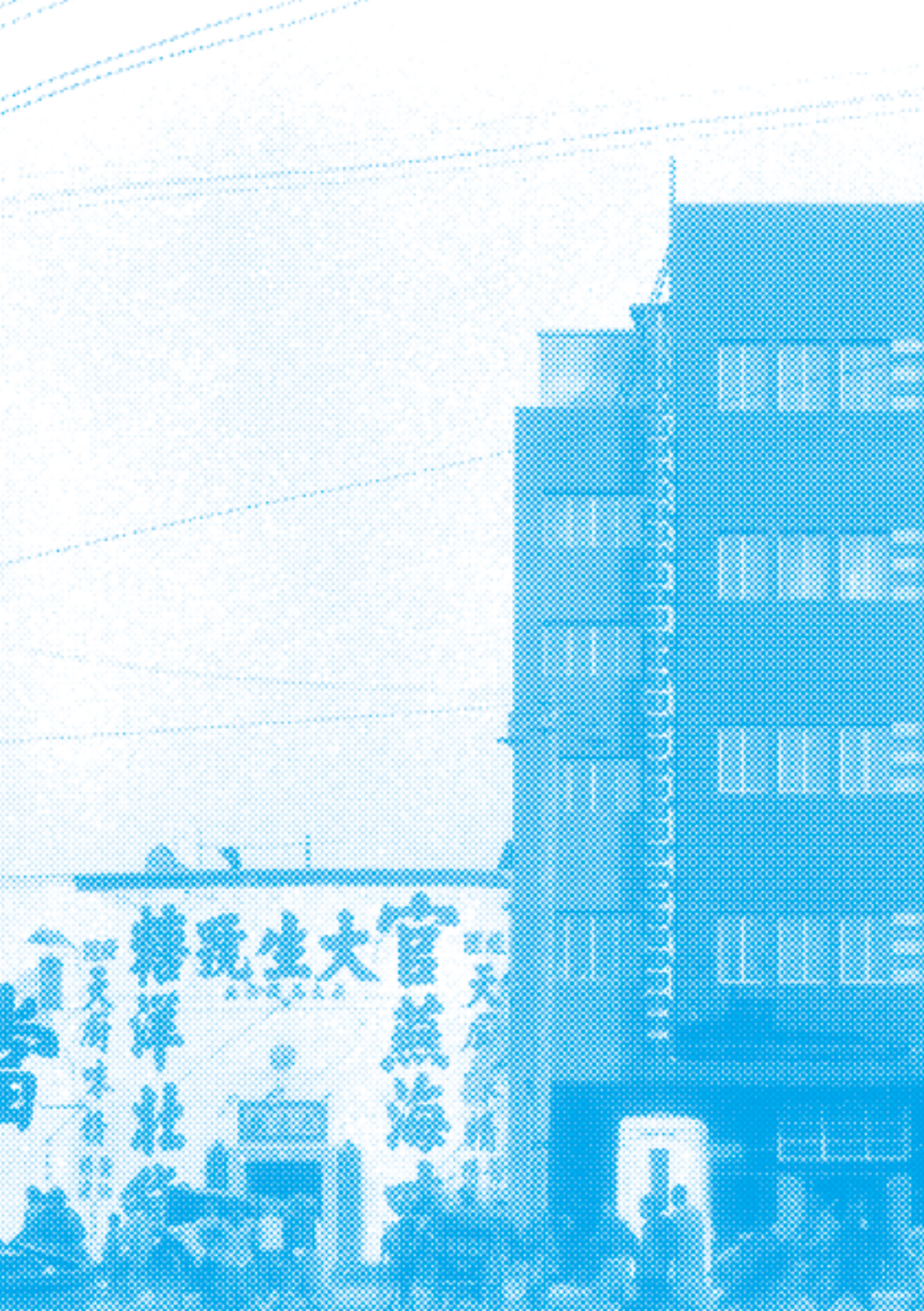




觉醒的现代性

The Rise of
Modernity

毕业于宾大的中国第一代建筑师
The First Generation of Chinese Architects
from the University of Pennsylvania



天津英租界

大官燕海

大官燕海

天津英租界

天津英租界

天津英租界



OFFICE: 853.660031 RESERVATION: 121.5211

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前言

Foreword

“现代性就是短暂、流变、偶然，这就是艺术的一半，另一半则是永恒和不变。”

波德莱尔这一段似乎充满矛盾的话语，所揭示的正是现代性那一难以把握的特征：一方面，现代意味着当下、崭新、短暂，进言之，每一个当下相较于此前的以往都是全新的，但也很很快随着时间的流逝而被后一个当下所取代，从而是短暂的；另一方面，在这一状态中，必然存在某种能够历经时间而保持恒定的因素，否则就不可能存在具有延续性的历史，也不可能存在我们所能感知到的美。

现代建筑必然与它所处的时代背景及地域环境密不可分，它是现实世界中思想观念和社会需求的具体表征。20世纪初，中国社会正处变革时期，以上海为代表的新型城市发展与现代建筑兴造见证并承载这一重要的历史过程。在这一时期，中国第一代建筑师崭露头角，为中国建筑的现代化发展做出卓越贡献。他们中一批最为杰出的代表，如范文照、杨廷宝、梁思成、童雋和陈植等，都毕业于美国宾夕法尼亚大学（以下简称“宾大”）。归国之后，他们积极活跃于建筑设计、建筑研究、建筑教育以及城市规划等诸多领域，构成中国近现代建筑运动的重要篇章，推动中国近现代建筑专业与建筑实践的建立和发展。

'Modernity is the transient, the fleeting, the contingent; it is one half of art, the other being the eternal and the immovable'.

This paradoxical quote from the poet Baudelaire captures that elusive, intangible quality of modernity: on the one hand, modern is present, new, transient; that is, each present is new, compared with the last, but soon replaced by the next as time passes. It is therefore transient. On the other hand, in this being transient, there must be some element that remains immutable over time, for, without which, there can be no history as a continued progress, nor beauty as can be perceived.

Modern architecture is inevitably bound up with its time and regional context; it is the manifestation of the ideologies and social needs of the real world. The early 20th century saw China undergoing profound changes, an important period witnessed by and embodied in a new type of urban development and the rise of a modern architecture, as exemplified by the city of Shanghai. During this period, China's first generation of modern architects emerged and shone, making outstanding contributions to the modernization of Chinese architecture. The most prominent of them, such as Fan Wenzhao, Yang Tingbao, Liang Sicheng, Tong Jun and Chen Zhi, were all graduates of the University of Pennsylvania (Penn.) School of Fine Arts. After graduation, with their activities in a wide range of fields including architectural design, research, and education as

展览“觉醒的现代性——毕业于宾大的中国第一代建筑师”，围绕1918年至1937年间在宾大建筑系求学的20多位中国建筑师，展现他们在宾大的学习经历和学业成就，显示他们归国后的卓越业绩和深远影响。他们中的许多人成为一代宗师，开启中国现代建筑的发展历程，在国家建设中发挥重要作用。

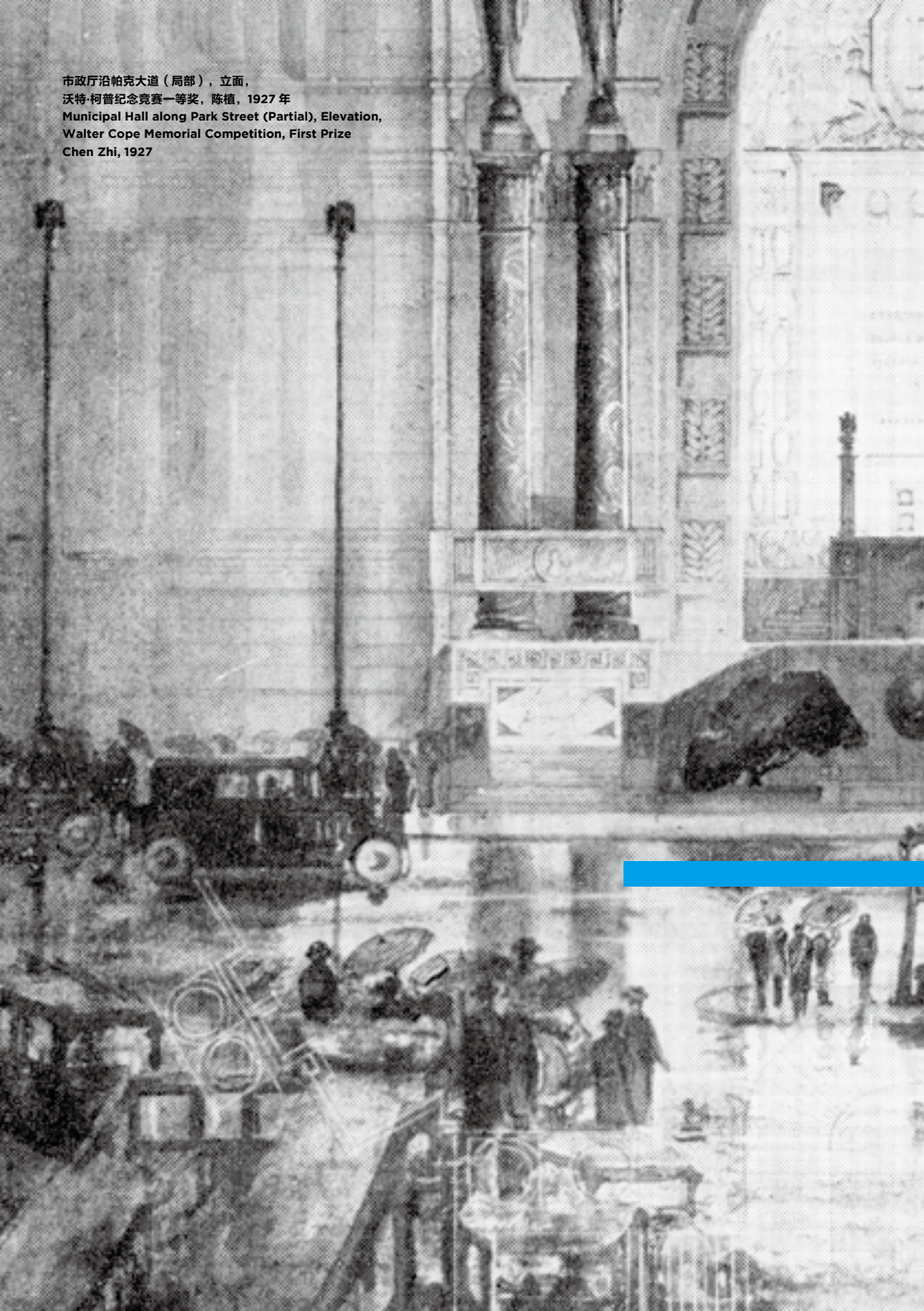
见证这一重要进程的城市——上海，也在展览中得以呈现。在新旧共处、东西交融的历史阶段中，中国第一代建筑师积极探索民族性与科学性的各类实践议题，努力寻求民族形式与现代风格并重的设计方法，不仅为上海这座现代之都的发展做出巨大贡献，而且也指引中国现代建筑学科的发展之路。

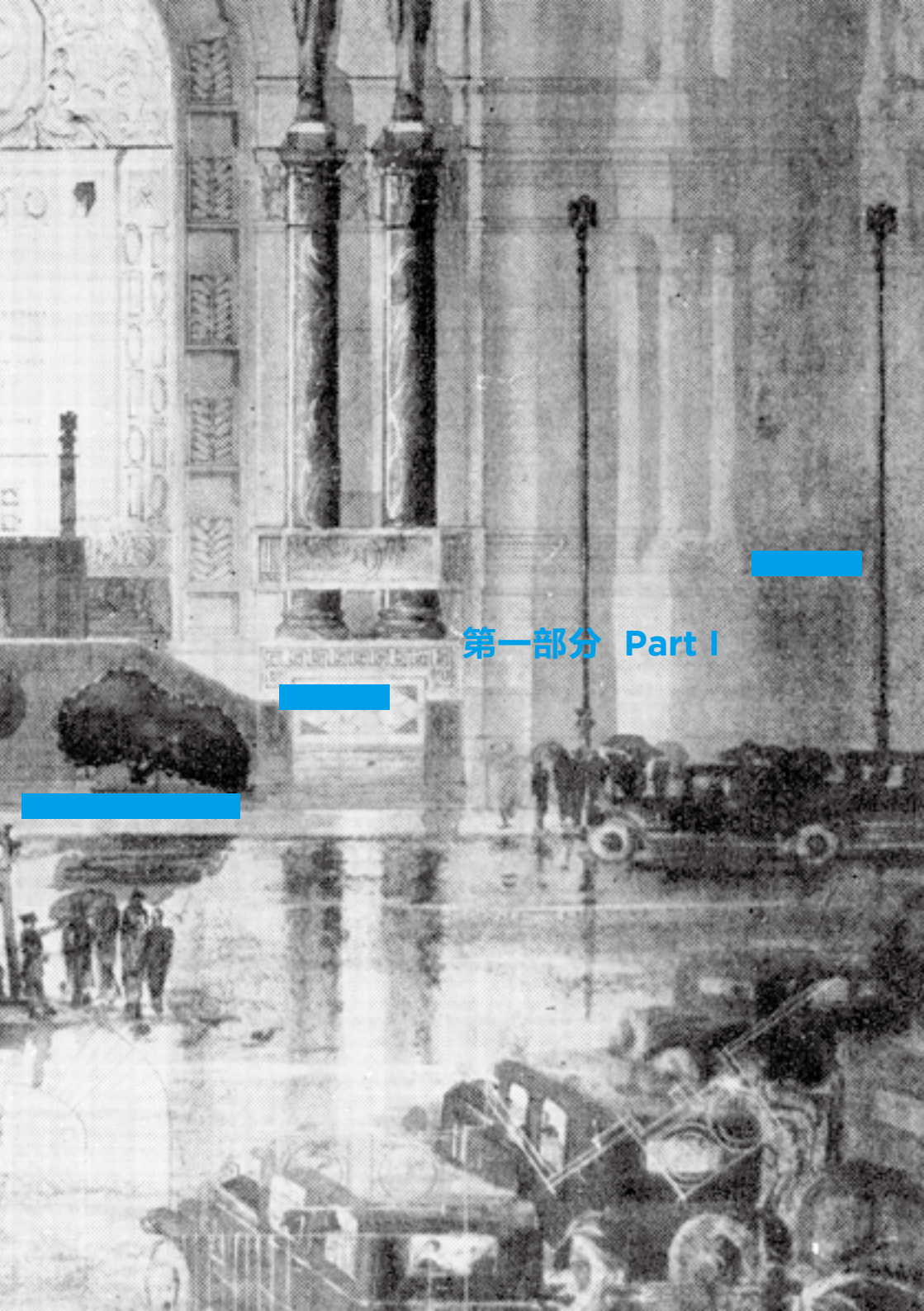
well as urban planning, they took a crucial part in the modern Chinese architecture movement while promoting the establishment and development of the architectural discipline and practice in modern China.

The exhibition *The Rise of Modernity: The First Generation Chinese Architects from the University of Pennsylvania*, centers around over 20 Chinese architects who had studied at Penn's Department of Architecture between 1918 and 1937, presenting their academic training and achievements at the university, alongside their illustrious careers and seminal influence at home. Many of them became great masters of the time, who paved the way for a modern Chinese architecture and were instrumental in the construction of the nation.

The exhibition also features Shanghai as a testament to this significant period of progress. At a point in history where old and new co-existed, where east and west merged, China's first generation of architects explored various practical issues of nationality and scientificity, They searched relentlessly for a design approach to emphasize both a new form of national identity and a modern style. Their effort not only contributed immeasurably to Shanghai's evolution as a modern metropolis, but also provided a direction for architecture as a discipline in modern China.

