

# Ngā Pūtahitanga / Crossings

Cite as: Jie Zhu, "Integrating Urban Sculptures into the Urban Planning System in China: Origin, Transition and Breakthrough, 1982-2003." In *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 39, Ngā Pūtahitanga / Crossings*, ed. Julia Gatley and Elizabeth Aitken Rose, 632-45. Auckland: SAHANZ, 2023. Accepted for publication December 1, 2022.

DOI: 10.55939/a5051pspxz



Graphic by Amber Anahera Ruckes

PROCEEDINGS OF THE SOCIETY OF ARCHITECTURAL  
HISTORIANS, AUSTRALIA AND NEW ZEALAND (SAHANZ)  
VOLUME 39

Conference hosted by Te Pare School of Architecture and  
Planning, University of Auckland, Waipapa Taumata Rau,  
Auckland, 25-27 November 2022.

Edited by Julia Gatley and Elizabeth Aitken Rose.

Published in Auckland by SAHANZ, 2023.

ISBN: 978-0-646-88028-0

Copyright of this volume belongs to SAHANZ; authors retain  
the copyright of the content of their individual papers. All  
efforts have been undertaken to ensure the authors have  
secured appropriate permissions to reproduce the images  
illustrating individual contributions. Interested parties may  
contact the editors.

**Ngā Pūtahitanga / Crossings was a joint conference between SAHANZ and the Australasian Urban History Planning History Group. It was the 39<sup>th</sup> annual SAHANZ conference and the 16<sup>th</sup> AUHPH conference.**

# Integrating Urban Sculptures into the Urban Planning System in China: Origin, Transition and Breakthrough, 1982-2003

Jie Zhu  
RMIT University

## **Abstract**

*The integration of urban sculptures into the urban planning system requires cross-disciplinary cooperation. Since 2003, many cities in China have mapped out all urban sculptures and formulated related regulations and overall urban plans. In fact, as early as 1982, the government established the Urban Sculpture Planning Group (USPG) to guide the development of urban sculptures. So why did it take so long to integrate urban sculptures into the urban planning system? Through analysing the changes in the USPG as well as related policies and regulations, this research shows that the development of urban sculpture planning in China has three critical moments: 1982 (origin), 1992 (transition) and 2003 (breakthrough). Also, the paper reveals that the changing ownership, responsibility and leadership of the USPG, the unclear definition of urban sculpture planning and many uncertain elements of urban planning are the primary factors slowing down the development of urban sculpture planning in China. The transition from urban sculpture to urban sculpture planning is not only a cross-disciplinary process but also a struggle between urban planning and sculpture. The paper argues that the essence of the transition is an antagonism between planning ideology under authoritarianism and the free expression of artistic thought. The research results benefit scholars in understanding the historical trends of urban sculpture practice in China. In addition, the history of urban sculpture planning reveals the problem of transition from small-scale objects to large-scale planning, which provides a prediction for the cross-field development of similar objects.*

## **Introduction**

The definition of urban sculptures in Chinese government documents is: within the urban planning area, outdoor sculptures were built on roads, squares, green spaces, residential areas, scenic spots, public buildings and other activity sites.<sup>1</sup> While there is

no clear definition of urban sculpture planning, it could be understood as enacting regulations and construction plans for urban sculptures on the scale of an entire city. The plan suggests their theme, location and scale. Urban sculpture planning has attracted many concerns from scholars in the past two decades. However, most research focuses on the strategy, principle and value of regulations for urban sculptures.<sup>2</sup> There is insufficient research to discuss how urban sculpture crosses into the urban planning system. Through literature review, we found that many cities in China formulated regulations and urban plans for urban sculptures after 2003.<sup>3</sup> In fact, as early as 1982, the government established the Urban Sculpture Planning Group (USPG) to enact regulations and planning for urban sculptures. Why does it take a long time to integrate urban sculptures into the urban planning system?

Therefore, this research focuses on the development process of the USPG and related policies. It explores the challenges of integrating urban sculptures into a city planning system. In addition, this paper combines significant historical incidents to explain the reasons for changes in USPG. The research results contribute to understanding the historical trends of urban sculpture practice in China. In addition, the history of urban sculpture planning reveals the problem of transition from small-scale objects to large-scale planning, which provides a prediction for the cross-field development of similar objects.

