its radial pattern manages to show a bit of every style within quite a small area, including Rome, Goth, Renaissance and Classicism. Here, Baroque buildings almost replay the entire history of European architecture, which is extremely rare among other old modern architecture in China. Take the public architecture extending on the east side of Luxun Road as another example. This street turns out to be the best imitation of

Greek-Roman eclectic architecture. In contrast to this is the street by Shengli Bridge, with the purest Russian flavor. From the Art Museum to the old Natural Museum, even though fake antiques can be found at present, a number of old houses of historic value have been preserved any way – Russian roofs and decorations chant a Russian tune of steeple and sharp architecture into our ears, echoing the West Pacific tides in the beginning of last century.

Renmin Road, extending eastward from Zhongshan Square to Gangwan Bridge, and Zhongshan Road, extending westward, turn out to be another cradle for those old architecture in Dalian, assembling all the Japanese and European masterpieces of old houses. If we should take Zhongshan Square as the heart of Dalian old architecture, Shanghai Road and Luxun Road as its two arms, Shengli Bridge and South Mountain as the tip of its fist, then the section between Renmin Road and Renmin Square, with Zhongshan Road in between, would be its spine. On this road, a transformation from ancient European architecture to modern architecture is going on. It has not only Japanese-flavored courts and the office buildings of Municipal Public Security Bureau, but also the railway station, which serves as the prototype of new modern architecture. This road seems to be the site of the very last banquet held by eclecticism, before the arrival of modern European and American masters.

During the “body-like” expanding process of public buildings among all the other modern architecture in Dalian, a unique urban style of this far-east coastal city has been formed.

Speaking of the public buildings in Dalian, we should not miss its City Square – the buildings were conceived by the square; the square was accomplished by the buildings. An interdependent relationship was thereupon formed.

Since Greek and Roman times, the concept of squares has already been formed in Europe. By the time when Renaissant Baroque and Classicism were generated, a vast number of square examples have been accumulated. The most distinctive

feature of squares, as discussed in this book, is to serve as a city hub, since a square is an area for public activities enclosed by buildings. For this reason, squares are often called the living rooms for public activities. Not exactly the same as China’s compounds and courtyards, the size of European squares varies, depending on their function, environment and buildings that surround them. Besides, squares also provide people with the best angles for their architecture observations. Originally, St. Peter Cathedral, designed by Bramante and Michelangelo among others back in the Renaissance, had an extremely splendid dome, which was later blocked by a section of Basilica facade in the following construction. Therefore, Bernini and other architects built another round Baroque square composed of circular colonnades, which restored the splendor of the dome. This story of square-building which lasted almost a century interprets the relationship between squares and buildings in a perfect sense.

Having heard this square story quoted from the history of European architecture, we can see that Dalian’s city squares are the products of nothing but this trend. They unexceptionally demonstrate planners and architects’ longing and preference for European style. Compared with other European-style cities, such as Harbin, Qingdao, even Shanghai, Dalian could still stand out as the most distinctive city with multiple squares. Simply by considering these constantly identifiable squares and those complementary public buildings that surround them, we could safely conclude that Dalian is one of the few European-style cities throughout China.

For all these years, there have been quite a lot of people who show their concerns on the development of Dalian. And more than a few paid attention to the city architecture culture of Dalian. It is often said that Dalian is a well-known “recreation and sports city” in China, but not many people would describe Dalian as “the city of culture”. Probably because I am in deep love with this city and am familiar with it, I cannot bear judgments like this. So I simply pose as a “culturati” and defend this identity by publishing this book, in which I venture to present my own opinions and honor my

fellow-citizens. Whether a textbook on city architecture or not, which I must not decide, this book will worth the efforts I have made for more than three years, even if it could be used as a tourist reading material.

Here, I’d like to extend my special thanks to the former Vice Secretary of Construction Department and Chairman of Architectural Society of China, Mr. Song Chunhua for his patient and meticulous instructions and enlightenments. I want to thank Mr. Cao Qunying for his comments on my manual and President Li Haifeng for his great passion for the researches on regional architectural cultures. And I would like to extend my appreciations to Director Fang Lei of Dalian University of Technology Press for the support and help.