市政厅沿帕克大道（局部），立面，
沃特·柯普纪念竞赛一等奖，陈植，1927年
Municipal Hall along Park Street (Partial), Elevation,
Walter Cope Memorial Competition, First Prize
Chen Zhi, 1927





第一部分 Part I

01. 宾夕法尼亚大学及其建筑教育

University of Pennsylvania and its Architectural Education

宾夕法尼亚大学(以下简称“宾大”)位于美国东部城市费城,1868年开始设置建筑学专业,1890年成立独立的建筑系,其于1920年并入新成立的美术学院,并成为其中的主要科系。在这一时期,宾大建筑学专业沿用法国巴黎美术学院的绘图房训练作为教学模式,力求使之适应于美国的实际需求。同时,它也强调建筑师必须具备常规性教育和专业性训练两方面的素质培养。

20世纪初,宾大建筑学专业在瓦伦·P·莱尔德和保罗·P·克瑞等杰出教师的带领下,迎来了一个辉煌的发展时期。1921年,宾大建筑系在全美院校中首获法国建筑师协会大奖。在1910-1930年期间,来自宾大的建筑学专业学生,连续四年获得巴黎大奖,并获得将近四分之一的全美设计竞赛奖。在那时,学生在各类设计竞赛中获得奖项的数量,是衡量一所学校建筑教学质量的重要标准。这意味着宾大在当时俨然达到美国建筑教育的顶峰。正是在这一时期,宾大的美术学院迎来了第一批中国留学生。

Located in Philadelphia in eastern America, the University of Pennsylvania first offered a major in architecture in 1868, and established an independent Department of Architecture in 1890, which was merged into the new School of Fine Arts in 1920 and became one of the school's leading disciplines. At the time, the department adopted the atelier training pattern of the École des Beaux-Arts in Paris (the École) as its teaching model, but also sought out ways to adapt it to pragmatic American needs. It also underscored the importance for the architect to receive both general education and professional training.

At the beginning of the 20th century, led by such distinguished teachers as Warren Laird and Paul Cret, the university's Department of Architecture flourished. In 1921, it became the first American school to be awarded by the Société des Architectes Diplômés par le Gouvernement Français. From 1910 to 1930, its architectural students were winners of the Paris Prize for four consecutive years, in addition to nearly a quarter of the medals awarded by various national design competitions. At the time, the number of prizes won in design competitions was a key measure of the quality of any school's architectural education, which means the university had reached the zenith of the American architectural education. It was during this period that the first Chinese students arrived at the university's School of Fine Arts.



海登楼，美术学院，建造于1895年
Hayden Hall, School of Fine Arts of Penn., Built 1895



学生宿舍，建造于1894-1896年
Dormitory Quadrangle of Penn., Built 1894-1896

20世纪初美国建筑教育概览

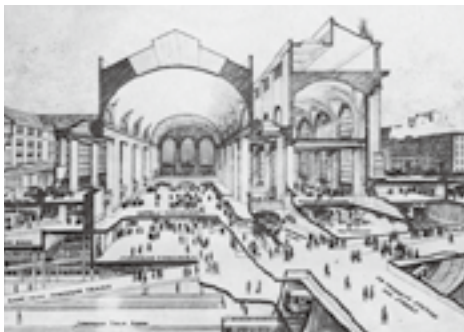
An Overview of the American Architectural Education at the Turn of the 20th Century

1857年，理查德·摩利斯·汉特在纽约第10街成立的建筑工作室，首次集中开设绘画、建筑设计与建造技术方面的课程，成为当时美国建筑教育的中心。汉特曾经在巴黎美术学院受过良好的“布扎”建筑设计教育（以古典建筑元素、构图为主的“图房式”建筑教学）。19世纪50年代以来许多美国著名建筑师都曾受到汉特的影响，甚或直接出自他的门下。这使得早期美国建筑教育带有浓郁的法国色彩。所谓法国式的建筑教育，或法国建筑创作方法，无疑与当时具有世界影响力的巴黎美术学院的建筑教育体系密不可分。这一建筑教育体系，直接影响了19世纪至20世纪初的美国早期建筑教育与建筑创作，从而也间接地影响了中国近代建筑教育与建筑创作。

In 1857, the architectural atelier Richard Morris Hunt opened on New York City's 10th Street was the first of its kind to offer a synthesis of courses in drawing, architectural design and construction technology, and became the hub of architectural education in the country. With his solid 'Beaux-Arts' training ("atelier training" focusing on elements of classical architecture and composition) at the École, Hunt had an influence on many renowned American architects, among them some of his pupils. As a result, a French element was conspicuous at the early stage of the American architectural education. The so-called French model of architectural education, or the French manner of architectural creation, was doubtless fundamentally tied to all the international influence of the atelier system of the École, which directly informed the architectural education and creation in America between the 19th and early 20th century and, indirectly, that in modern China.



纽约中央大火车站，沃伦与威特摩尔建筑师事务所设计，1907-1913年
New York Grand Central Railway Station, Warren & Wetmore, 1907-1913



纽约中央大火车站方案设计效果图，沃伦与威特摩尔建筑师事务所设计，1907-1913年
Design Perspective of New York Grand Central Railway Station, Warren & Wetmore, 1907-1913



波士顿公共图书馆，麦金、米德和怀特建筑事务所设计，1895年
Boston Public Library, McKim, Mead & White, 1895



宾大建筑教育认为设计研究是建筑师的重要技能，也是建筑教学中最为重要的一个环节。学生在导师的指导下，需要通过不断地练习来学习如何设计建筑，寻求解决实际问题的方法，以便发挥自身才能，独立应对具体实践的任务要求。宾大建筑教育非常强调建筑构造和建筑绘画这两方面的基本功训练。前者需要遵循各种建造原则，后者则培养学生学生在形式、色彩和比例关系等方面的美学判断，将两者结合是建筑师的必修课。宾大建筑教育不仅希望培养一批技术娴熟的绘图匠，同时也希望将学生培养成真正的建筑师。宾大建筑教育十分强调艺术与技术并重，认为艺术的各种表现形式，如诗歌、音乐、建筑、绘画和雕塑，一同构成了文化性的整体。因此，关于艺术的知识，对真正意义的建筑教育而言是必不可少的。

The architectural education at Penn. regarded design research as an important skill for the architect, and the most vital aspect of architectural training. Under the guidance of the mentor, students were required to keep practicing in order to learn how to design a building, how to find solutions to actual problems, a process that would cultivate full development of their talent and independent thinking in the face of specific, practical requirements. It placed great emphasis on the training of two basic skills, building construction and architectural drawing. The former entails obeying construction rules, while the latter shapes the students' aesthetic judgement in form, color, and proportion; the two combine to constitute the essential qualities of the architect. The university's architectural education sought not only to nurture skillful draftsmen, but also to train its students into true architects. Namely, the emphasis was equally on art and craft, maintaining that the various forms of art, such as poetry, music, architecture, painting and sculpture, form a cultural whole. The knowledge of art, then, is integral to architectural education in its proper sense.



宾大校园全景，1920年
Panoramic View of Penn., 1920



海登楼绘图教室，1910年代末
Drawing Atelier at Hayden Hall, late 1910s



学院楼建筑制图教室，1915年
Drawing Atelier at College Hall, 1915



海登楼内建筑资料室，1910年代末
Architectural Library at Hayden Hall, late 1910s



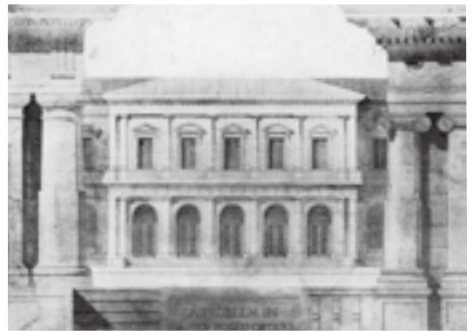
临时餐厅用作绘图教室，1910年代末
Temporary Dining Hall as Drawing Studio, late 1910s



杰出公民纪念堂，美国罗马学院罗马奖，詹姆斯·K·史密斯，1920年
A Memorial to A Great Citizen, American Academy in Rome Prize Design, James K. Smith, 1920



桥梁，布扎设计协会一等奖，詹姆斯·K·史密斯
A Bridge, Beaux-Arts Institute of Design 1st Prize, James K. Smith



不同柱式运用于楼层的分析型设计，作者不详
An Analysis of the Problem of Super-imposed Orders, Unknown



帕拉蒂尼山图密善宫，威廉·J·H·霍夫
The Palace of Domitian, Palatine Hill, William J. H. Hough

宾夕法尼亚大学建筑教育专业教师团队 (部分) The Faculty Members at Penn. (Partial)

20世纪初期,宾大的建筑教学体系与其教师团队密切相关。其中有两位杰出人物,一位是冷静而杰出的管理者瓦伦·鲍尔斯·莱德,他为宾大带来了其在巴黎习得的古典传统,更强调专业性教育;另一位是充满热情与感染力的艺术家保罗·菲利普·克雷,他坚持建筑的艺术性,并不满足仅仅照搬巴黎美术学院的教育传统,而是力图吸收所有西方教育的精华,以期塑造一个全新的美国式建筑教育。正是在他们的领导下,宾大的建筑教育在20世纪初期,在全美保持着领先地位。在这样优秀的教师团队带领下,培养出了诸如路易·康、罗伊·拉尔森、约翰·埃文斯等杰出的建筑师,也包括勤勉刻苦的中国留学生们。

In the early 20th century, the university's architectural education system was inseparable from its faculty. Among the faculty were two eminent figures, the calm and distinguished administrator Warren Powers Laird, who brought with him the classical traditions he learned in Paris and laid more stress on professional training; and the passionate, inspiring artist Paul Philippe Cret, who insisted on architecture as art and who, instead of adhering to the Beaux-Arts convention, drew freely on all the cream of Western education in an attempt to reinvent the American architectural education. Under them, the university's architectural education remained at the top in the country during the first decades of the 20th century, providing training for such future eminent architects as Louis Kahn, Roy Larson, John Lane Evans, as well as for the industrious students from China.



瓦伦·莱尔德
Warren Laird



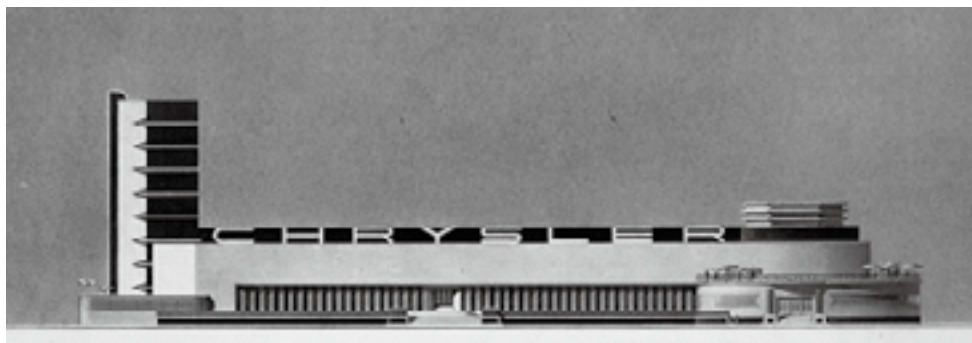
保罗·克雷
Paul Cret



托马斯·诺兰
Thomas Nolan



约翰·弗雷德里克·哈伯森
John Frederick Harbeson



克莱斯勒展馆竞赛作品，保罗·克雷，1932年
Competition for Chrysler Exhibition, Paul Cret, 1932



考古博物馆，巴黎美院在读时期作品，保罗·克雷，1902年
A Museum of Archaeology, at École des Beaux Arts, Paris, Paul.Cret, 1902



02. 宾夕法尼亚大学的第一代中国建筑留学生

The First Chinese Architectural Students from Penn.

20世纪初,大约五十名年轻的中国学子,通过各种方式前往美国大学接受建筑教育。在求学期间,宾大是早期中国建筑留学生较为集中的地方。宾大之所以成为中国建筑学子青睐之地,与其启发式的教学方法以及教师的个人魅力分不开。最早来到宾大建筑系的朱彬、范文照、赵深、杨廷宝,都曾得到保罗·P·克瑞的悉心指导。他们在学业方面大有收获,归国后在事业上取得巨大成功。这也极大地激励其他中国建筑学子,源源不断地前往宾大学习建筑设计。

这批建筑专业的留学生归国后,即在各地从事各类实践工作,将美国所学之识应用到实业救国的事业之中。他们不仅设计了大量的办公、住宅、学校、医院、影院和商业等各类新型建筑,打破外国建筑师在中国的垄断地位,而且协力创建了中国自己的建筑研究体系和教育体系,为中国的现代建筑事业发展做出巨大贡献。

In the early 20th century, some 50 young pupils from China, in various ways, headed to America to study architecture. At the time, Penn. was where the larger contingent of Chinese students to be found. The fact that the university was the more popular destination for Chinese architectural students had to do with its stimulating teaching method, along with the personal charisma of the teachers. The first ones to arrive, Zhu Bin, Fan Wenzhao, Zhao Shen and Yang Tingbao, were mentored by Paul Cret with great devotion. Their great academic achievements and enormously successful careers later at home inspired and sent a continual stream of Chinese students toward Penn. for the study of architectural design.

Once they returned to China, these early foreign-trained architectural graduates devoted themselves to varied activities all over the country, applying the knowledge acquired in America to the cause of reinvigorating the nation through industrialization. Not only did they design a great deal of new building types including offices, residences, schools, hospitals, theaters and commercial buildings, thereby putting an end to the monopoly of foreign architects, but they were also involved in a joint endeavor to create a Chinese system of architectural research and education. Their groundbreaking contributions furthered the development of modern Chinese architecture.