### **Origin – The Establishment of the Urban Sculpture Planning Group**

Established in 1982, the Urban Sculpture Planning Group was the leading department of urban sculpture management and planning in China. The organisation was formed by group members for the construction of the Chairman Mao Memorial Hall in 1976. China's central government convened a group of 100 excellent sculptors from art colleges and factories across eighteen provinces to build a "sculpture group" for the memorial hall. Among this group are pioneers of contemporary Chinese sculpture, such as LIU Kaiqu, and WANG Keqing. After constructing the memorial hall, the central government decided to set up the memorial hall revision group based on the original sculpture group. The government appointed LIU Kaiqu as a group leader and WANG Keqing, SHENG Yang and SHENG Yang as deputy leaders.<sup>4</sup> The government also expected to discuss the plan for further sculptures in China with the group.

After two years of domestic and European surveys, the Chinese Artists Association (CCA) proposed *Suggestions on Sculpture Construction in National Key Cities* (SSC) to

the central government in 1982.<sup>5</sup> CHENG Yunxian and WANG Keqing drafted this document, and HUA Junwu and LIU Kaiqu examined it. They were all famous artists as sculptors or calligraphers. SSC revealed that urban sculptures lacked artistic value and were in inappropriate places. Hence, SSC suggested establishing USPG to manage the sculptures' construction. Notably, it was the first time the term "urban sculpture" was mentioned in a formal government document. Using the term urban sculptures was in keeping with the culture and political background at that time. "Urban sculpture" encouraged sculptors to create works in public spaces as opposed to only creating works indoors. Additionally, in the context of the central government's advocacy of city development, the term urban sculpture might help make the proposal easier to be approved.<sup>6</sup>

The SSC proposal received immediate feedback from the central government; the government approved the proposal and nominated LIU (sculptor) as the leader of the USPG. In October 1982, LIU Kaiqu's speech at the National Urban Sculpture Academic Conference announced the establishment of the USPG. Moreover, under the USPG, the Urban Sculpture Art Committee (USAC) was set up to convene sculptors, architects and landscape gardeners to provide research assistance and the creation of urban sculptures. Kaiqu emphasised the value of urban sculptures: culture protection, environmental improvement and educating the masses.<sup>7</sup> Kaiqu made many discourses on sculpture planning and design. He stressed the importance of managing urban sculptures' material, theme, form, scale, colour, aesthetic interpretation, location and relation to the surrounding environment. Also, he advocated that sculptors, architects, landscape architects and the urban planning department should work together on managing and planning urban sculptures. He highlighted the dominant role of USPG, and other departments, such as the urban planning bureau and garden bureau, should coordinate USP.<sup>8</sup> The establishment of the USPG marks the beginning of urban sculpture planning in China.

Although it took less than one year to establish USPG, there was a dispute in the central government regarding which department USPG belonged to. The SSC advised the Ministry of Construction, the Ministry of Culture and the CAA to collaborate on managing USPG. However, WANG Renchon, the Minister of the Publicity Department of China, suggested that only one department handle the USPG due to its effectiveness. Nevertheless, ZHAO Ziyang, Premier of the State Council, insisted on the advice of the SSC. Ultimately, the three departments managed the USPG together. However, the

detailed responsibility of each department for the USPG was not confirmed until 1983, one year after the establishment of the USPG. The Ministry of Urban and Rural Development was responsible for coordinating the construction of urban sculptures in public spaces. The CCA and Ministry of Culture took charge of urban sculptures' censorship, management and enacting related regulations.<sup>9</sup> This decentralisation of power created an issue for the development of urban sculpture planning.

In addition, the list of USPG members changed between the submission and approval versions. The historical material that Qi Jiahai collected indicates that the Director of the Arts Bureau, Li Gang, was added to the approval document.<sup>10</sup> Moreover, there were eleven people on the approved list. Nine were sculptors and two were landscape gardeners. In addition, the USAC subsidiary of the USPG had 23 members. The list included nineteen sculpture artists, two architects and two landscape gardeners. Hence, such a personnel arrangement of USPG indicated that the government and administrators of USPG realised urban sculptures were not just independent objects but also had a relationship with their surrounding environment on a small urban scale. However, the personnel list also suggests that the construction of urban sculptures did not merge into the overall urban plan.

