

A SYMBOL OF MODERN SHANGHAI ON THE BUND

—SASSOON HOUSE RECORD AND ANALYSIS

摩登上海的象征

——沙逊大厦建筑实录与研究

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序

FOREWORD

如果说外滩是老上海最经典的都市风景线，那么，处在“十里洋场”南京路路口上的沙逊大厦（今和平饭店北楼），就是这条风景线上最经典的地标建筑之一。

建于上世纪20年代末的沙逊大厦，确实是一座卓尔不群的历史建筑。与当时左邻右舍的其他建筑相比，虽然保留了新古典主义的横三段式构图、连拱廊、简化了的装饰母题和折衷了的新哥特式方锥顶，但就整体而言，其简洁的轮廓与竖向划分的线条和洗练的Art Deco 式细部装饰，明显地已从新古典主义风格向现代建筑风格过渡了，可以说是上海第一座开创新风的“现代建筑”。

确实，沙逊大厦在功能、结构、设备和美学上都走在时代的前列。雷蒙德复合桩（Raymond Composite Piles）的基础、整体现浇的钢筋混凝土结构和局部钢结构、钢和玻璃的八角形大厅、奥迪斯电梯、底层一纵三横贯穿全局的通廊、多国风格的高级客房以及当时法国正在流行的拉利克玻璃艺术等等，与其时国际同类时尚建筑相比不仅毫不逊色，更有华丽大方、精致宜人的独特之处，堪称20世纪前期西方文化移入上海过程中的一处建筑精品。

沙逊大厦自1956年后即作为上海最重要的饭店之一——和平饭店而沿用至今。其间曾经多次整修，也做过一些改动，从保护优秀历史建筑的角度来说，有所破坏，但不算很严重。

2007年，饭店为了迎接大厦诞辰80周年，并从保护上海优秀历史建筑文

化的大局出发，提出了要恢复大厦原来风貌的意愿，为配合修缮，特请同济大学常青教授负责对大厦进行全面的测绘。

同济大学建筑系数十年来一直担负着研究上海历史建筑的任务。过去的测绘大多为适应科研需要或学生学习之用。像和平饭店这样的建筑就有好几位教师做过比较像样的测绘。但这次是为了全面的修缮与复原，不仅要对整个建筑的里里外外、整体与局部以至墙面与门窗上的装饰图案进行测绘，并要落实到可以按此施工的明细尺寸上。常青教授带领了两位青年教师和28位包括本科生、硕士与博士研究生的工作班子，以最大的热情、认真负责的精神和一丝不苟的工作态度进行详测。凡遇到过去使用和修缮中的不当改动之处，便谨慎地通过历史档案查对、现场勘察及刮剥以求其真，然后进行复原设计。经过数月的艰辛工作，出色地完成了任务。更为可喜的是学生普遍反映这次工作不仅对自己是一次很好的锻炼，还学到了很多书本上与课堂上没有学到的专业知识。

本书以这次的测绘为基础，结合新的材料和观点，对沙逊大厦的由来、变迁和所属风格进行了深入的研究，具有较高的学术水平、鉴赏意义和研究借鉴价值。上海锦绣文章出版社将这本书作为重点图书出版，我认为是颇具文化眼光的，将为上海近代建筑史的研究做出显著的贡献。

罗小未 2009年冬日于上海

[illegible][illegible][illegible][illegible]

过泰戈尔、卓别林、陈嘉庚、华罗庚等中外名士以及陈纳德、马歇尔、司徒雷登、蒙哥马利、埃德加·福尔、克林顿等西方军政要员。因而沙逊大厦的历史纪念价值丝毫不逊于其建筑艺术价值。

2007年，在建成使用近80年后，和平饭店北楼——沙逊大厦迎来了长达三年多的最大一次歇业整修，在拂去尘埃后，将以更加绚丽的姿容与世人见面，这势必会成为中外瞩目的城市建筑事件，也使我们首次获得了零距离接触这一稀世珍宝的历史性机缘，以体察和探究其外表的整体构成和室内的细部特征。该年春，在锦江国际集团邀请下，笔者率研究室的教师和研究生，承担了大厦停业大修前的详细测绘实录和部分经典部位的复原设计。

作为和平饭店北楼，大厦在长期使用中基本保持了原初的空间格局和装饰特征，特别是经典部位，如大堂、通廊、过厅、八角厅、8层以上的公共空间和沙逊阁、部分特色客房等，大体上神采依然如故。但室内装饰材料的老化、褪色，历次修缮中的细部改动、叠加涂层、覆盖、搭建、缺损等，毕竟在一定程度上影响了大厦的完美形象和使用质量。本次大修弥补了这些缺憾，基本恢复了大厦的历史原貌，在设施、设备的改造和舒适度的改进上，进一步提高了服务等级和综合运营质量，并在大厦的西端加建了一座附楼。