宾大学生毕业集体照（后排左二童寓）

Group Graduation Photo of Chinese Students at Penn. (Tong Jun, 2nd on the left in the back row)



杨廷宝毕业照

Graduation Photo of Yang Tingbao



童寓毕业照

Graduation Photo of Tong Jun



林徽因毕业照

Graduation Photo of Lin Huiyin



宾大中国留学生合影：陈植（后排），童寓（左一）

Group Photo of Chinese Students at Penn.: Chen Zhi (back row), Tong Jun (1st on the left)



舞台剧照：杨廷宝（左）

Stage Photo: YangTingbao (left)

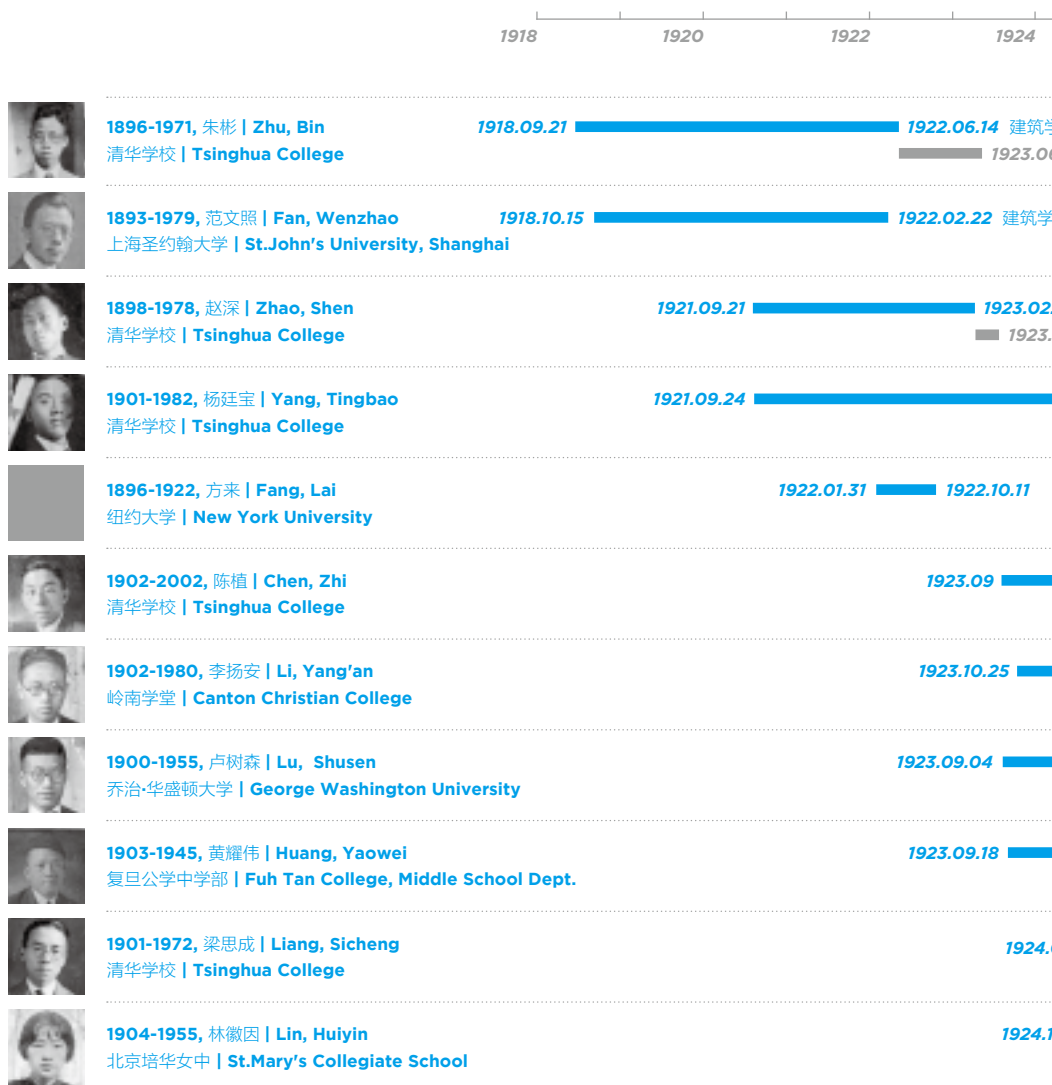


宾大中国留学生合影：陈意、林徽因、董鹭汀、陈植（从左至右）

Group Photo of Chinese Students at Penn.: Chen Yi, Lin Huiyin, Dong Luting, Chen Zhi (From Left to Right)

宾夕法尼亚大学中国建筑留学生名录

List of Chinese Architectural Students at the University of Pennsylvania





宾夕法尼亚大学中国建筑留学生名录

List of Chinese Architectural Students at the University of Pennsylvania

1918 1920 1922 1924



1903-1996, 谭垣 | **Tan, Yuan**
上海西童公学 | **Shanghai Public School**

1924.0



1906-?, 梁宝和 | **Liang, Baohe**
菲利普·艾斯特中学 | **The Phillips Exeter Academy**

1924.0



1900-1983, 童骞 | **Tong, Jun**
清华学校 | **Tsinghua College**



1900-1943, 吴景奇 | **Wu, Jingqi**
岭南学堂 | **Canton Christian College**



1902-1988, 孙熙明 | **Sun, Ximing**
北京师范大学 | **Peking Teacher College**



1905-1960, 过元熙 | **Guo, Yuanxi**
清华学校 | **Tsinghua College**



1908-2000, 梁衍 | **Liang, Yan**
北京汇文中学 | **Peking Academy**



1907-1981, 哈雄文 | **Ha, Xiongwen**
清华学校、约翰·霍普金斯大学 | **Tsinghua College & Johns Hopkins University**

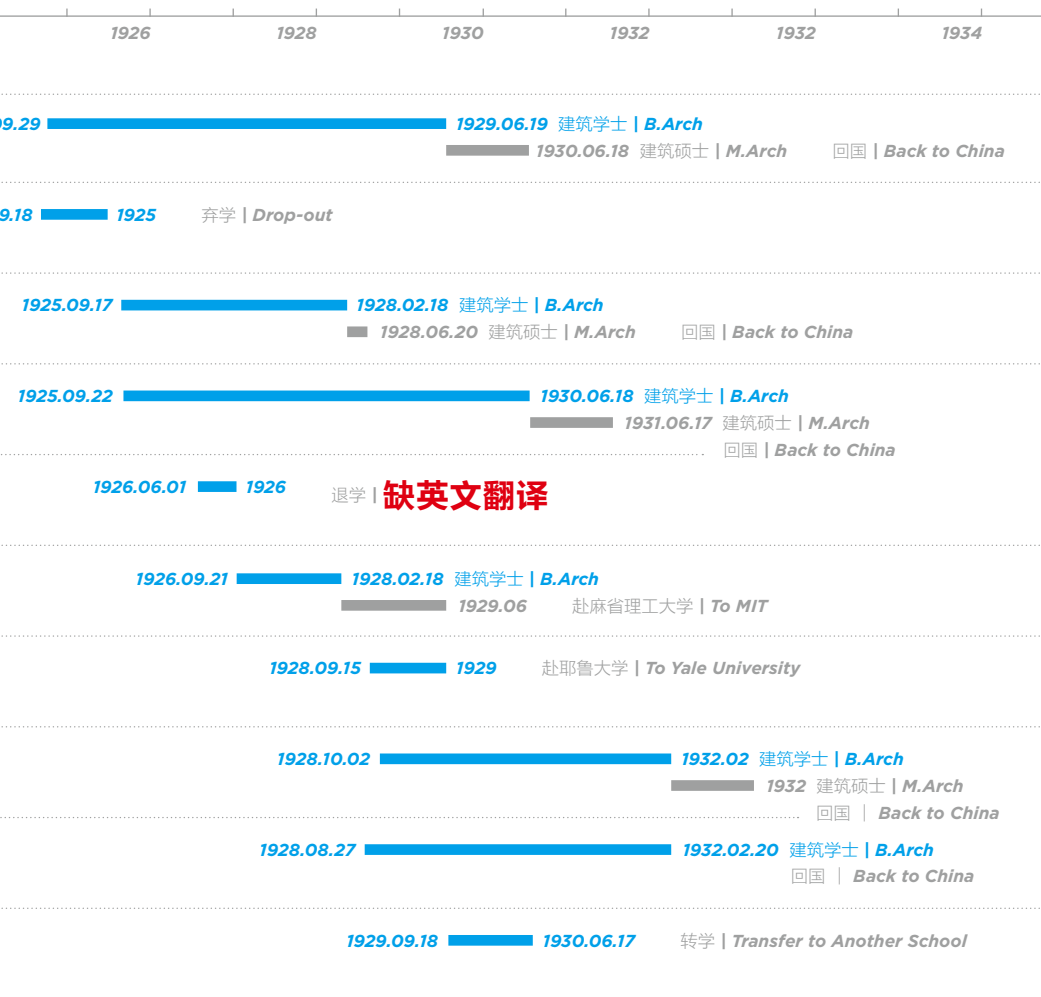


1907-1988, 王华彬 | **Wang, Huabin**
清华学校 | **Tsinghua College**



1911-1988, 萨本远 | **Sa, Benyuan**
清华学校 | **Tsinghua College**

资料由宾夕法尼亚大学建筑档案馆提供 | Provided by Architectural Archive at Penn.



中国留学生在宾大建筑专业的学习与巴黎美术学院的内容较为相似。在四年的学习过程中，学生被分配到各个“图房”之中，接受曾在巴黎美术学院受过专业训练的职业建筑师的具体指导。

根据教学计划，学生一般在第一年练习建筑制图、实例描摹以及透视画法。第二年学习与建筑设计相关的建筑历史课程，主要集中在罗马、希腊与文艺复兴建筑，同时也学习古典柱式和作图方法。第三年学习水彩画。第四年则学习建筑材料和建筑构造。此外，为了完善知识体系，学生还要学习物理、数学、语言与文学等各类课程。

由于中国留学生大多在国内已经接受过系统性教育，因此多数可以在较短的时间内很好地具备画法几何、建筑制图的基本技能，掌握建筑结构与构造技术的设计方法，熟练地将各种理论知识应用于具体的建筑设计操作中。

The architectural training the Chinese students undertook at Penn. was fairly similar to that at the École. Over four years of study, students were assigned to different "ateliers" to receive specific guidance from professional architects trained at the École.

According to the curriculum, generally students studied architectural drawing, painting from life and perspective drawing in the first year; architectural history in connection with design in the second year, with Roman, Greek and Renaissance architectures as the focus, alongside the classical orders and drafting; watercolor in the third year; and building materials and construction in the fourth year. In addition, students were required to take courses of physics, mathematics, language and literature to enhance their knowledge systematically.

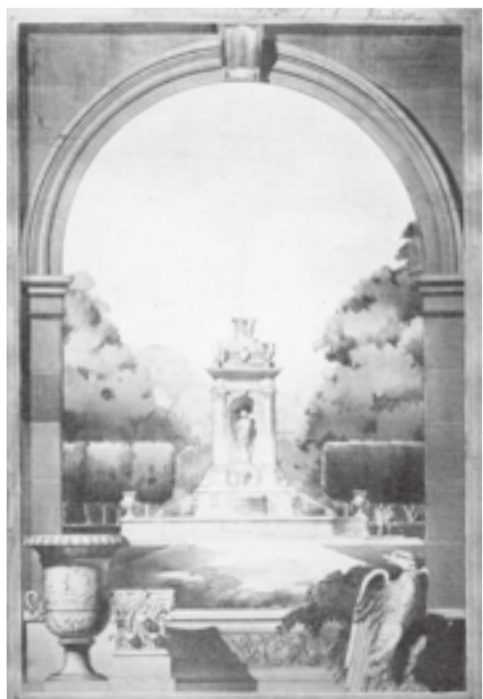
Most of the Chinese students already undertook systematic training back in China, which allowed them, within a short period of time, to acquire basic skills of descriptive geometry and architectural drafting, to master design methods of architectural structure and construction techniques, and to apply theoretical knowledge to the practice of architectural design.



《花园》，本科二年级设计题目，童嵩，1926年
Garden, Sophomore Grade Design, Tong Jun, 1926



《罗马浮雕》，铅笔素描加白墨高光，童嵩，1927年
Roman Panel, Freehand Sketch with Pencil and White Ink Highlights, Tong Jun, 1927



《小喷泉》，本科一年级设计题目，过元熙，1926年
A Small Fountain, Freshman Grade Design, Guo Yuanxi, 1926



《圣诞节贺卡》，林徽因，1926年
Christmas Card, Lin Huiyin, 1926



《1914年的意大利》，建筑史作业，童筠
Italy in 1914, Architectural History Work, Tong Jun



《雅典伊瑞克提翁女像柱廊》，建筑史作业，杨廷宝
Porch of the Maidens, Erechtheum, Athens, Architectural History Work, Yang Tingbao



《佛罗伦萨美第奇-里卡迪宫》，建筑史作业，梁思成
Palazzo Rucellai, Florence, Architectural History Work,
Liang Sicheng



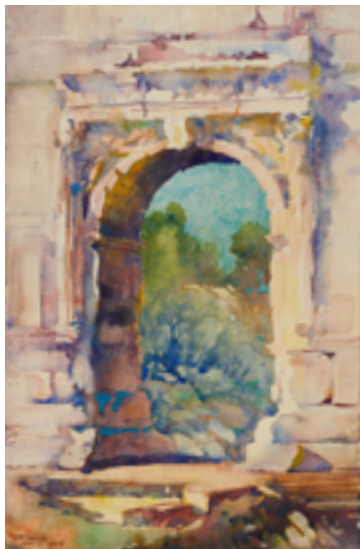
《布雷西亚奇迹圣母堂》，建筑史作业，梁思成
S.M. Dei Miracoli, Brescia, Architectural History Work,
Liang Sicheng



《费城街景》，水彩画，童寓，1929年
Street View of Philadelphia, Water Color, Tong Jun, 1929



《唐三彩》，水彩画，董菊，1926年
Tricolor Pottery of Tang Dynasty, Water Color, Tong Jun, 1926



《罗马提图斯拱门》，水彩画，杨廷宝，1926年
Roman Titus Arch, Water Color, Yang Tingbao, 1926



《佛罗伦萨大教堂侧门》，水彩画，杨廷宝，1926年
Florence Cathedral Side Door, Water Color, Yang Tingbao, 1926



《费城美术馆夏令营学校》，水彩画，杨廷宝，1923年
Philadelphia Art Museum Summer Camp School, Water Color, Yang Tingbao, 1923



《唐代佛像》，水彩画，杨廷宝，1922年
Buddha Statue in the Tang Dynasty, Water Color, Yang Tingbao, 1922



《玫瑰》，水彩画，杨廷宝，1926年
Rose, Water Color, Yang Tingbao, 1926



《家乡》，水彩画，林徽因，1928年
Hometown, Water Color, Lin Huiyin, 1928



《霁清轩门》，水彩画，梁思成，1955年
Gate Jiqing Xuan, Water Color, Liang Sicheng, 1955

在以巴黎美术学院为背景的美国建筑教育体系中，衡量建筑教育水平的一项重要指标就是学生在各种设计竞赛中所获得的奖项。来自中国的留学生在这一竞争激励的教育体系中屡获佳绩。第一位来到宾大建筑系的朱彬，在三年级时，就在由“布扎设计协会”所组织的全美大学生竞赛中，从数百名参赛者中脱颖而出获得二等奖。在获奖感言中他曾说：“正值大量西方科学涌入中国之际，中国建筑却因其理念和形式而显得无与伦比。”继朱彬之后，杨廷宝、童鸞、梁思成、陈植、过元熙、吴景奇、王华彬等，也均在全美以及宾州的各类建筑设计竞赛中频传捷报，显示出极强的学习能力和竞争实力。与此同时，中国留学生也活跃于各种学术和社会领域，展现其多才多艺的非凡天赋。

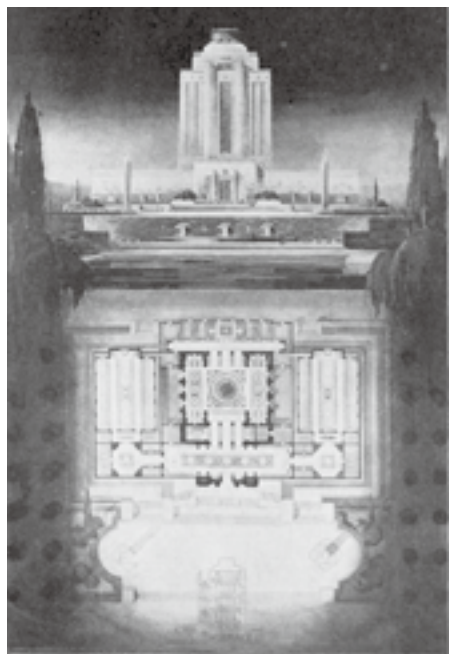
In the American architectural education modeled on the École, the number of prizes won in design competitions had been a significant indicator of the quality of architectural education. Chinese students consistently stood out in this competitive system. Zhu Bin, the first Chinese to study architecture at Penn., won second place, out of hundreds of contestants, in the national competition for college students organized by the Beaux-Arts Institute of Design. In his acceptance speech, he remarked, "With the influx of Western science, Chinese architecture is all the more unique for its ideas and form." After him, Yang Tingbao, Tong Jun, Liang Sicheng, Chen Zhi, Guo Yuanxi, Wu Jingqi, Wang Huabin, among others, were also to claim victory in various national or state design competitions, showcasing a remarkable level of learning ability and competence. Meanwhile, the Chinese students also engaged themselves in a wide spectrum of academic fields and social activities, demonstrating their remarkable versatility.