### **Turning Point – The Third National Urban Sculpture Work Conference in 1993**

From 1982 to 1992, urban sculptures underwent a large development. WU Liangyong defined this period as the beginning of urban sculptures.<sup>11</sup> Also, SHAO Jin suggested that these ten years of development were the stepstone of the golden age of urban sculpture development from the early 1990s to 2000.<sup>12</sup> USPG had a significant contribution to these achievements. On 21 October 1985, USPG held the second National Urban Sculpture Planning Conference. Kaiqu further stressed the significance of the influence of the surrounding environment on urban sculptures.<sup>13</sup> HE Jingzhi, a member of USPG, suggested the primary themes of urban sculptures should be revolutionary thought, patriotism, collectivism, socialism and communism, as well as having country-specific characteristics. Plus, they should have national characteristics. Many members echoed his suggestion, too.<sup>14</sup>

Additionally, the USPG enacted an urban sculpture regulation in 1986, *Regulation on the Current Urban Sculpture Construction of Several Issues*. It was formulated based on Soviet memorial management regulations due to the similar political environment and ideology.<sup>15</sup> This regulation primarily concerned the creators of urban sculptures and

ensorship. The creators were required to have a Certification of Urban Sculpture Creation Qualification. Next, the local government should censor all sculptures in public spaces and report them to USPG. A memorial statue's construction is supposed to be approved by both the local government and USPG. Interestingly, this regulation stressed the inclusiveness of urban sculpture themes. This was the opposite of the ideology Jingzhi proposed at the second National Urban Sculpture Planning Conference in 1985. Moreover, the establishment of USPG encouraged local governments to establish regional USPG. From 1982 to 1988, 22 local governments set up urban sculpture planning groups to coordinate the work of the USPG.<sup>16</sup> Notably, the Beijing government enacted the *Interim Rules of Urban Sculptures Construction and Management*. It is the first formal document about the management of urban sculptures in Chinese history.<sup>17</sup> Also, it was the only local government that enacted regulations for urban sculptures from 1982 to 1992.

In fact, historical facts presented many challenges in the development of urban sculptures. Between fine art and urban sculpture, there was a struggle. At that time, contemporary sculptors did not pay attention to urban sculpture because they thought it was just a display of governmental awareness instead of free artistic expression.<sup>18</sup> In 1987, Mu MU complained about the fairness of the first National Sculpture Awards judging panel in a paper called *Judge or Assign Prizes*.<sup>19</sup> Many members of the judging panel were from the USPG, including LIU Kaiqu, LI ZhenXiang, PAN He, TIAN Jingduo, etc. Moreover, Mu Mu pointed out that the panellists had similar interests and preferences in work selection, violating the government's policy – The Hundred Flowers Campaign (CCP encouraged citizens to express their opinions openly). Subsequently, the USPG immediately initiated a lawsuit to fight back. After two years, the USPG published a paper explaining the judging process and the doubts.<sup>20</sup> As Jane Zheng suggested, the essence of the urban sculptures award was in accordance with the Chinese government's dominant ideology.<sup>21</sup> Although it is difficult to investigate the truth in the sculpture award, we can see that converting arts to political arts was full of challenges.

In 1993, urban sculpture development reached a turning point. On 27 May, the Ministry of Culture, Ministry of Construction and CAA held the Third Urban Sculpture Work Conference. The conference confirmed the achievements USPG made from 1982 to 1992; the report states that USPG proposed 60% of the urban sculptures constructed in the last ten years. Many local governments dismissed local USPGs or maintained them

without real authority.<sup>22</sup> Plus, few cities enacted and implemented regulations and plans in relation to urban sculptures. As stated above, it confirms the difficulties the USPG encountered in the 1980s. At the Third Urban Sculptures Conference, the USPG announced modifications to its administration and the policy of urban sculpture management and planning. Also, the government changed the name of USPG to Urban Sculpture Construction Steering Committee (USCSC).

At the conference, USCSC enacted detailed regulations on urban sculptures based on the *City Planning Law of the People's Republic of China (1989)* and *Regulation on the Current Urban Sculpture Construction of Several Issues (1986)*. On 14 September 1993, after censorship by the Ministry of Construction and Ministry of Culture, USCSC issued *Regulations for the Administration of Urban Sculptures*. The regulation redefined urban sculpture: within the urban planning area, outdoor sculptures were built on roads, squares, green spaces, residential areas, scenic spots, public buildings and other activity sites.<sup>23</sup> Nevertheless, the revised definition still generated controversy. Scholars criticised it since it excludes sculptures from indoor public spaces, like airports and libraries. Additionally, sculptures cannot include all artworks in public spaces.<sup>24</sup> In addition, the regulation pointed out that urban sculpture planning was supposed to be incorporated into the city's overall and detailed planning to ensure the plan's implementation. Kaiqu Liu, the director, stressed that urban sculpture planning should coordinate with the development and needs of different eras. The regulation also urged local urban planning departments to formulate overall and detailed urban sculpture planning schemes.<sup>25</sup> These changes demonstrated that the government and scholars further recognised the relationship between urban sculpture and urban planning both on a small and large scale.

