

故园画忆系列

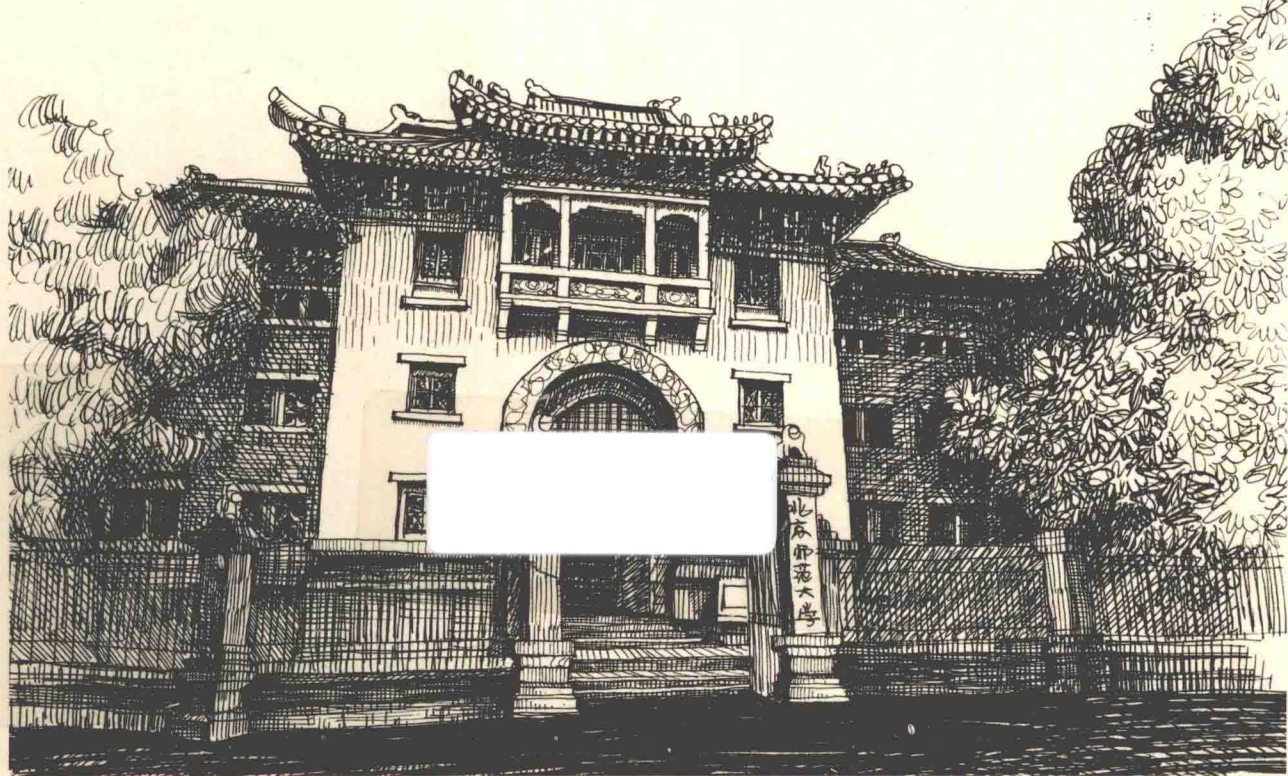
Memory of the Old  
Home in Sketches

# 老北京的洋建筑

Old Beijing's Foreign Buildings

李芳 绘画 撰文

Sketches & Notes by Li Fang



學苑出版社  
Academy Press

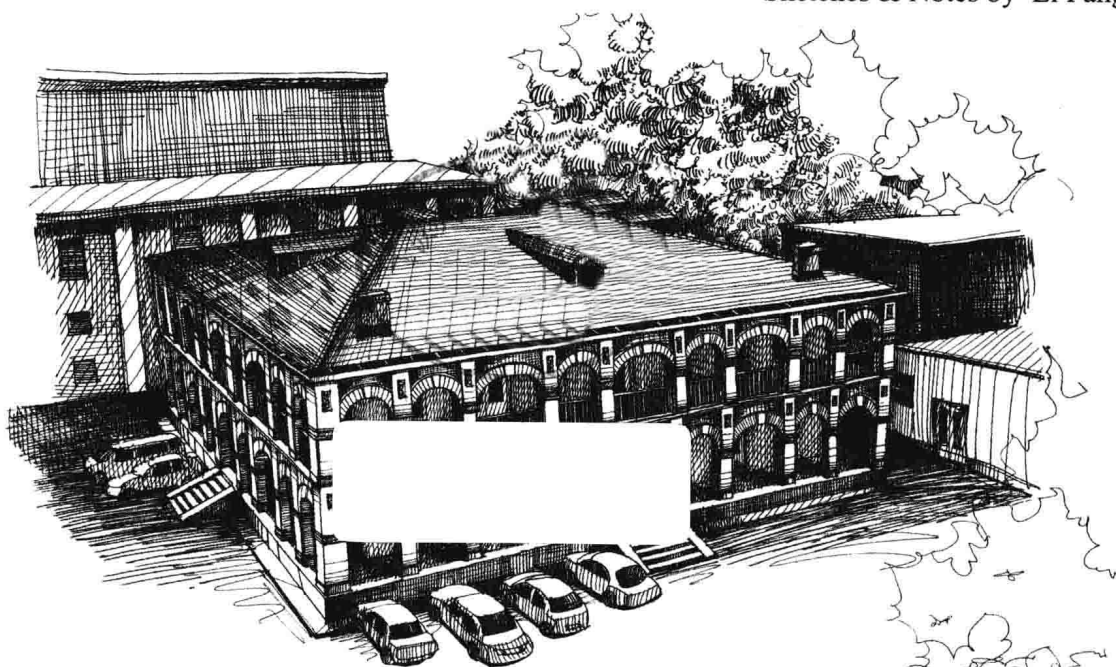
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# 序

建筑是反映人类物质文化与精神文化的产物，是技术与艺术的结晶。北京是我国历史悠久的七大文明古都之一，从建城至今已有3000年的历史，800多年的建都史，经历了古蓟城、唐幽州、辽南京、金中都、元大都、明北京、清京师、民国北平和新中国首都北京等历史演变。近几十年来，北京的城市建设经历了翻天覆地的变化，人们在惊叹北京城市建设发展的同时，也越来越关注城市中的优秀建筑及其文化内涵。

在近代动荡的100多年里，老北京的洋建筑如同中国近代社会历史一样，曾面对中西文化差异、古今时代更替、新旧观念对立等诸多社会问题。在这种大背景下，中国近代建筑也面临着对传统建筑文化如何传承，以及中国传统建筑文化与当时强行侵入的西方建筑文化的对抗、碰撞、融合、发展等一系列特殊问题。