考古研究所，立面，研究生课题，一类提名，梁思成，1926年
An Archaeological Institute, Elevation, Graduate Grade Problem, 1st Mention, Liang Sicheng, 1926



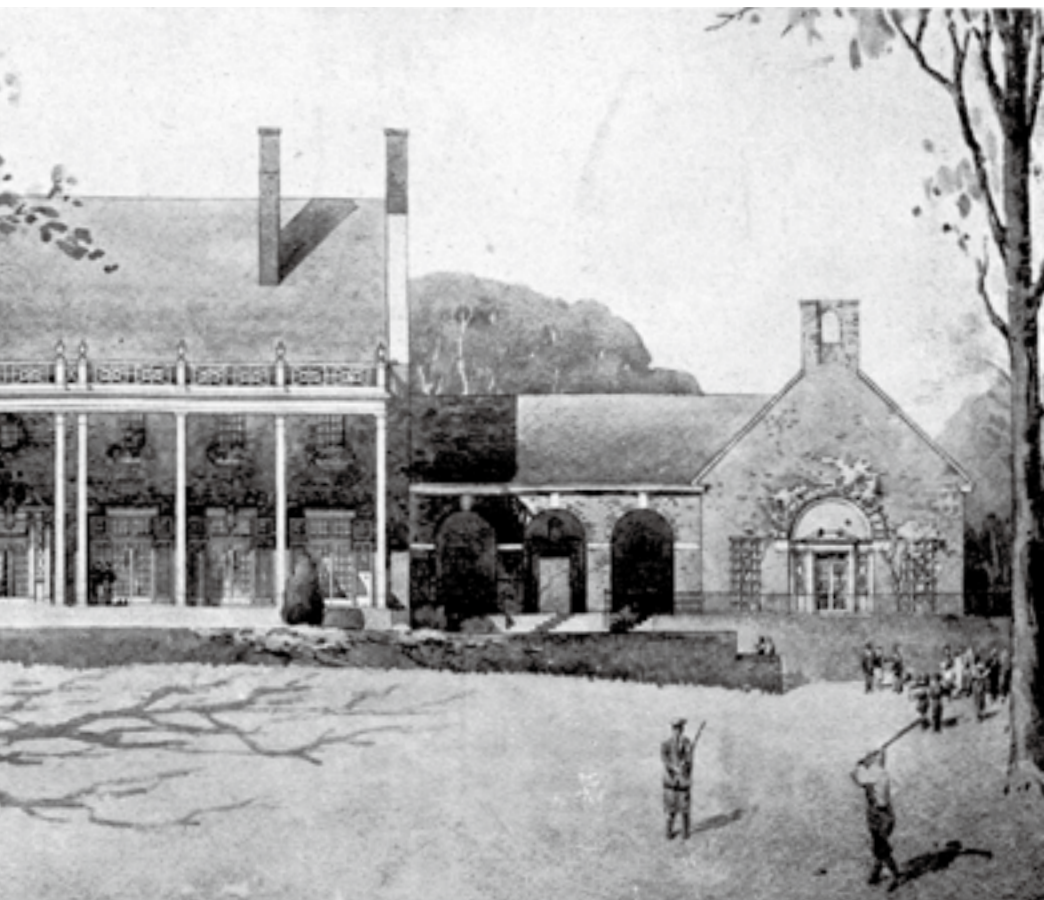
市政厅沿帕克大道，立面，沃特·柯普纪念竞赛一等奖，陈植，1927年
Municipal Hall along Park Street, Elevation, Walter Cope Memorial Competition First Prize, Chen Zhi, 1927



共济会教堂，A级课题，布扎设计协会二等奖，过元熙，1928年
A Masonic Temple, Class A Project, Beaux-Arts Institute of Design 2nd Medal, Guo Yuanxi, 1929



郊野俱乐部，A级课题，布扎设计协会一类提名，杨廷宝，1924年
A Country Club, Class A Project, Beaux-Arts Institute of Design 1st Mention, Yang Tingbao, 1924





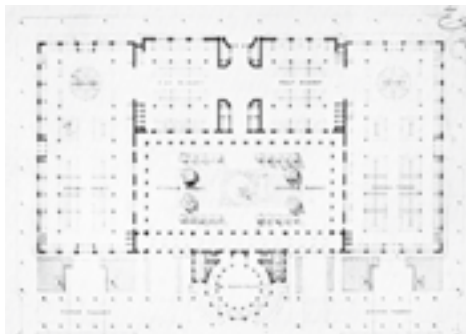
农庄，五年级作业一类提名，朱彬，1920年
A Farm Group, Grade V 1st Mention, Zhu Bin, 1920



农庄，五年级作业一类提名，朱彬，1920年
A Farm Group, Grade V 1st Mention, Zhu Bin, 1920



农庄，五年级作业一类提名，朱彬，1920年
A Farm Group, Grade V 1st Mention, Zhu Bin, 1920



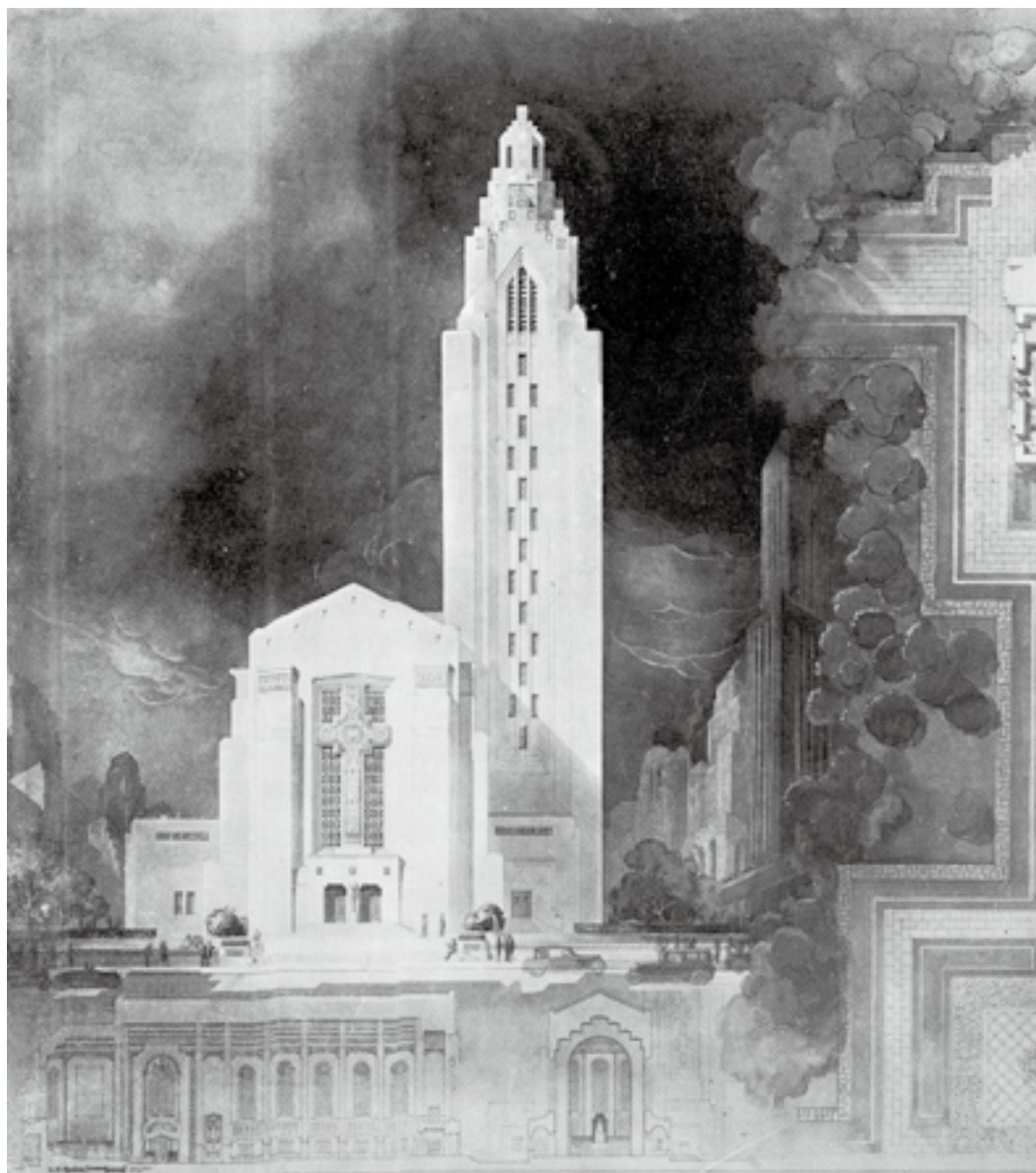
市政市场，平面，市艺术协会竞赛一等奖，杨廷宝，1924年
A Municipal Market, Plan, Municipal Art Society Competition 1st Prize, Yang Tingbao, 1924



孤儿院，沃伦奖设计竞赛一等奖，杨廷宝，1924年
An Orphanage, Warren Prize Competition 1st Prize, Yang Tingbao, 1924

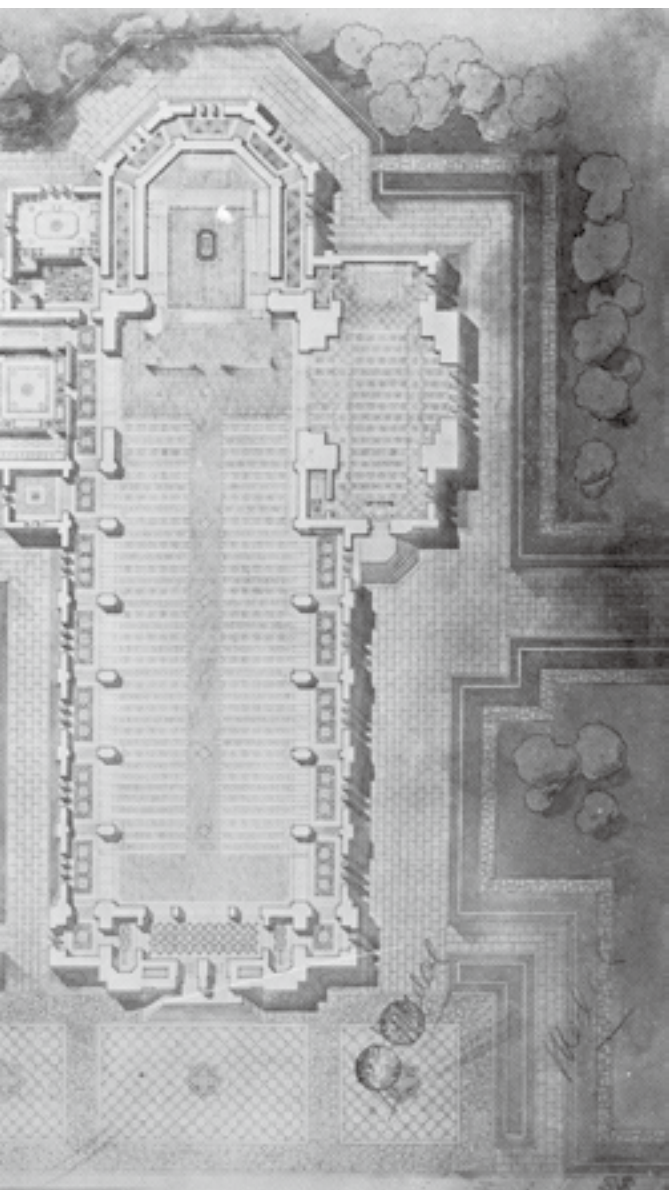


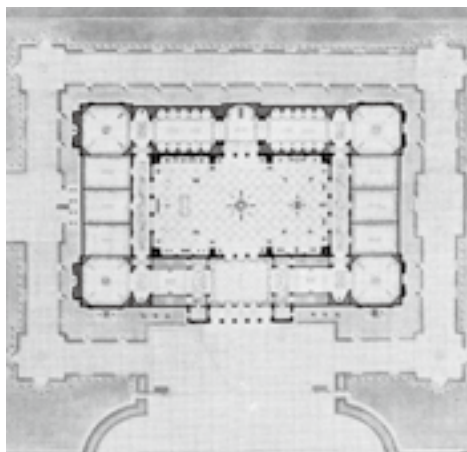
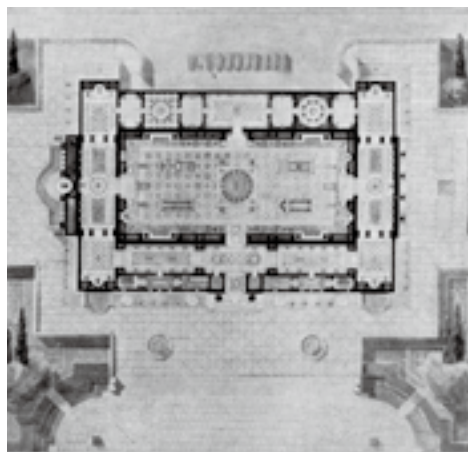
市政市场，立面，市艺术协会竞赛一等奖，杨廷宝，1924年
A Municipal Market, Elevation, Municipal Art Society Competition 1st Prize, Yang Tingbao, 1924



新教堂，A 级课题，布扎设计协会一等奖，童禹，1928 年

A Protestant Church, Class A Projeet, Beaux-Arts Institute of Design 1st Prize, Tong Jun, 1928





美术博物馆，A 级课题，布扎设计协会二等奖，李扬安，1927 年
A Museum of Fine Arts, Class A-II Project, Beaux-Arts Institute
of Design 2nd Prize, Li Yang'an, 1927

美术博物馆，A 级课题，布扎设计协会二等奖，童禹，1927 年
A Museum of Fine Arts, Class A-II Project, Beaux-Arts Institute
of Design 2nd Prize, Tong Jun, 1927



英国宴会大厅，考古 A&B 级课题，布扎设计协会二等奖，李扬安，1927 年
An English Banquet Hall, Class A & B Archaeology Project
Beaux-Arts Institute of Design 2nd Prize, Li Yang'an, 1927



法国哥特式修道院，考古 A&B 级课题，布扎设计协会二等奖，杨廷宝，1925 年
An French Gothic Cloister, Class A & B Archaeology Project,
Beaux-Arts Institute of Design 2nd Prize, Yang Tingbao, 1925

03. 宾夕法尼亚大学的第一代中国建筑留学生归国贡献

Domestic Contributions of the First Chinese Architectural Students from Penn.