Moreover, the USCSC's attitude to urban sculpture's theme became more inclusive. Furthermore, the regulation stressed the importance of the Hundred Flowers Campaign's policy in the development of urban sculpture and allowed sculptors the freedom to express themselves in their sculpture. Thus, in the regulation, the government simplified the examining process. It retained the mechanism for reviewing the works of urban sculptures' creators: there was no need to report general sculpture projects to the USCSC but to local departments, such as decorative art or folk sculptures. However, the control of the urban sculpture theme and location became more strict, particularly that of memorials. The projects must be reported to the superior department if sculptures are at critical locations, with important themes or important

political and historical figures. In contrast to the old regulations, the new ones centred not only on famous historical and political figures but also on the sculpture's variety and location.

In addition, the leadership of the three departments and personnel of the USCSC were changed. Firstly, the USPG changed its name to the USCSC. It indicates that its duty and responsibility for urban sculpture have become clearer. The new name emphasises its role in urban sculpture planning, construction and management. Secondly, the AAC was no longer the primary administrative department of the USCSC. Although the government agreed that the three departments managed the USCSC together, the ACC did not have practical authority. The official document demonstrated that the Ministry of Construction and the Ministry of Culture were the competent departments, the ACC provided advice on the detailed work, and the Urban Sculpture Art Committee was retained to serve as an adversary agent (USAC). The government adjusted the personnel of the USCSC, too. Kaiqu was still the director of USCSC; plus, the new organisation kept these people's positions from the previous one, including LI GANG (Ministry of Culture), WANG Keqing (sculptor), CHENG Yunxian (sculptor), LIU Guohua (sculptor) and CAO Chunsheng (sculptor). Moreover, three new members were added to the list: ZOU Shimeng (Department of Urban Planning), WANG Jinghui (Department of Urban Planning) and Cao Chunsheng (sculptor).<sup>26</sup> The director of USCSC was LIU Kaiqu, and most members of the USCSC were sculptors. However, two urbanists were added to the USCSC. The change in the USPG's administrative functions and personnel indicated that government and administrators valued constructing urban sculptures through an urban planning system.

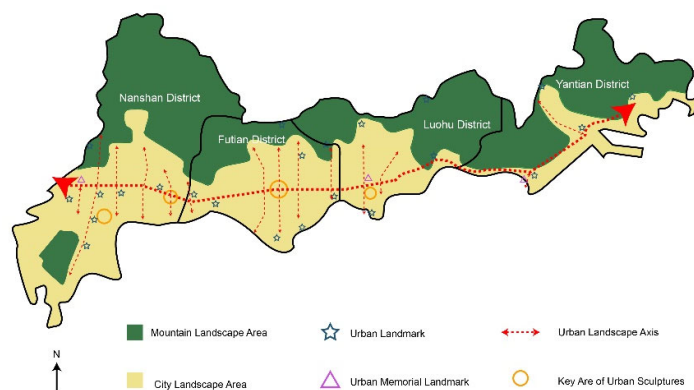
### **Breakthrough – The New Urban Sculpture Construction Steering Committee in 2003**

In the period 1990-2000, China experienced rapid urbanisation and the government adhered to the policy of controlling urban development through a comprehensive and detailed urban plan.<sup>27</sup> As a result of the government's promotion, urban sculptures in public spaces have dramatically increased. In these ten years, more than 2,000 urban sculptures were erected in Chinese cities, with different themes and forms.<sup>28</sup> Some cities enacted regulations, an overall plan and a detailed plan for urban sculptures. According to the literature review and archive data, the *Urban Sculptures Plan of Tongling, Anhui* was the first sector plan of the urban sculpture plan in China in 1993.<sup>29</sup> Another example is the Shenzhen Special Economic Zone Urban Sculpture Management Regulations and



Shenzhen Special Economic Zone Urban Sculpture Master Plan in 1998 (Figure 1). The plan presented that the layout of urban sculptures relies on the arrangement of urban landscape corridors. Moreover, it distinguished the placement of memorial sculptures from decorative sculptures.