Author Tuo Tuo
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页码

书名

项目信息

项目图片
与解说

城市遗风 大连近代建筑赏析

City Heritage

Appreciation of Modern Architecture in Dalian

Nº	183	建筑物原名 / 用途 Original Name / Purpose	建筑物现时名称 / 用途 Present Name / Purpose	年代 Time	结构 Structure	地址 Address
		旅顺驿 / 火车站 Lvshun Station / railway station	旅顺火车站 / 火车站 Lvshun Railway Station / railway station	1900	木结构 wooden structure	旅顺口区井岗街8号 No. 8 Jinggang Street, Lvshunkou District

页码 项目类别

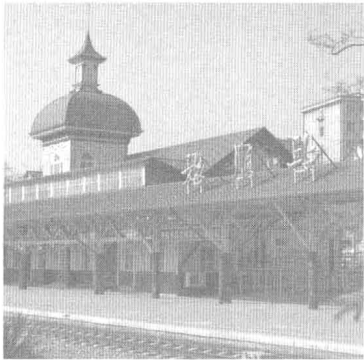
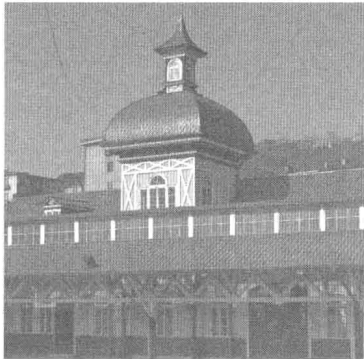
项目编号

H.1

交通建筑 Transportation Building

No. 184

项目信息



从不同的视角观赏旅顺火车站的战盔式（又称葱头式）穹顶都不能不赞叹它的饱满和醒目，即使视点很近，也仍然感到采光塔统领全局的冠冕作用。

From different angles, the helmet (or onion) dome of Lvshun Railway station could always impress us with its plumping and eye-catching shape. Even if we stand close, we can still see the crowning function of its lantern, just like a king.

项目图片
与解说

A 办公建筑 Office Building

B 行政建筑 Administrative Building

C 银行建筑 Bank Building

D 商业建筑 Commercial Building

E 教育建筑 Educational Building

F 医疗建筑 Medical Building

Nº 001-054

Nº 055-086

Nº 087-110

Nº 111-130

Nº 131-152

Nº 153-168

A.1 大连港集团公司
003-006 Dalian Port Corporation

B.1 花旗银行
057-062 Citibank

C.1 中国银行大连中山广场支行
089-094 Bank of China, Zhongshan Square Branch

D.1 大连宾馆
113-124 Dalian Hotel

E.1 大连理工大学化工学院
133-136 Chemical Engineering
Institute of Dalian University
of Technology

F.1 铁路医院
155-162 Railway Hospital

A.2 大连银行
007-010 Bank of Dalian

B.2 中国工商银行
063-070 Industry and Commercial
Bank of China

C.2 工商银行中山广场支行
095-102 ICBC Zhongshan Square Branch

D.2 大连秋林公司
125-128 Dalian Qiulin Corporation

E.2 大连市第二十四中学
137-138 Dalian No. 24 Middle School

F.2 驻军某部
163-166 Military Property

A.3 万通船务公司
011-016 Wantong Shipping Agency

B.3 交通银行大连分行
071-072 Bank of Communications,
Dalian Branch

C.3 工商银行友好广场支行
103-106 ICBC Youhao Square Branch

D.3 大连饭店
129-130 Dalian Hotel

E.3 大连市教育学院
139-140 Dalian Education University

F.3 造船医院
167-168 Ship Building Hospital

A.4 大连市邮政局
017-024 Dalian Post Office

B.4 大连市中级人民法院
073-074 Dalian Intermediate People's
Court

C.4 大连银行
107-108 Bank of Dalian

E.4 驻军某部
141-144 Military Property

A.5 大连邮电局营业楼
025-030 The Business Building of
Dalian Post and Telecommuni-
cations Office

B.5 大连市人民政府
075-078 Dalian Municipal Government

C.5 商务会馆
109-110 Business Mansion

E.5 驻军某部
145-152 Military Property

A.6 大连化学物理研究所
031-034 Dalian Institute of Chemical
Physics

B.6 驻军某部
079-084 Military Property

A.7 沈阳铁路局大连铁路分局
035-040 Shenyang Railway Bureau,
Dalian Branch

B.7 大连海昌集团
085-086 Haichang Group Co.,Ltd.

A.8 大连艺术展览馆
041-046 Dalian Art Gallery

A.9 外贸医院
047-048 Foreign Trade Hospital

A.10 大连国土房屋局
049-050 Dalian Land Resources
and the Housing Authority

A.11 关东军司令部博物馆
051-052 The Museum at the Headquarters
of Kwantung Army

A.12 驻军某部
053-054 Military Property

A

办公建筑

Office Building

No	003	建筑物原名 / 用途 Original Name / Purpose	建筑物现时名称 / 用途 Present Name / Purpose	年代 Time	结构 Structure	地址 Address
		日本大连埠头事务所 / 办公 Dalian Harbor Office of Manchuria Railway / office	大连港集团公司 / 办公 Dalian Port Corporation / office	1926	砖石 钢筋混凝土 brick & stone, reinforced concrete	中山区海湾街1号 No. 1 Haiwan Street, Zhongshan District