如何建立具有现代意义的中国建筑学科与建筑职业体系、如何采用现代知识体系来梳理中国营造这一古老议题，是第一代中国建筑师和建筑学者所面临的时代命题和历史使命。毕业于宾大的中国建筑学人在其中发挥着奠基性的作用，他们的影响遍及中国现代建筑学科发展的各个领域：从建立学术团体，出版学术刊物，参与国际建筑活动，创立中国建筑史、中国园林、中国传统建筑及传统艺术的研究基础和方法体系。他们的思想和实践涉及城市理论与都市建设、历史保护与建筑修缮、建筑理论与设计、建筑评论等各个方面，对建筑的“现代性”与“中国性”进行深刻的思考与探讨。这一切不仅使中国现代建筑学科的发展道路得以开拓，而且也在其过程中取得了学术方面丰富的成果和极高的成就。同时，第一代宾大学子更是奠定中国建筑教育的中流砥柱，他们回国后创办了各类建筑院校。1952年，中国完成了全国院系调整，通过拆分、重组，基本形成高等建筑教育“老八校”（清华大学、东南大学、同济大学、天津大学、华南理工大学、重庆建筑大学、哈尔滨建筑大学和西安建筑科技大学）的格局，并延续至20世纪70年代末。此后数十年，全国建筑院校继而蓬勃发展，迄今已达近300所。

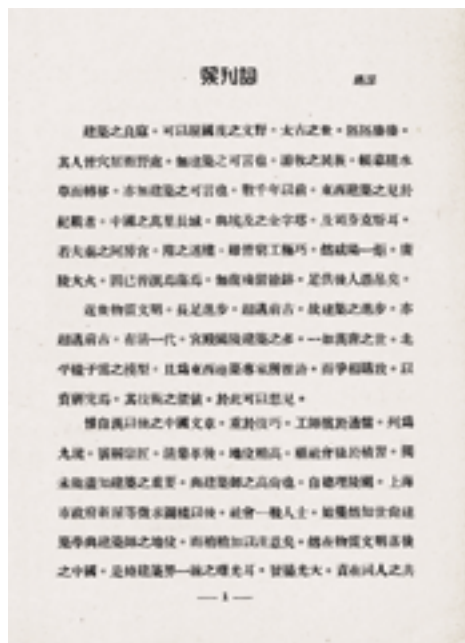
How to establish a modern discipline of architecture and a modern system for the architectural profession in China, how to chronicle the ancient subject of Chinese architecture (yingzao) by utilizing a framework of modern knowledge: such were the topics and historical missions presented by their time to China's first generation of architects and architectural scholars. In their pioneering effort, the group of Penn-trained scholars influenced all aspects of the development of architecture as a modern discipline in China, from founding academic associations, publishing academic journals, and participating in international architectural activities, to establishing the foundation and methodology for research in Chinese architectural history, the Chinese garden, traditional Chinese architecture and traditional Chinese art. Their thought and practice covered such subjects as urban theory and construction, heritage preservation and restoration, architectural theory and design, and architectural criticism, thoroughly examining and exploring the "modern" and "Chinese" elements of architecture. All this not only opened up a path for the development of China's modern architectural discipline, but also resulted in an abundance of academic output and achievement. At the same time, these Penn. graduates became the central figures in laying the foundation for China's architectural education, who, after returning to China, founded various architecture schools. In 1952, with the nationwide restructuring of universities and

colleges, the so-called "Eight Old Schools" (Tsinghua University, Southeast University, Tongji University, Tianjin University, South China University of Technology, Chongqing University of Architecture, Harbin University of Architecture, Xi'an University of Architecture and Technology) basically became the centers of China's architectural

education and remained so until the late 1970s. In the decades that followed, new architecture schools began to grow in number and thrive across the nation, to this date reaching almost a total of 300.



《中国建筑》，创刊号封面
Chinese Architecture, Cover of the First Issue



《中国建筑》创刊号发刊词（赵深撰写）
Editorial of the First Issue of Chinese Architecture
 (written by Zhao Shen)

为了加强学术研讨和交流，第一代建筑留学生归国之后成立学术性组织，参与国际展览和国际竞赛，发表学术刊物，宾大背景的留学生是其中坚力量。1927年，上海建筑师学会于上海成立，次年改为中国建筑师学会，该协会制定《中国建筑师学会章程》《建筑师业务规则》以及《中国建筑师学会公守诚约》，并在20世纪30年代创办《中国建筑》和《建筑月刊》两份重要杂志。1930年，中国营造学社于北京成立，学社编辑出版了《中国营造学社汇刊》。1936年，上海市建筑协会、中国建筑师学会、中国营造学社共同发起组织了中国历史上第一次规模盛大的建筑展览——中国建筑展览会。同一时期，梁思成等建筑师还参与了联合国大厦的设计竞赛。

After returning to China, out of an attempt to promote academic discussion and interaction, China's foreign-trained architects of the first generation, with Penn. graduates at the core, founded academic associations, participated in international exhibitions and competitions, and published academic journals. The year 1927 saw the establishment of the Shanghai Society of Architects (renamed the Chinese Society of Architects the following year) in Shanghai and the formulation of *The Constitution of the Chinese Society of Architects, Rules for the Architectural Profession and Honesty Pledge of the Chinese Society of Architects*. Two influential journals, *The Chinese Architect (Zhongguo Jianzhu)* and *The Builder (Jianzhu Yuekan)*, were created in the 1930s. In 1930, the Society for the Study of Chinese Architecture (Zhongguo Yingzao Xueshe) were founded in Beijing, which edited and published *The Bulletin of the Society for the Study of Chinese Architecture*. In 1936, the Shanghai Association of Architecture, the Chinese Society of Architects and the Society for the Study of Chinese Architecture co-organized the China Architecture Exhibition, the first of its kind in China. During the same period, architects such as Liang Sicheng also took part in the design competition for the new United Nations building.



梁思成担任联合国总部设计建筑师顾问团中国代表，1947年

Liang Sicheng served as Chinese representative in the Board of Design Consultants for the United Nations Headquarters, 1947



杨廷宝（第一排右一）赴美访问，1944年

Yang Tingbao (right 1 of 1st row), the delegation photo in America, 1944



梁思成、杨廷宝等参加住宅建筑标准及建筑艺术座谈会，1959年

Liang Sicheng and Yang Tingbao attended the Symposium on Residential Building Standards and Art of Architecture, 1959



林徽因在田野调查工作中
Lin Huiyin at Field Work



梁思成在田野调查工作中
Liang Sicheng at Field Work

回国后，宾大背景的留学生成为了整理中国建筑历史的重要力量。梁思成、林徽因等在中国营造学社时对《清式营造则例》《营造法式》中的中国古建进行考察、整理与分析，其成果奠定了中国建筑史的基础。他们还对故宫角楼、文渊阁、曲阜孔庙、蓟县独乐寺、应县木塔等古建进行修缮。另一方面，童寯等对中国园林进行了测绘，文献整理及构成分析，出版有《苏州古典园林》《江南园林志》等园林研究的重要理论作品，成为后世园林研究的起点。

After returning to China, Penn. graduates constituted a major force in chronicling the history of Chinese architecture. At the Society for the Study of Chinese Architecture, Liang Sicheng, Lin Huiyin and others investigated, traced and analyzed the ancient Chinese structures in *Building Principles of the Qing Dynasty (Qingshi Yingzao Zeli)* and *State Building Standards (Yingzao Fashi)*, their work providing the cornerstone of research in Chinese architectural history. They were also involved in the repair of such ancient buildings as the turrets of the Forbidden City, the Wenyuan Pavilion, the Confucius Temple Complex in Qufu, the Dule Temple in Ji County, and the Wooden Pagoda in Ying County. Tong Jun, among others, carried out field surveying, archival research, and composition analysis of Chinese gardens, and published important theoretical works such as *Suzhou Classical Gardens* and *Jiangnan Garden Records*, which became the starting point of subsequent research in this field.

第一部分 Part I | 03. 宾夕法尼亚大学的第一代中国建筑留学生归国贡献
 03. Domestic Contributions of the First Chinese Architectural Students from Penn.



林徽因绘制的考察路线图，1937年
 Research Route drawn by Lin Huiyin, 1937



中国建筑之特征，梁思成，1930年代
 The Chinese ORDER, Liang Sicheng, 1930s



历代木构殿堂外观演变图，梁思成，1930年代
Evolution of the General Appearance of Timber-framed Halls, Liang Sicheng, 1930s



吴江同里任氏园，童雱，1964年
Ren Garden in Tongli, Wujiang, Tong Jun, 1964



想象中的建筑, 梁思成, 1954 年
Imagined Architecture, Liang Sicheng, 1954



想象中的建筑, 梁思成, 1954 年
Imagined Architecture, Liang Sicheng, 1954

第一代留学生回国的时候正值20世纪20、30年代, 是西欧现代主义繁盛时期, 许多留学生都对之耳闻目染。尽管宾大有着强大的布扎传统教学, 仍抵挡不住现代建筑的“时代性”。归国之后, 许多留学生都持之以恒地对建筑、城市规划的现代性进行探讨和研究。诸如, 芝加哥万国博览会的报道; 柯布西耶建筑与理论的引介与评论; 北京、上海、天津等城市规划的设想, 新中国都市计划体系的畅想; 何为中国的建筑、何为现代中国建筑的激烈争论。这是中国城市、中国建筑现代化进程中璀璨的思想结晶。

It was in the 1920s and 30s that the first Chinese overseas architectural students returned, which coincided with the culmination of Modernism in Western Europe, a movement many were keenly aware of. Despite the powerful Beaux-Arts tradition at Penn., the "zeitgeist" of modern architecture was irresistible. After their return to China, many continued their exploration and investigation in modern architecture and the modernity of urban planning. Such as, there were reports on the Chicago World's Fair; introduction and criticism of Le Corbusier's architecture and theory; urban planning visions for cities such as Beijing, Shanghai and Tianjin; and heated debate over what is Chinese architecture and what is a modern Chinese architecture. All of this became the quintessence of thoughts on the modernization of Chinese cities and architecture.



天津规划分区图，梁思成、张锐，1930年
Zoning of Tian Jin, Liang Sicheng and Zhang Rui, 1930

中国当今主要建筑院校的建立与发展，与毕业于宾大的第一代中国建筑学人密不可分。他们之中，如梁思成、谭垣、陈植、童寯、卢树森等，归国后便即刻投身于教育一线，有些数十年如一日坚守教学岗位，有些则身兼建筑师和建筑教师的双重身份，在从事设计实践的同时辗转各校讲学。这些宾大毕业生的足迹遍及当时的国立中央大学（现为东南大学）、国立东北大学、国立重庆大学、之江大学（1952年院系调整后解散）、清华大学、北洋工学院（今天津大学）、省立勤勤大学（今并入广东财经大学、华南师范大学）等各高校建筑系。在历史进程中，这些建筑院校经历并转、迁徙以及停滞的艰苦历程，甚至几经易名，逐步形成了如今各具特色的教学体系。

The founding and development of major architecture schools in China was inextricably tied to those trained at Penn. among China's first generation of architectural scholars. Liang Sicheng, Tan Yuan, Chen Zhi, Tong Jun, Lu Shusen, among others, committed to the front line of teaching upon returning to China. Some remained devoted to their teaching positions for decades, some functioned both as an architect and as a teacher, practicing design while also lecturing at different universities. They traveled extensively to teach at the architecture departments of universities including National Central University (now Southeast University), National Northeastern University, National Chongqing University, Hangzhou University (closed after the 1952 restructuring of universities and colleges), Tsinghua University, Peiyang Institute of Technology (now Tianjin University) and Provincial Xiangqin University (later merged into Guangdong University of Finance and Economics and South China Normal University). Historically, these schools of architecture underwent periods of merger, dislocation and shutdown, and were even repeatedly renamed. With time, they have each developed a unique education system of their own.



东北大学师生留影
Group Photo of Students and Teachers from Northeastern University



国立中央大学建筑系师生合影，重庆沙坪坝，1938年
Graduation Photo of Students from Architectural Department of National Central University, Shapingba, Chongqing, 1938

04. 宾夕法尼亚大学的第一代中国建筑留学生作品荟萃

Collected Works of the First Chinese Architectural Students from Penn.

20世纪初，留学海外的第一代建筑师逐渐开始回国执业，他们以强烈的报国热情，娴熟的职业技能，在上海、南京、天津、广州等地，开始创作大量优秀的市政、商业等建筑，逐步扭转了西方建筑师主导中国大型工程的局面，并在建筑类型、建筑技术和建筑理念等方面，为中国建筑的现代转型做出了巨大贡献。

在这一背景下，毕业于宾大的建筑师群体之表现尤为卓越。他们于回国后，迅速融入到国家建设之中，发挥了重要的作用。在传入西方建筑学体系的同时，他们所面临的一个核心议题就是：来自西方的建筑学体系，应当如何与中国的传统建筑以及当前的社会现实相结合，从而走出一条自己的现代化发展之路？在新旧共处、东西交融的历史阶段中，他们积极探索民族性与科学性的各类实践议题，努力寻求民族形式与现代风格并重的设计方法，创作出多达600余件具有深远影响力的优秀建筑作品。无论时代风云如何变化，他们都不懈地努力。许多建筑师甚至到了晚年，依然活跃在国家建设的前线，实现着对职业理想和社会愿景的追求。

Since the early 20th century, China's first architects trained abroad began to return home and went into practice. Driven by fervent patriotism and equipped with expertise, they took part in the creation of a great amount of civic and commercial buildings in cities such as Shanghai, Nanjing, Tianjin and Guangzhou, threatening and eventually ending Western architects' domination of large projects in China. Their contributions have been invaluable to the modern transition of Chinese architecture in terms of building types, construction technologies and architectural concepts.

Against this backdrop, the group of Penn. graduates were the most outstanding for their achievements. Immediately after returning to China, they were involved and became instrumental in the building of the nation. As they brought home the system of Western architecture, they were challenged by a crucial topic: how to unite this Western system with traditional Chinese architecture and the reality of Chinese society, and in so doing, opening up a unique path to modernization for China. At a point in history where old and new co-existed, where east and west merged, they relentlessly explored the various practical issues of nationality and scientificity, in search of a design approach to emphasize both the Chinese form and a modern style, creating more than 600 fine pieces of work that are profoundly influential. They continued to strive in the face of changing times. Many of them, in their old age, were still at the nation-building forefront pursuing their professional ambitions and social visions.



北京和平宾馆鸟瞰渲染图，杨廷宝，1951年
Birdview Rendering of Beijing Peace Hotel, Yang Tingbao, 1951

宾大第一代中国建筑留学生作品选

Selected Works by the First Chinese Architectural Students trained at Penn.

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南京中山陵国际设计竞赛
 二等奖
 Second Prize, Nanjing
 Dr Sun Yat-sen's
 Mausoleum Design
 Competition



天津中原公司大楼
 (今天津百货)
 Tianjin Zhongyuan
 Corporation
 (Now Tianjin Department
 Store)



天津基泰大楼
 Tianjin Chi Tai Building



京奉铁路沈阳总站
 Shenyang Main Station
 on the Peking Mukden
 Railway



南京铁道部大楼
 Nanjing Railway Ministry
 Building



南京中山陵音乐台
 Amphitheater near
 Nanjing Dr Sun Yat-
 sen's Mausoleum



上海中国银行虹口大楼
 Bank of China
 Hongkou Sub-branch
 in Shanghai



南京大
 Nanjing D



1924

1926

1928

1930

1932

1934



天津南开大学图书馆
 Tianjin Library of
 Nankai University



沈阳东北大学图书馆
 Shenyang Library of
 Dongbei University



南京励志社总社
 Nanjing Lizhi
 Organization



南京国民政府外交部大楼
 Building of Ministry of
 Foreign Affairs in
 Nanjing



南京中央医
 Design Pro
 Central Ho
 Nanjing



南京北极阁中央气象台
 Nanjing Beiji Ge
 Meteorological
 Observator

南京中央体育场设计方案
 Design Project of
 Nanjing Central Stadium

南京中山陵何应钦公馆
He Yingqin House near
Nanjing Dr Sun Yat-
sen's Mausoleum



苏州中国银行设计方案
Design Project of Bank
of China in Suzhou



上海沪光大戏院
Shanghai Huguang
Theater



重庆农民银行
Farmers' Bank in
Chongqing



昆明南屏大戏院
Kunming Nan Ping
Theater



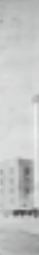
贵阳民众教育馆
Guiyang People's
Education Museum



昆明南屏街银行区办公大楼
Kunming Bank Office
Building at Nanping
Road



台北台
Taipei



1936

1938

1940

1942

1944

1946

上海中山医院
Shanghai Zhongshan
Hospital



重庆孙科旧居“圆庐”
Sun Ke House, Rotunda
Mansion in Chongqing



昆明大逸乐大戏院
Kunming Great
Comfort Theater



昆明南屏街聚兴诚银行
Kunming Young
Brother's Banking
Corperation at
Nanping Road



重庆林森墓园
Chongqing Linsen
Cemetery



南京中山陵藏经楼
Scripture Depository
Hall of Nanjing Dr Sun
Yat-sen's Mausoleum



贵阳花溪清华中学
Guiyang Qinghua Middle
School



南京美
Apart
Army
in Nan



糖公司大楼
Sugar Corporation



南京孙科公馆延辟馆
Residence of Sun Ke in
Nanjing



九龙西丰山大道松坡别墅
Chung Po Villa, Tai Po
Road, Xifeng Mountain,
Kowloon



华东航空学院教学楼（现
南京农业大学本部主楼）
Teaching Building of
Eastern China
Aeronautics Institute
(Now Nanjing
Agricultural University
Main Building)