Did urban sculpture step into the urban planning field after the Third Urban Sculpture Work Conference? The facts indicate that the answer is no. Certainly, the new USCSC optimised the regulations on urban sculptures; in addition, USCSC's management and responsibilities became clearer. However, a few local governments have enacted regulations for urban sculptures and urban sculpture plans. Several scholars collected urban sculpture regulations and plan from 34 cities between 1988 and 2017.<sup>30</sup> The record demonstrates that only five cities announced management regulations and formulated an urban sculpture plan before 2003. By contrast, 29 cities initiated urban sculpture planning after 2003. These five cities have either thriving economies, such as Shanghai and Shenzhen, or they have significant ties to the USCSC, such as Changchun and Tongling. Changchun held the *National Urban Sculpture Festival* from 1996 to 2002, endorsed by USCSC.<sup>31</sup> The urban sculpture plan of Tongling, Anhui, was the pilot project proposed by the USCSC around 1993. The director of USCSC, LIU Kaiqu, is from Anhui. Thus, all these records indicate that urban sculpture management and planning did not make enormous progress before 2003.



**Figure 1.** Shenzhen Special Economic Zone Urban Sculptures Mater Plan (Drawing by Jie Zhu, following archive documents from Shenzhen Planning Bureau).

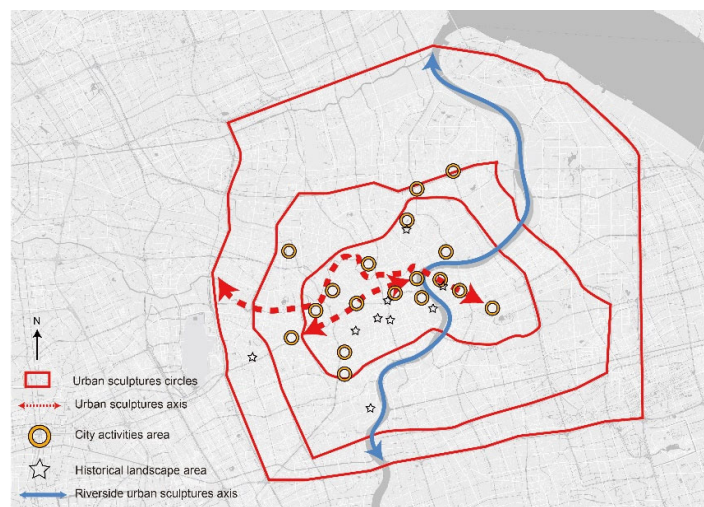
The USCSC's report also suggests the difficulties of urban sculpture management and planning between 1992 and 2003. It shows that only ten local USCSCs still operated in 2003.<sup>32</sup> Plus, it points out the reason. Firstly, LIU Kaiqu passed away in 1994. Although the central government assigned a new director of USCSC, WANG Keqing (sculptor), and a new director of USAC (Urban Sculpture Art Committee), Wang Chaowen (sculptor), the USAC could not operate efficiently due to managerial and functional confusion. In addition, the USCSC's administrative departments did not cooperate very well in deciding on the construction and management of urban sculptures. As a result, the USCSC had almost no practical control over its operations. The sculptor, as well as the member of USAC, CAO Chunsheng, had a similar comment at the eighth China Sculpture Forum in 2002.<sup>33</sup>

Accordingly, in 2003, the central government reconstituted the USCSC, and assigned the Ministry of Construction to manage USCSC completely, belonging to the Department of Urban Planning. This decision ended the USCSC being led by multiple departments. Subsequently, the composition of the membership has also significantly changed. Twelve people were on the member list; only two were sculptors, CAO Chunsheng and ZENG Chenggang. Of the ten people, two were from the Ministry of Culture, and the other eight were from the Ministry of Construction and the Department of Urban Planning. Plus, these two sculptors were just members of USCSC but not directors. These changes in ownership of the USCSC and personnel marked that urban sculpture stepped into the Chinese urban planning system.

The work report of USCSC stressed the importance of re-establishing USCSC again.<sup>34</sup> The Shanghai government replied positively to USCSC and formulated the *Shanghai Urban Sculpture Master Plan (2004-2020)*. The plan proposed the layout plan of urban sculptures, "one vertical, two horizontals, and three rings." (Figure 2) Moreover, the report still stressed that urban sculptures' planning and development depended on various departments and professions, although the USCSC has embraced this view since its establishment. In addition, it revealed that many cities were participating in urban sculpture competitions and only chasing the "biggest on a sculpture's scale." The work report also stated that reworking urban sculpture management was crucial. In 2006, USCSC revised the old regulations released by the Ministry of Construction.<sup>35</sup>

Compared to the version issued in 1993, it repeatedly emphasises the meaning of constructing urban sculptures and the inclusiveness of the sculpture's theme; the local

government need to formulate management measures and an overall and detailed plan for urban sculptures. It also highlights the strict censorship of the sculpture project with a big scale, important theme and vital location. Additionally, it noted that the construction of urban sculptures should involve public participation, and should adhere to the urban sculpture plan. Other departments are supposed to coordinate with the Department of Urban Planning to execute the plan. According to the above discourse, urban sculptures are fully integrated into the urban planning system.