当时西方先进的建筑技术和建筑材料的引入，带来了对中国传统木构架建筑的实质性挑战，因而近代建筑对其自身发展的探索体现出当时社会文化的剧烈演变和进步。这也正是近代建筑在当下所具有的最重要的研究价值。

李芳绘画撰文的这本《老北京的洋建筑》一书中的洋建筑，正形象地展现了近代北京城中优秀建筑的独特历史风貌。她以简洁翔实的文字、生动清晰的画作描绘了百余栋老北京著名的近代洋建筑。

第一次看到《老北京的洋建筑》这本书之前，李芳就曾带着她这几年陆陆续续画的钢笔画如数家珍一般展示给我看，向我讲述每个建筑的建造时间、结构形式、艺术风格等，期间也提到这些洋建筑的设计者、建筑的使用功能和现在的保护现状，可知她之前也认真地做了大量的资料收集和整理工作。因而，这本书不仅仅是对老北京洋建筑钢笔

画表现的展示，而且还是对北京近代建筑文化一次较为完整的梳理。

一方面，对于一名在读研究生来说，能在课余时间走遍北京城的大街小巷，带着纸笔安静地描绘记录下这些默默无闻的洋建筑，进而完成如此繁琐的积累工作实属难得。这种心态在当下的高校学习环境里，也是相当可贵的。另一方面，她也展示给我一个清晰独特的视角，使我看到老北京的近代建筑作为中国建筑文化不可分割的一部分，不仅仅需要引起我们足够的重视和保护，而且还留给我们一个需要认真探讨的课题，即如何将近代建筑文化在未来城市高速建设发展背景下的存在，寻找出一条科学的可持续发展的传承方式，使这些近代建筑文化和谐地融入人们的日常生活中，并转化成永续的城市文化资源，这或许就是这本书给我的一些启发。希望《老北京的洋建筑》一书，也能给其他读者一个有益的思考。