上海中苏友好大厦
（现上海展览中心）
Sino-Soviet Friendship
Mansion
(Now Shanghai
Exhibition Center)



上海鲁迅墓及纪念馆
Tomb of Lu Xun in
Shanghai



1948

1950

1952

1954

1956

1958

美军顾问团公寓
Apartment for American
Advisory Delegation
Nanjing



香港中环万宜大厦
Hong Kong Man Yee
Building



北京王府井百货大楼
Beijing Wangfujing
Department Store



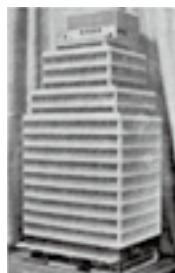
北京和平宾馆
Beijing Peace Hotel



同济大学文远楼
Wenyuan Building at
Tongji University



萨瑟兰屋
Sutherland House



香港循道联合教会北角卫理堂
Hong Kong North Point
Methodist Church



上海宝山烈士墓纪念碑
Martyrs Tomb in Baoshan,
Shanghai



人民英雄纪念碑
Beijing Monument to
the People's Heroes



南京民航候机楼
Nanjing Civil Aviation Terminal



上海聂耳纪念馆方案设计竞赛
Shanghai Memorial Park
for Nie Er Scheme



北京火车站
Beijing Railway Station



香港英华书院
Hong Kong Ying Wa College



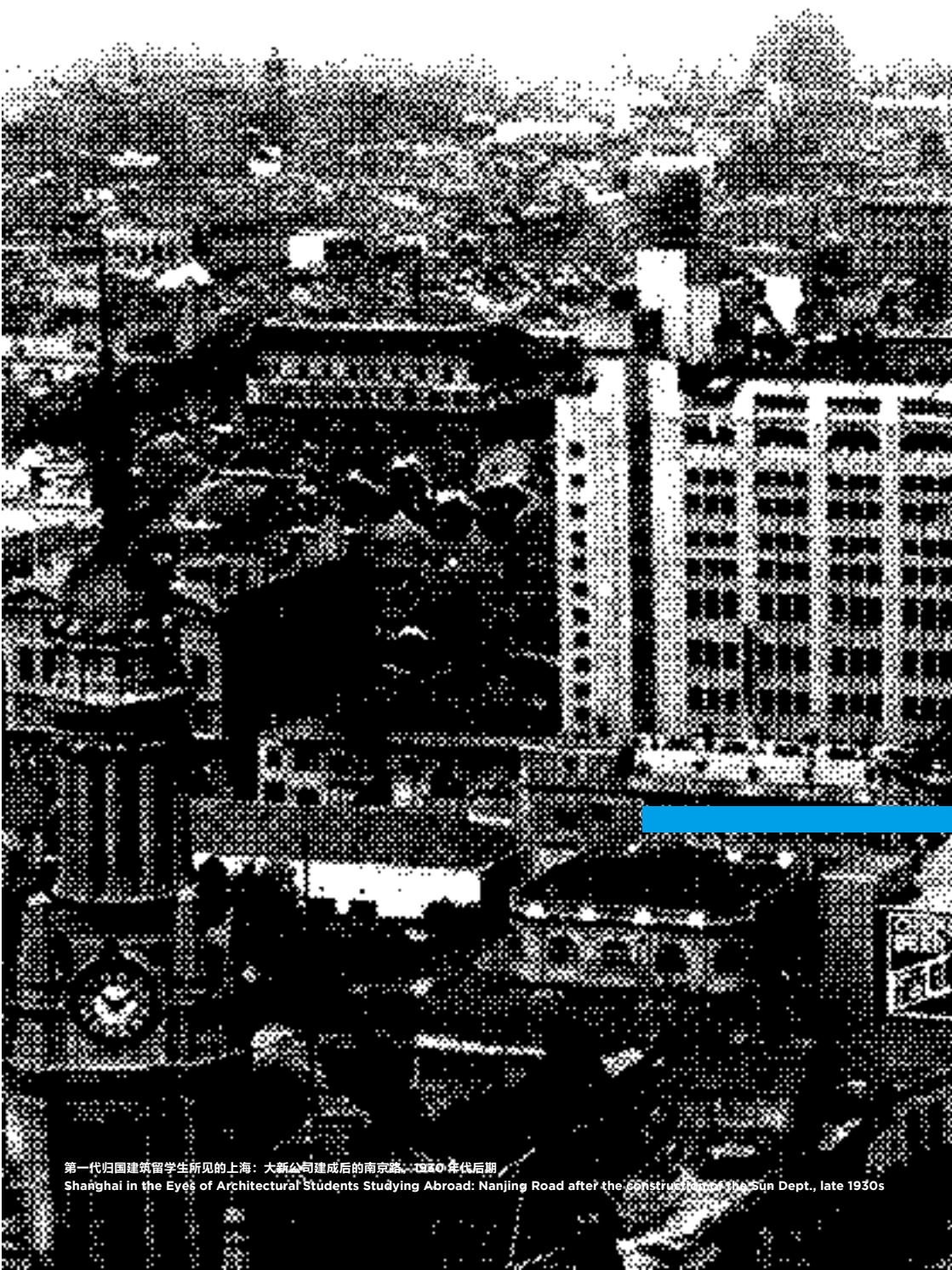
扬州鉴真纪念堂
Yangzhou Jian Zhen
Memorial Hall



南京雨花台红领巾广场
Nanjing Red scarf square
in Yuhuatai



南京雨花台烈士陵园
Nanjing Yuhuatai Martyrs
Memorial Park



第一代归国建筑留学生所见的上海：大新公司建成后的南京路，1930年代后期

Shanghai in the Eyes of Architectural Students Studying Abroad: Nanjing Road after the Construction of the Sun Dept., late 1930s

An aerial, black and white, halftone-style photograph of a city street. The street curves from the bottom left towards the center. On the left side of the street, there are several tall, multi-story buildings with many windows. On the right side, there are shorter buildings, including one with a prominent, tall, thin spire or tower. The overall scene is a dense urban environment. Three horizontal blue bars are overlaid on the image: one on the left side, one in the center, and one on the right side.

第二部分 Part II

01. 毕业于宾夕法尼亚大学的第一代中国建筑师与上海

The First Chinese Architects from Penn. and Shanghai

在中国迈向现代化的进程中，上海这座城市始终扮演着重要角色。自开埠时起，由于特定的历史因素和地理环境，上海逐渐发展成为一座具有现代性的城市，这又反过来促进了城市的现代化发展。在海纳百川、兼收并蓄的时代精神中，上海与外界始终保持着紧密联系，并深深地影响着中国的其他城市。

上海的城市建设恰好折射出这一历史性进程。城市社会经济的发展，转化为现实中的一座座建筑。这些建筑汇聚成一幅丰富多彩、相互关联的历史画卷，这一切都需要通过建筑师的具体工作得以实现。

20世纪之初，第一批负笈游学的建筑学子陆续归国，尤以20、30年代归国人数最多。这些受过西方正统建筑教育的留学生回国后，大多选择前往上海这座当时中国规模最大、思想最开放、经济最发达的城市，开设建筑设计事务所，从事建筑设计工作。一大批颇有建树的中国建筑师的崛起，打破了洋商建筑师一统天下的格局。其中较为早期的有庄俊建筑师事务所、东南建筑公司、彦记建筑事务所、华海建筑师事务所等，以及后来的

Throughout the course of China's modernization, Shanghai has always played a prominent role. Ever since it opened to foreign trade, the city, with historical and geographical factors at play, began to evolve into a city of modernity, which in turn boosted its modernization. In a zeitgeist that advocated openness and eclecticism, Shanghai stayed closely connected with the outside world while exerting its own influence on other Chinese cities.

A historic progress given embodiment in its urban construction. Socio-economic growth was materialized into the concrete form of buildings; buildings merged into a rich, organic whole, a scroll painting of history, one that would require the work of the architect to create.

In the early 20th century, the first Chinese architects who studied abroad started coming home, and the 1920s and 30s saw the return of the most of them. For the majority of these properly Western-trained architects, Shanghai, then China's biggest, most open and developed city, was their destination of choice where they set up offices and began practicing. A crop of Chinese architects rose and established themselves, breaking the monopoly of foreign architects. Among early Chinese architectural firms were Zhuang Jun Architects,

董大酉建筑师事务所、李锦沛建筑师事务所等等。越来越多的中国建筑设计机构相继开业，他们的设计水平完全不亚于当时在上海开业的外国建筑师，成为上海城市建设的主要力量。

在这一时代浪潮中，留学于宾大的第一代建筑师表现极为突出。他们的成员不仅在上海组建了当时实力最为雄厚的华盖建筑师事务所、范文照建筑师事务所等，而且也和其他中国建筑师形成紧密的合作关系。他们不但积极汲取现代主义建筑的观点与思想，树立建筑科学性与时代性的强烈意识，而且还开启了探索现代建筑设计实践的风潮，对上海这座现代都市的发展起到极大的推动作用。

Southeast Architectural Firm, Yan Ji Architects, Hua Hai Architects, as well as the later Dong Dayou Architects and Li Jinpei Architects. Increasingly more such practices were opened, which offered designs by no means inferior to those by their foreign counterparts operating in Shanghai and became major contributors to the city's construction.

In this trend of the time, most noteworthy were the Penn.-trained architects, some among whom not only founded the strongest architectural offices at the time in Shanghai, such as The Allied Architects and Fan Wenzhao Architects, but also worked closely with other Chinese architects. As they assimilated the concepts and philosophy of Modernism to foster a keen sense of science and modernity in their architecture, they also pioneered a movement of exploring the design practice of modern architecture, which greatly promoted the development of Shanghai as a modern metropolis.



20 世纪 20 年代末的外滩
The Bund by the End of the 1920s





第一代归国建筑留学生所见的上海：1930 年的外滩

Shanghai in the Eyes of Architectural Students Studying Abroad: The Bund in 1930



第一代归国建筑留学生所见的上海：1931年的贝当路（今衡山路），辟筑于1922年，是当时上海的高档住宅区
Shanghai in the Eyes of Architectural Students Studying Abroad: Avenue Petain in 1931 (Now Heng Shan Road), which was established in 1922 and was occupied by High-Level Residences



第一代归国建筑留学生所见的上海：1930年代的南京路
Shanghai in the Eyes of Architectural Students Studying Abroad: Nanjing Road in the 1930s



执业在上海：建筑师范文藻小传
 Architectural Profession in Shanghai:
 Brief Introduction to the Architect Fan Wenzhao



执业在上海：华盖事務所合作合同
 Architectural Profession in Shanghai:
 Contract of The Allied Architects



执业在上海：建筑师执业证明（王华彬）
Architectural Profession in Shanghai:
Profession Certificate (Wang Huabin)



执业在上海：建筑师执业证明（童雋）
Architectural Profession in Shanghai:
Profession Certificate (Tong Jun)



哈雄文出任上海市建设委员会委员任命书，1951年
Assignment for Ha Xiongwen to be Member of Shanghai
Municipal Construction Committee, 1951



执业在上海：事务所执业证明（赵深）
Architectural Profession in Shanghai:
Architectural Office Certificate (Zhao Shen)

第一代毕业于宾夕法尼亚大学的中国建筑师的现代探索

Modern Exploration of the First Chinese Architects trained at Penn.

20世纪30、40年代，在上海这座新兴崛起的现代都市中，留学于宾大接受布扎体系建筑教育的第一代建筑师，不但通过大量的建筑实践，将所学的知识应用于实际工作，而且也积极探索，勇于创新，在新的城市发展格局中寻求自己的执业路径。他们不断探索如何创作经济合理、功能适宜、结构清晰、造型新颖的建筑设计，并在商业金融、文化娱乐、居住生活等建筑设计领域，为都市文化带来新气象和新内涵。在民族性与科学性等实践议题中，他们努力寻求民族形式与现代风格并重的设计方法，在上海创作出一大批具有影响力的优秀作品。这些作品的实现，亦为上海这座“摩登”之城增添了现代性的光彩。

During the 1930s and 40s, in the emerging modern city of Shanghai, as the first Chinese architects with Beaux-Arts training at Penn. applied their newfound knowledge through extensive practice, they also explored and innovated, seeking a professional trajectory as practitioners in the context of a new urban growth pattern. Their exploration extended beyond how architectural design should concern itself primarily with economical rationality, functional suitability, structural clarity and formal originality, to generating a new landscape and new content for urban culture through the design of commercial, cultural, recreational and residential buildings. In addressing the various practical issues of nationality and scientificity, they searched relentlessly for a design approach to emphasize both a new form of national identity and a modern style, creating a large body of work while working in Shanghai. The realization of these projects added to the modernity of Shanghai, the "modern" city.

大新公司

大新公司位于南京路、西藏路路口，是南京路四大百货公司中开设最晚、规模最大的一家，现为上海第一百货商店。公司大楼由基泰工程司设计，馥记营造厂承建，1936年1月10日正式开业。大新公司是一座兼具中西风格的建筑，共有10层（包括地下室），总高42.3米，采用钢筋混凝土框架结构，是一座结合了购物、娱乐和餐饮等多种功能的现代商业综合体。为解决大量人流的竖向交通问题，分两层特设4部自动扶梯，为中国建筑使用自动扶梯之首例。大新公司也是上海第一家设地下商场的百货商店，为顾客带来一种崭新的空间体验。无论在规模上还是在设备上，这些特点体现出店名本身所要凸显的“大”和“新”。

The Sun Co. (Shanghai) Ltd.

Located at the intersection of Nanjing Road and Xizang Road, the Sun Co.(Shanghai) Ltd, now the Shanghai No. 1 Department Store, was the latest and biggest of four great department stores on Nanking Road. Designed by Kwan Chu & Yang Architects, built by Voh Kee Construction Co., Contractors, it opened on the 10th of January, 1936. Incorporating both Western and Chinese elements, the ten-story (including the basement) building, 42.3 meters high, uses a reinforced concrete structure, serving as a modern commercial complex with functions including shopping, entertainment and dining. With four escalators installed on two floors as a solution to the vertical circulation of a large crowd, it boasts the earliest use of escalators in China, as well as being the first department store in Shanghai to have a basement section, offering entirely new spatial experience to its customers. These features of its size and facilities embody the "Dah" (big) and "Sun" (new) as highlighted in the store name.



大新公司设计效果图
Design Perspective of The Sun Co.(Shanghai) Ltd.

大上海大戏院

位于西藏中路500号，现为大上海电影院。大上海大戏院建于1933年，由华盖建筑师事务所设计，是一座现代风格建筑。建筑沿街立面为5层楼，内部拥有上下2层观众厅，设有座位750个，在当时上海的众多电影院中显得非常时尚。建筑底层平面的格局基本对称，各类房间的设计灵活多样。外立面采用黑色磨光大理石贴面，大门上方有8根贯穿到顶的墨色玻璃方柱，内装霓虹灯，形成竖线条构图。建筑内部亦采用流线型装饰，被当时舆论誉为“醒目绝伦”“匠心独具”的建筑结晶。



大上海大戏院夜景
Night view of Metropolitan Theater

Metropol Theater

Located at 500 Middle Xizang Road, now the Great Shanghai (Da Shanghai) Cinema. Built in 1933, designed by The Allied Architects, it is a Modernist building. The street-facing façade comprises five stories. The theater had a two-story, 750-seat auditorium, then very fashionable among Shanghai's many theaters, and a largely symmetric layout on the ground floor, with flexible design for various rooms. The façade is clad with polished black marble, and, in a vertical composition, eight square black glass columns with built-in neon lighting extend from above the entrance to the roof. The interior also features streamline decoration, praised at the time as an "incomparably spectacular" and "ingenious" work of architecture.