**Figure 2.** The layout of urban sculptures in the centre of Shanghai (Drawing by Jie Zhu, following archive data provided by the Shanghai Planning Bureau).

### **Why Take So Long to Integrate Sculptures into Urban Sculptures Planning?**

This history of USCSC shows that it took 22 years to integrate urban sculptures into the urban planning system completely. This process can be divided into three stages: origin (1982-1992), transition (1993-2002) and breakthrough (2003). The first stage was the beginning of the government and sculptors realising the importance and value of urban sculptures.<sup>36</sup> From 1982 to 1992, the Chinese government and USPG were dedicated to publicising and promoting urban sculpture development. Chinese urban sculptures' development reached a turning point in 1993, marking urban sculptures getting into the urban planning system. The government reassigned USCSC functions and administrative departments, laying the foundations for the rapid development of urban sculptures in the 1990s. The year 2003 was critical for urban sculpture development. The ownership and leadership of USCSC shifted to the Department of Urban Planning, ensuring that the urban sculptures were incorporated into the urban planning system.

Urban sculptures in public spaces have become popular in various forms and themes.<sup>37</sup> There is no doubt that the Chinese government and USCSC have achieved substantial success in urban sculptures. Nevertheless, many issues and challenges of urban sculpture development are revealed by reviewing the historical changes of USCSC and related policies. First and foremost, the multi-departmental management of the USCSC slowed the development of urban sculptures. Too much time was wasted clarifying the responsibility of each department. Although in 1993, the government diminished the power of the Chinese Art Association in USCSC, this adjustment did work well. The USCSC did not have practice authority and pointed out inadequate cooperation in urban sculpture construction between sculptors, architects, urban planners and leaders.<sup>38</sup> Collaborative management of multiple departments in running USCSC led to no department paying much attention to it. Rather, as ownership and leadership of USCSC passed from the CAA to the Department of Urban Planning after 2003, a large number of cities reorganised their local USCSC and formulated detailed plans for urban sculptures. CHEN Xiaoli, the Chief Planner of the Ministry of Construction, pointed out in 2003 that urban planning should dominate the construction of urban sculptures. Probably, if the government had taken the advice of WANG RengChong to set up only one competent department of USPG, the development of urban sculpture planning in China would have been a different story.

In addition, the definition of urban sculpture planning is obscured, negatively affecting the development of urban sculptures. Initially, urban sculptures were understood by USCSC as all sculptures sited outdoors; however, USCSC adopted the term urban sculpture in the first document due to the political and social background.<sup>39</sup> It has been argued by many scholars that the term urban sculpture is inaccurate because it excludes sculptures located in scenic spots, villages and public buildings. This makes it difficult for the local USPG to manage and implement practical plans.<sup>40</sup> Moreover, the view of “urban sculpture planning” keeps changing, slowing the transition from urban sculptures to urban sculpture planning. Before 2000, decision-makers and scholars did not take much concern about incorporating urban sculptures into the urban planning system. They focused on the relationship between the sculpture and its surrounding environment on a small urban scale. LIU Kaiqu, the director of USPG, pointed out the dominant role of sculptures instead of the Department of Urban Planning in 1982. Plus, Linagyong, an urban planner and a member of USAC, barely stressed the environment around the sculptures in 2000.<sup>41</sup>

In every urban sculpture conference and regulation, the efficiency of implementing an urban sculpture plan is repeatedly stressed. As Zheng noted, it was challenging to incorporate urban sculptures into the urban planning system.<sup>42</sup> Sculptures are objects on a small scale; however, the overall sculpture planning focuses on a much broader scale. The massive span of the planning scale makes urban sculpture planning difficult. Plus, scholars have suggested that urban sculpture construction relates to their surroundings and culture.<sup>43</sup> It is difficult to ensure the rationality of the plan, despite the government's claim that it would use both an overall and detailed urban sculpture plan to assure its implementation. As the physical environment and social culture are always changing, it is difficult to ensure that the plan is effective. Plus, unlike most buildings, urban sculptures can be permanent and temporary, raising the difficulty of planning urban sculptures. Consequently, many uncertain elements make the implementation of urban sculpture planning challenging.