是为序。

杨焕成  
2013年6月

## Preface

A building is the crystallization of technology and art that reflects the material and spiritual culture. Beijing, with its 3,000-year long history, is one of the seven ancient capitals of China; its history as a capital is over 800 years. Its name has changed over the centuries: Jicheng and Youzhou during the Tang Dynasty (618-907), Nanjing during the Liao Dynasty (947-1202), Zhongdu during the Jin Dynasty (1114-1234), Dadu during the Yuan Dynasty (1271-1368), Beijing during the Ming Dynasty (1368-1644), Jingshi during the Qing Dynasty (1644-1911), and Peking in Republic of China (1911-1949) and Beijing - capital of the People's Republic of China. In recent decades, Beijing has undergone enormous changes in urban development. In addition to admiring the urban structures of Beijing, people also pay great attention to its culture.

The foreign buildings in old Beijing show the cultural differences between China and Western countries, the changes of the times, conflict between old and new concepts and other social problems in the development of modern China over the past 100 turbulent years. In such a milieu issues, such as how to preserve traditional Chinese architecture, how traditional Chinese architecture resists, integrates and develops with the Western architectural culture forced upon Beijing at that time and further challenged by Chinese and foreign modern architecture.

The introduction of advanced Western construction techniques and building materials brought essential challenges to traditional Chinese wooden architecture. Therefore, an analysis of modern Beijing architecture reflects dramatic evolution and progress of social culture and is of important research value for modern architecture.

Foreign buildings in the book *Old Beijing's Foreign Buildings* painted and described by Li Fang vividly

demonstrate the unique style of the outstanding buildings in modern Beijing. The author uses a simple yet informative text and vivid, clear paintings to describe 100 famous modern foreign buildings in old Beijing.

Before I first read the book *Old Beijing's Foreign Buildings*, Li Fang used to show me those pen drawings of hers as she completed over the past few years as if enumerating her family valuables. She also told me about the construction period, structure, artistic style, designer, function and preservation of those buildings, which revealed that she had done extensive research beforehand. Therefore, hers is not only a book displaying pen drawings of foreign buildings in old Beijing, but also a systematic analysis of modern architectural culture in Beijing.

It is difficult for a graduate student to visit all the lanes and streets of Beijing in her spare time to paint all those foreign buildings and rare to accomplish such an extensive task. We greatly admire her attitude and conscientiousness in the current university learning environment. She presents a clear perspective that allows the reader to understand that the modern buildings in old Beijing are an inalienable part of Chinese architectural culture, which not only requires our attention and protection, but also gives us an issue for serious exploration. For instance, how to find a scientific and sustainable method for cultural preservation given the rapid urban development now and in the future, so as to harmoniously integrate modern architectural culture with our daily life and it as our eternal urban culture and valuable resource. This is the deep impression the book gives. *Old Beijing's Foreign Buildings* will surely arouse the interest and conviction for preservation on the part of all its readers.

Yang Huancheng

June, 2013

# 前 言

北京那些具有中国传统建筑文化精髓的宫殿、寺庙和园林等，大都是我国著名的物质文化遗产，人们因此或多或少地对它们有些认识 and 了解。但每次我独自在北京普普通通的街头上采风时，周围中西建筑风格和建筑技术相互融合，具有或中式、或西式、或折衷主义建筑风格的一批“洋建筑”，给我打开了关于老北京近代历史文化的另一扇门，使我似乎看到了老北京城独特神秘的身姿和耐人寻味的历史故事。

从王府井大街的东堂到协和医学院校园区建筑，从大栅栏瑞蚨祥绸布店到劝业场，从清末陆军部南楼到北京大学“红楼”，每一处近代建筑都平静地矗立于马路旁或胡同中，仿佛从来不愿让人们认出它们曾经陪着老北京城经历过一段动荡的历史。虽然这些被人们遗忘的“洋建筑”现在早已更名或改为它用，但每一座建筑都还保留着它们独特的韵味。