大上海大戏院透视图
Perspective of Metropolitan Theater

美琪大戏院

位于江宁路66号。建于1941年，由范文照建筑师事务所设计。美琪大戏院总高2层楼，设有1261个座位，钢筋混凝土框架结构，现代式样，兼有装饰艺术风格。大戏院平面基本为方形，门厅、楼厅、穿堂等各部门功能明确，布局合理。入口处的前厅为圆形门厅，与内部休息厅、售票厅相互联接。休息大厅采取一、二层通高的设计，高敞宽广、美观大方。开幕时被海内外人士誉为“亚洲第一戏院”。

Majestic Theater

Located at 66 Jiangning Road. Built in 1941, designed by Fan Wenzhao Architects. The two-story, 1261-seat theater, with a reinforced concrete structure, is Modernist in style with Art Deco elements. The theater is largely square in plan, with the foyer, the balcony, and the hallways and other parts well laid out and their functions well defined. The hall at the entrance is a circular foyer, connected with the lounge and the ticket office. The double-height lounge is one of loftiness, spaciousness and grand beauty. Upon its opening, the theater was hailed as "Asia's grandest theater".



美琪大戏院设计效果图
Design Perspective of Majestic Theater

南京大戏院

位于延安东路523号，现为上海音乐厅。建于1930年，由范文照建筑师事务所设计。南京大戏院是一座4层钢筋混凝土结构，西欧古典风格的建筑，设有1540个座位。建筑平面为长方形，二、三层为通高观演厅。立面在竖向上分为入口、主层和阁楼层三段，横向上亦分为三段，中间两层为文艺复兴式圆拱窗，以通高的爱奥尼柱式进行划分，端庄典雅。

Nanking Theater

Located at 523 East Yan'an Road, now the Shanghai Concert Hall. Built in 1930, designed by Fan Wenzhao Architects. The Nanking Theater, with a four-story reinforced concrete structure, is in the classical style of Western Europe, accommodating 1540 seats. The building is a rectangle in plan, with its second and third floors functioning as a double-height auditorium. The façade is divided vertically into the entrance, the main floors and the attic, and horizontally also into three parts, with the arched Renaissance windows of the main floors elegantly punctuated by tall Ionic columns.



南京大戏院外景
Outer View of Nanking Theater

金城大戏院

位于北京东路780号，由华盖建筑师事务所设计。金城大戏院坐北朝南，两面临街，拥有1786个座位。门厅高8.4米，贯通两层，内有圆形楼梯。西侧配楼为5层，南侧配楼为4层，东北部设有上下两层的观众厅，观众厅下方设有地下室。建筑立面造型简洁，墙体主要为浅色粉刷，两翼开窗，窗上下有深色水平装饰线脚拉通，转角立面仅有粉刷，便于张挂大幅海报，建筑整体呈现现代风格。金城大戏院于1934年2月1日正式落成开业。

Lyric Theater

Located at 780 East Beijing Road, designed by The Allied Architects. The south-facing Lyric Theater with streets on two sides accommodated 1786 seats, with a double-height foyer, 8.4 meters tall, and a circular staircase. The west wing consists of five stories while the south wing consists of four, and the two-story auditorium is in the northeastern section, below which is the basement. The façade is simple in form, with lightly painted exterior walls and openings on both wings. Dark decorative bands extend and connect the upper and lower horizontal lines of the windows. The corner façade is plainly painted to facilitate the hanging of large posters. The building is Modernist in style. It was opened on the 1st of February, 1934.



金城大戏院外景
Outer View of Lyric Theater

集雅公寓

位于衡山路311-331号，建于1942年，由范文照建筑师事务所设计。集雅公寓原名惠斯乐公寓，是一幢7层钢筋混凝土框架、现代风格的建筑。建筑平面根据不规则地形设计成“T”字型。公寓中间单元为7层，东西尽端单元为4层。中间单元设两个四室户和六个一室半户，凸出起居室活动空间。立面简洁明朗，中部垂直的水泥装饰线与黄色外墙搭配，是现代风格的杰出建筑典范。

Georgia Apartments

Located at 311-331 Hengshan Road. Built in 1942, designed by Fan Wenzhao Architects. Originally named Western Apartments, the building with a seven-story reinforced concrete structure, is Modernist in style. The T-shaped plan adapts to the irregular shape of the site, with seven floors in the central volume and four on the east and west ends respectively. The central section comprises two four-bedroom units and six one-and-a-half-room units, with an emphasis on the living space. The façade is simple and clean, its yellow outer walls decorated in the central section with verticals of cement. It is a fine example of modern architecture.



集雅公寓外景
Outer view of Georgia Apartments

协发公寓

位于五原路永福路，现名协发公寓。协发公寓及住宅设计于1933年，建造于1933-1934年，茂记营造厂承建。这是一个竞标项目，范文照建筑师事务所提交的方案中标，最终亦按其方案实施建造。设计采用砖混结构，所采用的装饰较范文照以往设计方案的装饰更少，更加注重体量关系而不是立面构图。公寓部分4层楼，住宅部分2层楼。住宅与公寓所用建筑构件一致，外墙皆用淡黄色水泥拉毛墙面。《申报》称其为沪上第一座“万国式”建筑。

Yafa Apartments and Residences

Located on the corner of Wuyuan Road and Yongfu Road, now known as the Xiefa Apartments. Designed in 1933, built in 1933-34 by Mao Ji Construction Firm. The building was a bidding project, and the scheme submitted by Fan Wenzhao Architects won and was eventually constructed accordingly. The design, with a mixed structure of brick and concrete, uses less ornament than Fan's earlier works and places more emphasis on the relationship between volumes than on the façade composition. The apartments volume comprises four stories while the residences volume comprises two, both using the same components with cream stucco walls. *Shen Bao* had called it the first "international" building in Shanghai.



协发公寓鸟瞰效果图

Overview of Ya Fa Apartments and Residences

浙江兴业银行

位于北京东路230号，现为宝龙大酒楼。建于1935-36年，由华盖建筑师事务所设计。兴业银行总高6层楼，采用现浇钢筋混凝土结构，是一座现代风格的建筑。建筑平面呈梯形，立面采用三段式。一层和二层为大窗，三层及以上为三窗并列排列，形成立面节奏。顶部出檐得当，饰以简洁方形装饰板，檐部作几何化装饰，底层入口装饰具有装饰艺术风格特征。

Chekiang Industrial Bank

Located at 230 East Beijing Road. Now the Baolong Restaurant. Built in 1935-36, designed by The Allied Architects. A Modernist building, with a six-story, cast-in-place reinforced concrete structure. The building has a trapezoid plan and a tri-part façade, with large windows on the first and second floors and trios of windows on the third floor and above to define the rhythm of the façade. The top of the building, with well-proportioned overhanging eaves, is decorated with plain square panels while geometricized decoration is applied to the eaves. The ground floor entrance features Art Deco ornamentation.



浙江兴业银行整体透视图

Perspective of Chekiang Industrial Bank

恒利银行

位于河南中路495、503号，天津路100号，现为永利大楼。建于1932-33年，由华盖建筑师事务所设计。恒利银行是一幢5层钢筋混凝土框架，装饰艺术风格的建筑。建筑平面体现了功能主义设计原则，底层和夹层为两家银行，采用大空间设计。楼上出租给多家公司办公，选用单通道两边房间的模式。立面将视觉中心安排在河南路沿街面上，更多地强调横向的街道空间而非竖向的纪念性，被当时舆论称为“十足德荷两国最新之作风”。

Mercantile Bank

Located at 495,503 Middle Henan Road, 100 Tianjin Road, now the Yongli Tower. Built in 1932-33, designed by The Allied Architects. It is an Art Deco building with a five-story reinforced concrete structure. The plan embodies the design principles of functionalism, with the ground floor and the mezzanine occupied by two banks, featuring a large space. The upper levels were rented to different companies, with rooms on both sides of a single corridor. The design of the elevations places the visual focus on the façade facing Henan road, emphasizing the horizontal space of the street rather than vertical monumentality. It was described at the time as a work of “the latest style from Germany and the Netherlands through and through.”



恒利银行转角处透视图

Perspective of Mercantile Bank at the Corner

聚兴诚银行(设计方案)

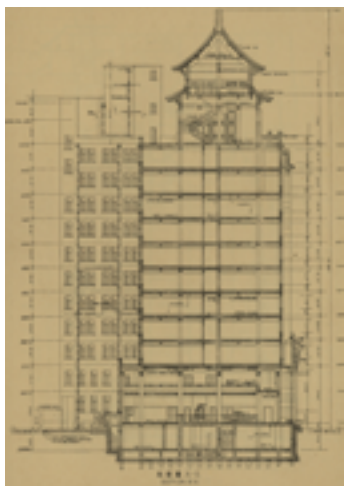
位于江西中路250号,由基泰工程公司于1935年开始设计。建筑坐东朝西,为钢筋混凝土框架结构。沿江西路、九江路两翼为11层,转角中央部分为14层。建筑设计采用中式复古风格,屋顶带有两重蓝色琉璃瓦飞檐,墙面贴有浅黄色大理石,中间设腰线,窗框下饰回纹图案。1937年,银行大楼施工到4层时,因淞沪战争爆发而停建。后于1988年开始复建,建设单位利用聚兴诚银行大楼当年地基进行加层,总高11层,局部13层。当年设计图中的钟楼、琉璃瓦檐、中国传统的构件和图案等装饰性部分被取消。



聚兴诚银行设计效果图
Design Perspective of the Young Brother's
Banking Corporation

The Young Brother's Banking Coporation (scheme)

Located at 250 Middle Jiangxi Road. Design by Kwan Chu & Yang Architects began in 1935. The building faces west with a reinforced concrete structure. Wings along Jiangxi Road and Jiujiang Road comprises eleven stories while the central section on the corner comprises fourteen. The design adopts the Chinese Renaissance style, topping the building with two layers of upturned eaves covered with blue glazed tiles. The exterior walls are clad with light yellow granite, with decorative horizontal bands at the center and fret motifs beneath window frames. In 1937, construction reached the fourth floor but was halted due to the war in Shanghai. Construction resumed in 1988, new stories were added to the existing foundation, and the completed building comprises eleven stories (thirteen stories in some parts). The bell tower, glazed tile eaves, traditional Chinese components and motifs in the original scheme were removed.



聚兴诚银行设计剖面图
Design Section of the Young Brother's
Banking Coporation

浙江第一商业银行

位于江西中路222号，汉口路151号，现为华东建筑设计研究总院使用。该楼原由美商建筑师事务所设计，后改由华盖建筑师事务所重新设计，1948年开始工程建设，1951年正式竣工。大楼坐东朝西，楼高8层，占地1666平方米，总建筑面积13223平方米，为钢筋混凝土结构。建筑主立面采用现代主义手法，底楼和一、二楼的夹层外立面使用白色花岗石敷面，自2楼起至8楼，建筑外立面改用褐色面砖。由于建筑主面朝西，为了避免下午的阳光直射，每层窗户向内凹陷，同时将墙体与窗户的中线向外凸出，形成大块和细小的两种横线条的遮阳处理方式。设计一改此前银行建筑小而厚实的形象，采用大型钢窗，大厅显得整体而明亮。

Zhejiang First Commercial Bank

Located at 222 Middle Jiangxi Road, 151 Hankou Road, now occupied by East China Architectural Design and Research Institute. Originally designed by an American architectural office, later redesigned by The Allied Architects. Construction began in 1948 and completed in 1951. The eight-story building structured in reinforced concrete faces west, with a footprint of 1666 square meters and a total floor area of 13223 square meters. The Modernist façade is clad with white granite on the first floor and the mezzanine between the first and second floors, and with brown bricks from the second to eighth floors. To avoid direct sunshine in the afternoon, windows on the west-facing front façade are recessed while horizontal central bands across the wall and windows protrude, forming a shading pattern composed of horizontal bands of alternating widths. The use of large steel-framed windows transforms the small and sturdy image typical of previous bank buildings, introducing order and brightness to the lobby.



浙江第一商业银行外景
Outer View of Zhejiang First Commercial Bank

02. 毕业于宾夕法尼亚大学的第一代中国建筑师与建筑学会 The First Chinese Architects from Penn.and Architectural Society

上海建筑师学会成立于1927年10月，是我国成立较早，社会影响力较大的全国性学术团体，次年改名为中国建筑师学会。建筑师学会自成立以来，以“研究学术、互助营业、发展建筑职业，服务社会公益，补助市政改良”为宗旨，以“联络同业、组织团体，冀向社会贡献建筑事业之真谛”为目标，主要活动包括学术交流、举办建筑展览、仲裁建筑纠纷、提倡使用国产材料等，在促进建筑专业发展的过程中发挥了重要作用。在历经抗日战争以及解放战争的数次辗转之后，建筑师学会于1950年2月参加上海各工程学会联合委员会，后更名中国建筑工程学会上海分会，为现上海市建筑学会前身。

毕业于宾大的建筑师范文照是中国建筑师学会的主要发起人之一，建筑师赵深、童寓、陈植、杨廷宝、李扬安也曾经是学会的主要骨干。在1933年参会的19位会员中，有8名来自宾大的留学生。在1940年接纳的82名会员中，有16名来自宾大的留学生。他们积极组织并参与学会的各项活动，不负“组织团体，冀向社会贡献建筑事业之真谛”的时代使命。

Established in October 1927, the Shanghai Society of Architects (renamed the Chinese Society of Architects the following year) is one of the early and influential national academic associations in the country. Since inception, the society had committed itself to “academic research, business cooperation, developing the architectural profession, serving social welfare, contributing to civic reforms”, with the objective of “connecting fellow architects, organizing cultural events, offering the true meaning of architecture to society”. Its activities, which included academic exchanges, organizing architectural exhibitions, arbitrating architectural disputes, and promoting the use of domestic building materials, had greatly advanced the development of the architectural profession. After the War of Resistance Against Japan and the China’s war of Liberation, the society joined The Joint Committee of Shanghai Engineering Societies in February 1950, and later was renamed the China Society of Architectural Engineering Shanghai Branch, predecessor of today’s Architectural Society of Shanghai.

Penn. alumni and architect Fan Wenzhao was one of the founders of the Chinese Society of Architects, whose key members also included architects Zhao Shen, Tong Jun, Chen Zhi, Yang Tingbao, Li Yang’an. In 1933, eight out of the nineteen members of the society were Penn. graduates; sixteen out of the eighty-two members it had recruited until 1940 were Penn. graduates; who initiated and took part in various activities at the society and rose to the mission of “organizing cultural events, offering the true meaning of architecture to society”.