In light of the above issues, I found it necessary to investigate the essence of integrating urban sculpture into the urban planning process. It is the collision between fine arts and dictatorship, as well as the struggle between freedom and constraint. Zheng commented that urban sculpture planning is a cultural policy to manage social ideology.<sup>44</sup> Based on the changes in the ownership and leadership of USCS as well as the regulations, this research confirmed Zheng's comments. As the USCS evolved, the Department of Urban Planning's rights became stronger from assistant to dominant, indicating that the government expected to use planning to govern public arts. The change in the attitude of government and sculptors toward urban sculptures embodies the government's few concessions in managing public arts. The Chinese government aims to balance the conflict between free artist expression and the control of collective ideology. Initially, the government emphasised that urban sculptures' themes should be patriotism and communism based. Many sculptors regarded it as a political tool instead of free art. The revised policy indicated that the government became more inclusive of forms and themes in the later development of urban sculptures, even though it remained strict for those sculptures with considerable potential effects, such as memorials at significant locations in the city. This change motivated many sculptors to engage in the development of urban sculptures.

## **Conclusion**

Through analysing the changes in the USPG as well as related policies and regulations, this research found that urban sculpture planning in China had three critical moments:

1982 (origin), 1992 (turning point) and 2003 (breakthrough). In addition, this paper combines significant events between each critical moment to explain these changes' effects. Based on the current data and analysis, the paper revealed that the vague ownership, responsibility and leadership of the USPG, unclear definition of urban sculpture planning and a large number of uncertain elements of urban sculpture planning are the primary factors slowing down the development of urban sculpture planning in China. In the end, the transformation from urban sculpture to urban sculpture planning is an enormous shift on the spatial scale; also, the transition manifests a tension between the ideology of authoritarianism and the free expression of artistic thought and collective consciousness. Due to insufficient historical data, this research cannot explore the challenges of developing urban sculpture planning systems in China from every perspective. It is expected that further research will investigate the development of urban sculpture planning after 2003.

## Endnotes

- <sup>1</sup> Ministry of Construction and Ministry of Culture, "Chengshi Diaosu Guanli Banfa." Linxi Lanhan Qu Fayuan Gonggong Fuwu Wang, September 14, 1993. [www.lscps.gov.cn/html/15411](http://www.lscps.gov.cn/html/15411).
- <sup>2</sup> Xiaoqin Yue and Yongjun Ai, "Guonei ChengshiDiaosu Guihua De Lilun Yu Shijian Tansuo – Guanyu Chengshi Diaosu Guihua De Jidian Sikao," *Zhongguo Chengshi Guihua Nianhui Lunwenji (13 Fengjing Huanjing Guihua)* (2017).
- <sup>3</sup> Liu, Zhe, Pieter Uyttenhove and Xin Zheng. "Moving Urban Sculptures towards Sustainability: The Urban Sculpture Planning System in China," *Sustainability* 10, no. 12 (2018): 4802.
- <sup>4</sup> Jiiahai Qi, "Tizhi Yu Chuangzuo," Master's thesis, Zhongyang Meishu Xueyuan, 2010.
- <sup>5</sup> ZhengHua Sun, "Yu Lishi Fazhan Xianghu Yinzheng – Zhongguo Chengshishi Diaosu 40 Nian," *Meishu* 11 (2018): 9.
- <sup>6</sup> Qi, "Tizhi Yu Chuangzuo," 13-16.
- <sup>7</sup> Kaiqu Liu, "Quanguo Chengshi Diaosu Guihua, Xueshu Huiyi Kaimu Ci," *Meishu* 11 (1982): 3-4.
- <sup>8</sup> Liu, "Quanguo Chengshi Diaosu Guihua," 4-5.
- <sup>9</sup> Qi, "Tizhi Yu Chuangzuo," 16, 22.
- <sup>10</sup> Qi, "Tizhi Yu Chuangzuo," 18-19
- <sup>11</sup> Liangyong Wu, "Zhongguo Chengshi Diaosu Pengbe Fazhan De 50 Nian," *Diaosu* 4 (1999): 36.
- <sup>12</sup> Jin Shao, "Zhongguo Xiandai Chengshi Diaosu De Fazhan Yanjiu," PhD thesis, Suzhou Daxue, 2013, 173.
- <sup>13</sup> "Dier Ci Quanguo Chengshi Diaosu Gongzuo Huiyi Juxing," *Meishu* 12 (1985): 72.
- <sup>14</sup> Jingzhi He, "Yingjie Woguo Chengshi Diaosu De Huangjin Shidai – Zai Quanguo Chengshi Diaosu Di Erci Guihua Huiyi Shang De Jianghua," *Meishu* 7 (1984).
- <sup>15</sup> Qi, "Tizhi Yu Chuangzuo," 26-27.
- <sup>16</sup> Qi, "Tizhi Yu Chuangzuo," 39-40.
- <sup>17</sup> Sun, "Yu Lishi Fazhan Xianghu Yinzheng," 11.
- <sup>18</sup> Sun, "Yu Lishi Fazhan Xianghu Yinzheng," 11.
- <sup>19</sup> Mu Mu, "Pingjiang Haishi Fejiang," *Meishu* 9 (1989): 58-58.
- <sup>20</sup> Pingjiangzu, "Shang Shishi Shuohua," *Meishu* 9 (1989): 59-61.
- <sup>21</sup> Zheng, Jane, "Contextualizing Public Art Production in China: The Urban Sculpture Planning System in Shanghai," *Geoforum* 82 (2017): 98.
- <sup>22</sup> Shi Xiao, "Kaichuang Chengshi Diaosu Xin Jumian," *Meishu* 9 (1992): 40.
- <sup>23</sup> Ministry of Construction and Ministry of Culture, "Chengshi Diaosu Guanli Banfa."