本书作为大厦建成80周年的研究成果和纪念文献，由笔者撰文，在具体的历史语境中，论及了大厦设计、建造和使用的背景和过程；以建筑形态学和类型学比较的方法，探讨了大厦建筑和装饰审美取向的由来和演变，提出了大厦从摩登化的“浪漫新古典”向“装饰艺术风格”过渡的形态判定，是迄今较为完整的一部有关大厦历史与形态的系统实录和研究成果。

注1：和平饭店今已更名为“菲尔蒙特和平饭店”（Fairmont Peace Hotel Shanghai）。

注2：“revival”一般应译为“复兴”而非“复古”，表示历史灵光在文化转型中的再现，并希冀藉此超越现实，创造未来。即便是被译为“复古主义”的另一个源于17世纪天主教回归传统的词汇“revivalism”，其本意也多是指“复兴”，而非仅仅是“恋旧”。因而从风格上可以说，所谓“复兴建筑”，其实是西方现代建筑初期在新的表现形式出现之前的过渡形态，大体上可以将之归纳为包括“古典复兴”和“折衷主义”的“新古典建筑”（Neo-Classical Architecture），“哥特复兴建筑”（Gothic Revival Architecture）及二者的融合，本书称之为“浪漫新古典建筑”（Romantic Neo-Classical Architecture）等多样变化的形式。

Sassoon House, completed in 1929, with Cathay Hotel inside it in the past, also known as the north building of Peace Hotel from the 1950's and the Fairmont Peace Hotel today, is the most splendid high-rise building among the line of heritage buildings on the Bund of Shanghai, and is a national monument preserved by the central government of China. Thus, it is undeniably a symbol of greeting from Shanghai, and is also the most significant landmark on the Bund in the hearts of the public.

To appreciate the historical significance this building holds, the origins of its style, the value and status it has in modern architectural history of Shanghai, and the inspirations it provides for current architecture, first, an understanding of the group of buildings on the Bund is necessary. It can be said that from the 1840s to the 1940s, this area was the epitome of a century of vicissitude in Shanghai architecture.

At the beginning of the trading port establishment at Shanghai after the first Opium War, the British acquired the rights to land lease. They inaugurated the Bund along Huangpu River to the south of Suzhou Creek. The structures on the Bund started as two-story veranda-style buildings common in the colony during the first period of the waterfront (1840-1870s). The British company Holliday, Wise & Co. and later the American company Augustine Heard & Co., which occupied the same piece of land Sassoon House is situated on, were also of this early style of building. After a century of transformations, the only buildings surviving today from that period are the old British Consulate and 17th Fuzhou Road, a small two-story Gothic-Revival style building (originally belonging to the American Russell & Co.).

After the second Opium War, foreign powers obtained more advantages and security in the leased territories. The Bund also got rebuilt over and over, at first using the three-story or higher Victorian sloped-roof firm style as the main theme. The predecessor of Sassoon House, Sassoon's companion buildings, was built in this style, based on renovation and expansion on the land of Augustine Heard & Co.. Later, all kinds of Western "Revival Architecture" (2) showed up on the Bund, thus creating the second period of the waterfront (1870-1910s). Buildings such as China Merchants Steam Navigation Co., Commercial Bank of China, The Great Northern Telegraph Co. Ltd., and Palace Hotel were all created during this time.

After the First World War, large amounts of Western capital poured into Shanghai. Especially from the 1920s to 1930s, a number of the buildings on the Bund went under another renovation, greatly increasing their scale and size. The Art Deco architectural style, which was popular at the time in the West, traveled

over to Shanghai, and touched down on the Bund before any other place. This can be exemplified by Sassoon House.

The buildings of the different stages described were made and remade, finally creating the collage of architectural styles on the Bund that can be seen today in the third period of waterfront development (1910-1940s). Some of the most important buildings on the Bund, such as the Hong Kong and Shanghai Banking Corporation building, Customs House, Bank of China, Broadway Mansions (now Shanghai Mansions), and including Sassoon House, were all built during the “modern period” (1920-1930s). Although the 8 mosaic fresco at the top of octagon dome-shaped entrance hall of the Hong Kong and Shanghai Banking Corporation, and the configuration at the top of Customs House show Art Deco influences to different degrees, the first structure entirely built in the Art Deco style is certainly the Sassoon House. Those buildings like Bank of China, Broadway Mansions, and The Bank of Communications, which followed Sassoon House, became more Art Deco with simpler and more geometric designs than the former.

In adopting the Art Deco style, Sassoon House not only reveals the sensitivity Shanghai showed for international architectural and decorative trend, but also indicates that the Sassoon Group, through the works of Palmer & Turner Architects and Surveyors, produced an architectural style that kept the traditional designs while incorporating what was vogue at the time and at the same time accentuated the status of the Sassoon family. On top of this, Sassoon House is also relevant to modern Chinese history of the 20th century. It is an important heritage site and witness to historic events.