中国建筑师学会全体会员合影，1933年
Group Photo of Members of Architectural Society of China, 1933



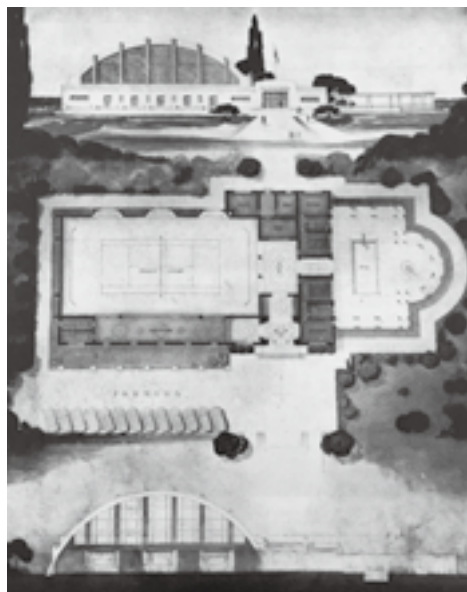
中国建筑师学会入会单
Membership Certificate of Architectural Society of China



哈雄文授课
Ha Xiongwen teaching at Class



芝加哥博览会中国馆, 中国建筑学会设计方案, 鸟瞰图, 1933年
Chinese Part of Chicago World Fair, Architectural Society of China, Perspective, 1933



室内网球场设计, 沪江大学学生作业, 范能力
Indoor Tennis Court Design, Students' Work of University of Shanghai, Fan Nengli



芝加哥博览会中国馆, 中国建筑学会设计方案, 平面图, 1933年
Chinese Part of Chicago World Fair, Architectural Society of China, Plan, 1933



中央体育场，中国建筑博览会，透视渲染图，1931年
Central Stadium, Exhibit of the China Architectural Exhibition,
Rendering, 1931



首都饭店，中国建筑博览会，效果图
Capital Restaurant, Exhibit of the China Architectural
Exhibition, Perspective



中国建筑博览会，奚福泉
Exhibit of the China Architectural Exhibition, Xi Fuquan



西藏路公寓，华盖建筑师事务所，中国建筑博览会
Apartments in Xizang Road, The Allied Architects, Exhibit of
the China Architectural Exhibition

03. 上海，一座现代都市的崛起

Shanghai, the Rise of a Modern City

“至于我的探讨就只好从这里开始：是什么使得上海现代的？是什么赋予了上海中西文化所共享的现代素质？”

李欧梵在《上海摩登》一书中，将上海与摩登（现代）联系在一起。这座城市的“新奇与时髦”，直观而言就表现为那些在中国城市中前所未有的新建筑：银行与办公大楼、饭店、教堂、俱乐部、电影院、咖啡厅、餐馆及现代住宅。

作为最早步入现代化进程的中国城市，上海的发展与现代建筑体系的建立密不可分。在特殊的地理位置和历史条件所带来的对外贸易环境中，自开埠以来，上海迅速发展成为中国最重要的现代都市。城市建设融合了中西文化，风格各异的建筑构成了上海的“万国建筑博览会”。

自20世纪20年代以来，第一代中国建筑师开始在上海登上历史舞台。当时由宾大留学

“My exploration, then, has to start from here: what makes Shanghai modern and what gives it the modern qualities shared by Chinese and Western cultures?”

In his book, *Shanghai Modern*, Li Ou-fan links Shanghai with modern. The city's "novelty and modernness", is visually translated into all the buildings new to Chinese cities: bank and office buildings, hotels, churches, nightclubs, cinemas, cafes, restaurants and modern residences.

The evolution of Shanghai as the first Chinese city to be modernized is inseparable from the establishment of a modern system of architecture. In an international trade environment brought about by its particular location and circumstances of the time, Shanghai has since grown rapidly to become China's most important modern city. Its construction unites Chinese and Western cultures; its architecture of varied styles constitutes an "exposition of the world's architecture".

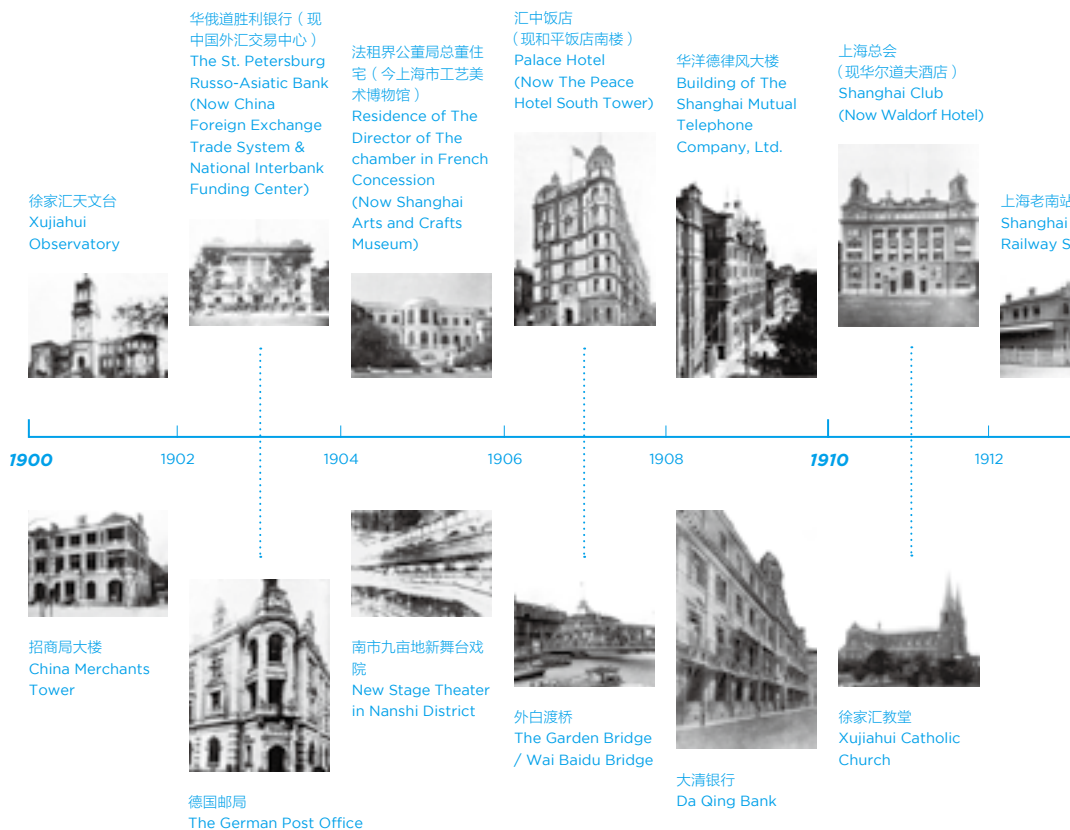
Since the 1920s, in Shanghai, China's first generation of architects began to emerge onto the scene of

生为主所构建的范文照建筑师事务所、华盖建筑师事务所等，是上海重要的华人建筑设计机构，在国家建设过程中发挥了重要作用，为上海这座现代之城增添了时代光彩。这些设计机构中的一些主要成员在建国后，成为国内最为重要的建筑设计院：华东建筑设计研究总院有限公司、上海建筑设计研究院有限公司的骨干，不仅负责并参与了许多重要项目的建设，而且也培养了大量的后续人才。他们共同实现了东方明珠、金茂大厦、上海科技馆、上海大剧院、浦东国际机场、虹桥国际机场等一系列改革开放四十年以来的代表性建筑作品，不断续写着上海现代化进程的华丽篇章。

history. Chinese architectural practices started primarily by Penn. graduates, such as Fan Wenzhao Architects and The Allied Architects, had been instrumental in the construction of the nation and generated an aura of modernity for Shanghai: the modern city. After the founding of the People's Republic of China, some leading members of these design practices went on to become the mainstay of the nation's most important architectural design institutes: East China Architectural Design and Research Institute and Shanghai Architectural Design and Research Institute. They not only took charge of and participated in the construction of numerous major projects, but also nurtured a multitude of talented successors, who, in a joint, continued effort to contribute to Shanghai's modernization, have realized a series of iconic projects over the 40 years following the economic reform, including the Oriental Pearl Tower, the Jinmao Tower, the Shanghai Science and Technology Museum, the Shanghai Grand Theater, Pudong International Airport and Hongqiao International Airport.

上海城市建筑作品选 (1900-2018)

Selected Architectural Works in Shanghai (1900-2018)



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大世界
Big World



汇丰银行大楼（现浦东发展银行总部）
Building of HSBC
(Now Headquarter
of Shanghai Pudong
Development Bank)



诺曼底公寓
(现 武康大楼)
I.S.S Normandy
Apartments
(Now Wukang
Building)



申报馆
Shunpao Building



先施公司
(现上海时装商店)
The Sincere & Co.
Ltd.
(Now Shanghai
Fashion Store)



工部局大楼
Shanghai Municipal Council



亚细亚大楼
Asia Building



1914 1916 1918 1920 1922 1924 1926



上海东方汇理银行
(现中国光大银行上海
分行)
CACIB(China) Ltd.
(Now Shanghai
Branch of China
Everbright Bank)



有利银行
Chartered
Mercantile
Bank of India,
London and China



永安公司
The Wing On Co.
(Shanghai) Ltd.



华商纱布交易所
Shanghai Cotton
Exchange Building



新怡和洋行
New Jardine
Matheson



上海邮政总局
Shanghai Post



字林西报馆（现美国
友邦保险公司）
North China Daily
(Now AIA Building)

上海城市建筑作品选 (1900-2018)

Selected Architectural Works in Shanghai (1900-2018)

华安人寿保险公司
(现金门大酒店)
Sinosafe General
Insurance Company
Limited
(Now Shanghai
Jinmen Hotel)



华懋公寓
(现锦江饭店北楼)
Cathay Maison
(Now Northern
Building of Jinjiang
Hotel)



八仙桥青年会
(现商悦青年会大酒店)
Young Men's
Catholic Association
(Now Marvel Hotel)



集雅公寓
Georgia Apartments



上海私立妇孺医院
Private Hospital for
Women & Children



恒利银行
Mercantile Bank



大上海大戏院
Metropol Theater



大新公司
(现上海第一百货商店)
The Sun Co.
(Shanghai) Ltd.
(Now Shanghai No.1
Department Store)



1926

1928

1930

1932

1934

1936

19



北京大戏院
Peking Theater



金城银行
Kincheng Bank



南京大戏院
(现上海音乐厅)
Nanking Theater
(Now Shanghai
Concert Hall)



大陆银行
Continental bank



浙江兴业银行
Chekiang Insudstrial
Bank



金城大戏院 (现黄浦剧场)
Lyric Theater
(Now Huangpu Theater)



中国银行大厦
Bank of China



慕尔堂 (现沐恩堂)
Moore Memorial
Church (Now Mu'en
Church)

中国银行宿舍
Apartments for Bank of China



美琪大戏院
Majestic Theater



合众图书馆
Hezhong Library



江西路东南银行改建
Reconstruction of
Southeast Bank,
Jiangxi Road



玫瑰别墅
Villa Rose



浙江第一商业银行大楼
(现华东建筑设计研究
总院)
Zhejiang First
Commercial Bank
(Now ECADI.)



38

1940

1942

1944

1946

1948

1950



吴同文住宅
House of Wu
Tongwen



金叔初洋房住宅
House of Jin Shuchu



交通银行大楼
(现上海市总工会)
Bank of
Communications
(Now Shanghai
Labor Union)



姚有德住宅
House of Yao Youde

上海城市建筑作品选 (1900-2018)

Selected Architectural Works in Shanghai (1900-2018)

鲁迅纪念馆
Lu Xun Museum



锦江小礼堂
Jinjiang Small Auditorium



豫园修缮工程
Renovation of Yu Garden



真如寺大殿修缮工程
Renovation of Main Hall of Zhenru Temple



上海外贸冷冻厂万吨冷库
Shanghai Foreign Ice Storage



上海金山石化
Sinopec Shanghai Petrochemical Co., Ltd.



延安饭店
Yan'an Hotel



1950

1958

1960

1962

1968

1972

1974



曹杨新村
Caoyang New Village



闵行一条街
Minhang Street



中共“一大”会址修缮
Renovation of the Site of 1st CPC National Congress



蕃瓜弄住宅小区
Fangua Lane Residential Community



上海跳水池
Shanghai Diving Pool




上海国际卫星通信地面站
Shanghai International Satellite Ground Station



上海体育馆
Shanghai Gymnasium

<p>上海电信大楼 China Telecom (Shanghai) Building</p> 	<p>徐家汇天主教堂修缮工程 Renovation of Xujiahui Catholic Church</p>  <p>上海郊外宾馆 Shanghai Xijiao Guest House</p> 	<p>虹桥迎宾馆总统别墅楼 Villas for Presidents of Hong Qiao State Guest Hotel</p>  <p>上海联谊大厦 Shanghai Union Building</p> 	<p>沐恩堂修缮工程 Renovation of Mu'en Church</p>  <p>静安希尔顿酒店 (现昆仑大酒店) Jing An Hilton Hotel (Now the Kunlun Jing An Hotel)</p>  <p>佘山天文台天文望远镜 观察室 Sheshan Observatory</p> 	<p>上海商城 Shanghai Center</p>  <p>复旦大学逸夫楼 Yifu Building of Fudan University</p> 
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<p>1978</p>  <p>中国共产党代表团驻 沪办事处(周公馆) 旧址修缮工程 Renovation of Memorial of the Delegation Office of the CPC in Shanghai</p>  <p>上海火车站 Shanghai New Railway Station</p>	<p>1982</p>  <p>上海宾馆 Shanghai Hotel</p>  <p>上海基督教青年会大 厦修缮工程 Renovation of Shanghai YMCA Building</p>  <p>上海游泳馆 Shanghai Swimming Center</p>	<p>1984</p>  <p>上海华亭宾馆 Shanghai Hua Ting Hotel & Tower</p>  <p>陶行知纪念馆 Tao Xingzhi Memorial Hall</p>  <p>仙霞新村 Xianxia New Village</p>	<p>1986</p>  <p>沉香阁修缮工程 Renovation of Chenxiang Ge</p>  <p>东方明珠广播电视塔 The Oriental Pearl TV Tower of Shanghai</p>	<p>1988</p>  <p>1990</p>  <p>1994</p> 
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上海城市建筑作品选 (1900-2018)

Selected Architectural Works in Shanghai (1900-2018)

上海大剧院
Shanghai Grand
Theater



上海博物馆
Shanghai Museum



上海图书馆
Shanghai Library



金茂大厦
Jinmao Tower



中福会少年宫修缮工程 (原嘉道理住宅)
Renovation of
Children's Palace of
China Welfare
Institute (Former
House of Kadoorie)



华东医院南楼修缮工程
Renovation of
South Building of
Huadong Hospital



上海音乐厅整体平移和
修缮工程
Entirely Horizontal
Movement and
Renovation of
Shanghai Concert
Hall



上海国际赛车场
Shanghai
International
Circuit (F1 Circuit)



长峰商城
Chang Feng Mall



1994

1996

1998

2000

2002

2004

20



上海新世纪大厦
Shanghai New
Century Commercial
Building



陆家嘴金融贸易区
Lujiazui Financial
District



上海体育场
Shanghai Stadium



浦东国际机场 T1 航站楼
Shanghai Pudong
International
Airport-Terminal I



上海浦东发展银行修缮工程 (原汇丰银行)
Renovation of
Shanghai Pudong
Development Bank
(Former HSBC)



上海科技馆
Shanghai Science &
Technology Museum



上海城市规划展示馆
Shanghai Urban
Planning Exhibition
Hall



上海东方艺术中心
Shanghai Oriental Art Center



上海港国际客运中心
Shanghai Port
International
Cruise Terminal



旗忠森林体育城网球中心
Tennis Center in
Shanghai Qizhong
Forest Sports City

沪上生态家
Shanghai Eco-home



上海虹桥综合交通枢纽
Hongqiao
Comprehensive
Traffic Hub



外滩国际金融服务中心
Bund International
Financial Service
Center



四行仓库修缮工程
Renovation of Sihang
Warehouse



外滩 Soho
The Bund Soho



圣三一教堂改造
Renovation of Holy
Trinity Church



浦东国际机场 T2 航站楼
Shanghai Pudong International Airport-Terminal II



06 2008 2010 2014 2016 2018 至今



世博轴
World Expo Axis



中华艺术宫
China Art Museum



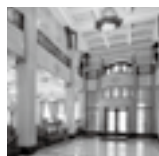
宝钢大舞台
Baosteel Stage
Reconstruction



梅赛德斯奔驰文化中心
Mercedes-benz Arena



世博会博物馆
World Expo Museum



和平饭店修缮与整治工程
Renovation of Peace
Hotel



浦东卫星厅
Shanghai Pudong
International Airport-
Satellite Station

“觉醒的现代性”展览工作团队

Team of *The Rise of Modernity: The First Generation Chinese Architects from the University of Pennsylvania*

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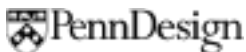


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感谢 / Acknowledgements



国家艺术基金2018年度资助项目
Funded by the
China National Arts Fund 2018



國家藝術基金
CHINA NATIONAL ARTS FUND