- <sup>24</sup> Yiyong Liu and Leyi Chen, "Dui Zhongguo Dangqian Chengshi Diaosu Jianshe Guanli Fagui De Sikao," *Diaosu* 6 (2008): 74.
- <sup>25</sup> Xiao, "Kaichuang Chengshi Diaosu Xin Jumian," 40-42.
- <sup>26</sup> Xiao, "Kaichuang Chengshi Diaosu Xin Jumian," 40-41.
- <sup>27</sup> Linde Zhuang and Jingxiang Zhang, *Zhongguo Chengshi Fazhan Jianshe Shi*, Vol. 59. Dongnan Daxue Chubanshe, 2002, 258.
- <sup>28</sup> Shao, "Zhongguo Xiandai Chengshi Diaosu De Fazhan Yanjiu," 174.
- <sup>29</sup> Yue and Ai, "Guonei Chengshi Diaosu Guihua De Lilun Yu Shijian Tansuo."
- <sup>30</sup> Liu, Uyttenhove, and Xin, "Moving Urban Sculptures towards Sustainability," 4802.
- <sup>31</sup> Jing Wang and Liu Yang, "Dui Changchun Dandai Chengshi Diaosu Jianshe De Guihua Sikao," *Diaosu* 6 (2006): 44.
- <sup>32</sup> Xiaoli Chen, "Xinyijie Chengdiao Wei Chengli Yilai De Gongzuo," *Chengxiang Jianshe* 10, 6-7.
- <sup>33</sup> Yungang Chen, "Chengshi Diaosu Guihua Ti Yao," *Diaosu* C00 (2002): 14-15.
- <sup>34</sup> Chen, "Xinyijie Chengdiao Wei Chengli Yilai De Gongzuo," 6-7.
- <sup>35</sup> Zhongguo Zhufang He Chengxiang Jianshebu, "Guanyu Chengshi Diaosu Jianshe Dezhidao Yijian," Zhongguo Zhufang He Chengxiang Jianshebu, June 20, 2006.  
[www.mohurd.gov.cn/gongkai/fdzdgknr/tzgg/200606/20060620\\_153529.html](http://www.mohurd.gov.cn/gongkai/fdzdgknr/tzgg/200606/20060620_153529.html).
- <sup>36</sup> Qi, "Tizhi Yu Chuangzuo," 26.
- <sup>37</sup> Hua Zhong, "Zhongguo Chengshi Diaosu 60 Nian – Cong 'Xin Zhongguo Chengshi Diaosu Jianshe Chengjiuzhan Huojiang Zuopin' Shuoqi," *Yishubaijia* A01 (2011): 82-84.
- <sup>38</sup> Ying Fu and Zhenggang Duan, "Chengshi Diaosu Ye Xuyao Guihua," *Guihuashi* 16, no. 2 (2000):47; Chen, "Chengshi Diaosu Guihua Fazhan Gangyao," 15.
- <sup>39</sup> Qi, "Tizhi Yu Chuangzuo," 14-15.
- <sup>40</sup> Sun, "Yu Lishi Fazhan Xianghu Yinzheng," 10.
- <sup>41</sup> Wu, "Zhongguo Chengshi Diaosu Pengbe Fazhan De 50 Nian," 36.
- <sup>42</sup> Zheng, "Contextualizing public art production in China," 97.
- <sup>43</sup> Sun, "Yu Lishi Fazhan Xianghu Yinzheng," 10; Liu, "Quanguo Chengshi Diaosu Guihua," 4-5.
- <sup>44</sup> Zheng, "Contextualizing Public Art Production in China," 91.