我原以为这些带有浓重近代历史风格的建筑会在上海、天津、青岛等一批沿海城市才能看到，但经过查阅资料后发现，老北京也有着许多不为人知的“洋建筑”，正是它们见证着近代北京城跌宕起伏的命运和近代国人对中西方文化交融所做的探索和尝试。

还记得有次跟朋友一同到清华大学游览，那里的优秀近代建筑给我留下了深刻的印象，如较早建造的清华学堂和同方部，后来建造的大礼堂、科学馆、体育馆和图书馆（局部），较晚建造的生物馆、化学馆、图书馆、气象台和二校门等。对比之前在北京大学未名湖畔所见的同一时期的近代建筑即燕京大学办公楼、外文楼、俄文楼、第一体育馆和水塔等，两座校园的建筑竟有着截然不同的建筑形式和建筑风格。这种差异使我想研究“洋建筑”的欲望更加强烈，以至于几年来将大部分的课余时间都用作对它们的

描绘和探索。

今年2月份，在学苑出版社周鼎老师的鼓励下，我将这两年绘制的老北京的“洋建筑”钢笔画创作进行了梳理，形成了现在的这本《老北京的洋建筑》。这本书对我来说应该是在研究生期间学习探索和充实自我的一个过程，但毕竟由于本人创作水平有限，书中错误之处还望读者批评指正。

最后，希望老北京的这些“洋建筑”继续散发它近代建筑文化的历史魅力，同时能够对当代建筑师在探索如何将传统建筑样式和文化同现代建筑技术融合方面有所启迪，进而推动当代中国建筑向民族建筑的方向前进。

李芳

2013年6月

## Author's Foreword

The palaces, temples, gardens and other well-known tourist sites with traditional Chinese architectural essence in Beijing are important cultural heritage of China. Therefore, I have sought to gain more knowledge and understanding on them. When I wander on the streets of Beijing, the “foreign buildings” integrating Chinese and Western styles and architectural techniques open a door for me to understand the modern culture of old Beijing. I see the unique and mysterious grace of old Beijing and learn interesting historical stories.

From the East Cathedral on Wangfujing Street to the Peking Union Medical College Campus, from Rui Fu Xiang Silk Shop on Dasharlan Street to Quanyechang Fair, from the South Building of the Qing Ground Forces Headquarters to the “Red Building” of Peking University, these modern buildings sit quietly on streets or lanes, as if not willing to let people know they accompanied old Beijing through turbulent times. Although these “foreign buildings” may have changed names or purpose, each has retained its unique characteristics.

I had previously thought that buildings of strong modern, Western style were only to be seen in Shanghai, Tianjin, Qingdao and other coastal cities. However, during my research, I found many “foreign buildings” in Beijing. Those “foreign buildings” have witnessed the historic vicissitudes of Beijing as well as the efforts of modern Chinese to combine Chinese and Western culture.

The outstanding modern buildings at Tsinghua University made a deep impression on me; Tsinghua Imperial College and Tongfang Bu of the early period, Great Hall, Science Hall, Gymnasium and Library (local), Biology and Chemistry Buildings, Library, Meteorological Station and the Second Gate of the later period. Compared to modern buildings (i.e. Office building of Yenching University, Foreign Languages Building, Russian Building, No.1 Gymnasium and Water Tower) built in the same period at

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desire in me to study “foreign buildings”. As a result, I have deeply studied the topic over the past few years.

Over the past two years, I have prepared the book *Old Beijing’s Foreign Buildings*. I painted and sifted through information with the encouragement of Mr. Zhou Ding of the Academy Press. It is a way for me to keep learning, exploring and fulfilling myself. I will appreciate my readers’ advice and correction on any mistakes caused by my limited knowledge.

I hope these “foreign buildings” in old Beijing will continue to demonstrate the depth of modern architectural culture and give inspiration to modern architects in how to integrate traditional architectural style and culture with modern construction techniques.

Li Fang  
June, 2013

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