The renown of Shanghai during the modern period (1920-1930s), the temporary Japanese occupation during the Second World War, the American army and United Nations station after the war, the return of the rights to China and the “Socialist Reform” after 1949, the effects of the calamity of the “Cultural Revolution”, the prelude to the establishment of Chinese-French and Chinese-American diplomatic relations, the occupation of former temporary Japanese consulate and the Wang Gu Meeting on the peaceful future across the Taiwan Strait, all took place in Sassoon House. Its space and rooms have carried within them incredible historical occurrences, and recorded continuous world transformations. As a place of lodging and social activities, Cathay Hotel and Peace Hotel after it have received such Chinese and international personages as R. Tagore, Charlie Chaplin, Chen Jia-geng, and Hua Luo-geng etc.. In addition,

important Western military and political personnel such as George Catlett Marshall, John Leighton Stuart, Bernard Law Montgomery, Edgar Faure, and W. J. Bill Clinton were greeted at the hotel as well. Therefore, the memorial value of Sassoon House is no less than its architectural and artistic value.

In 2007, almost 80 years after its completion, the Peace Hotel north building, Sassoon House, welcomed the most significant makeover in more than three years. It will appear more magnificent than ever after its renovation. This urban architectural project will undoubtedly be attracting international attention, and also provided us with a remarkable opportunity to examine and investigate the exterior construct and interior features of this treasure from up close for the first time. At the beginning of 2007, invited by Jinjiang International, the author led instructors and students of the studio to assume the responsibility of recording detailed mappings and designing the reconstruction of classic parts before the building closed for renovation.

As the north building of Peace Hotel, Sassoon House has essentially kept its original spatial setup and decoration characteristics, especially the classic sections, such as the lobby, the corridor, the hallway, the octagonal room, the public space above 8th floor and Sassoon pavilion, and some guest rooms with special features, have not been changed much in appearance. However, the material used for the interior decoration has deteriorated and decoloured due to age, and repeated renovations on particular parts, new layers of paint, overlays, rebuilding, and damage have created a certain degree of harm on the perfect image and the quality of practical usage of the building. The important renovation this time fixed these shortcomings, renewed the historical conditions of the building, and enhanced the level of service and overall quality of operation by the remodelling of the facilities and the improvements on the level of comfort. An appendix building was also constructed on the west end of the original building.

This book, as a product of research and a commemorative document on the 80 anniversary of the completion of Sassoon House, written by the author, within specific historical language context, discusses the background and process of designing, constructing, and utilizing the building, considers the origins and transformations in aesthetic trends of decoration through the study of architectural configuration and comparison of typology, and determines the transition of the building to be from the “Romantic Neo-Classical” to “Art Deco” style in form. It is the most complete systematic account and research product on the history and

configuration of the building up till now.

Apart from document and image comparisons, and architectural configuration investigations of Sassoon House, this book is based on records of the present conditions of the building and partial reconstruction plans. The compilation of these materials serves as excellent academic reference for research on and appreciation of the building. Experts and readers are welcome to review and critique this publication.

During the recording and research process, as a witness to the history and transformations of Sassoon House, Professor Luo Xiao-wei went to the field in person to direct and instruct on the work. Assistant Professor Tang Zhong, Dr. Zhang Peng and Dr. Shen li all made important contributions in photographing and recording for the site. Dr. Shao Lu is in charge of mapping at the site. The Shanghai Institute of Architectural Design & Research (Co., LTD.) is the principal design assembly, under the direction of Chief Architect Tang Yu-en, in collaboration with the American HBA and the Canadian AAI, are responsible for the overall renovation and partial reconstruction designing of the building.

The participants of the editorial work of this book include Song Qing whose Master's thesis was "A Study on the Historical Characteristics and Renovation of Sassoon House". Especially, Hua Ke did lots of work in type-setting for this book. The translation of this Preface was done by Chen Chen. Shanghai Cultural Relics Administration, Shanghai Municipal Planning, Land and Resources Administration, Shanghai Municipal Housing Security and Administration Bureau, Shanghai City Archives, Deputy Chief Engineer Mr. Yu Chang-ming of Jinjiang International, Chief Manager Zheng Shen-gen and Deputy Chief Manager Zhang Gen-xiang of Peace Hotel, Professor Qian Zong-hao of Tongji University, and PhD student Li Ying-chun from Hong Kong University, all provided valuable support and help for the mapping, research, and different stages in producing this book. We hope to take this opportunity to express our gratitude to all the contributors of this book.

Moreover we are sincerely grateful for the "Science and Technology Support Initiative Program" of the National Eleventh Five Year Plan for Development.

1. 沙逊大厦的由来

ORIGIN OF SASSOON HOUSE

