Shanghai Church

上海教堂建筑地图

周进 著 Zhou Jin





同济大学出版社 TONGJI UNIVERSITY PRESS



图书在版编目 (C | P) 数据

上海教堂建筑地图 = Shanghai church / 周进著。

-- 上海: 同济大学出版社, 2014.12

ISBN 978-7-5608-5675-9

Ⅰ. ①上… Ⅱ. ①周… Ⅲ. ①教堂-宗教建筑-介绍

- 上海市 IV. ①TU252

中国版本图书馆CIP数据核字(2014)第253734号

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周进 著

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书

出品人: 支文军

责任编辑:张翠 责任校对:徐春莲

出版发行: 同济大学出版社 www.tongjipress.com.cn

地 址: 上海市四平路1239号 邮编: 200092

话: 021-65985622 电 经 销: 全国新华书店

刷: 上海雅昌艺术印刷有限公司

开 本: 787mm×1 092mm 1/36

张: 6 印 数: 1-4 100 字

数: 180 000

次: 2014年12月第1版 2014年12月第1次印刷

号: ISBN 978-7-5608-5675-9

价: 58.00元 定

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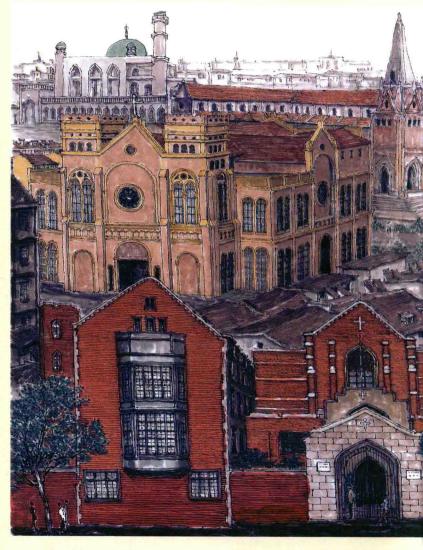
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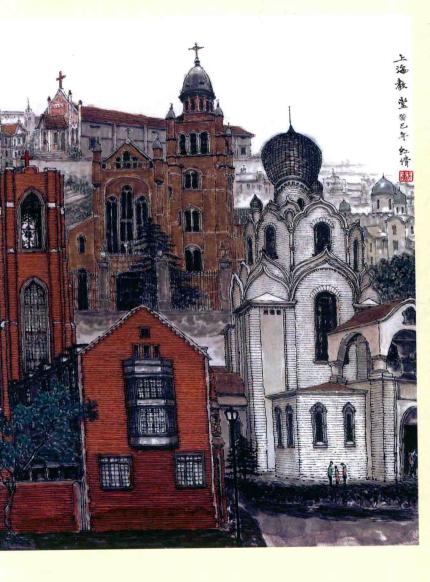




同济大学出版社 TONGJI UNIVERSITY PRESS



《上海教堂》,戴红倩插画,2013 The Churches of Shanghai, illustration by Dai Hongqian, 2013



城市行走书系

策划: 江岱, 姜庆共

上海教堂建筑地图

文字: 周进

翻译: 蔡青, 梁瀚杰

摄影: 袁佳青绘图: 孙晓悦

责任编辑:张翠 书籍设计:孙晓悦

鸣谢:

郑时龄,伍江,李天纲,郑祖安,杨秉德,常青, 卢永毅,彭怒,华霞虹,王凯,应宇力,汤惟杰, 顾亚明,乔争月,何永辉,刘轶敏,陈永涛, 黄秀之,戴雷,袁银昌,李静,戴红倩,左一小, 李一如,张睿,郭晓昕,邱佳璧,沈轶

中国基督教协会 天主教佘山修院 佘山修道院爱德图书馆 上海徐家汇藏书楼 上海市图书馆 上海市档案馆 上海市城市建设档案馆 同济大学建筑与城市规划学院

本书由上海文化发展基金会 图书出版专项基金资助

CityWalk Series

Curator: Jiang Dai, Jiang Oinggong

Shanghai Church

Chinese Text: Zhou Jin

English Text: Cai Qing, Liang Hanjie

Photograph: Jiro Yuan Illustration: Sun Xiaovue

Editor: Sarah Zhang

Book Designer: Sun Xiaoyue

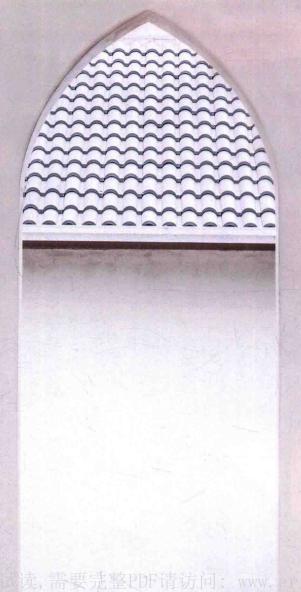
Acknowledgements:

Zheng Shiling, Wu Jiang, Li Tiangang, Zheng Zu'an, Yang Bingde, Chang Qing, Lu Yongyi, Peng Nu, Hua Xiahong, Wang Kai, Ying Yuli, Tang Weijie, Gu Yaming, Michelle Qiao, He Yonghui, Liu Yimin, Chen Yongtao, Huang Xiuzhi, Dai Lei, Yuan Yinchang, Li Jing, Dai Hongqian, Zuo Yixiao, Li Yiru, Zhang Rui, Guo Xiaoxin. Qiu Jiabi, Shen Yi

China Christian Council
Catholic Sheshan Abbey
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Sponsored by Shanghai Cultural Development Foundation





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本书将我们带入让绝大多数人感到神 秘的世界——教堂建筑。

上海是中国建造教堂最多的城市。从 1609年的圣母玛利亚祈祷所至今,虽然只有 四百多年短暂的建筑历史,教堂建筑却曾经 是近代上海十分重要的建筑类型之一,许多 著名的中外建筑师曾参与教堂建筑的设计, 留下了一大批优秀的作品。目前列入632处 上海优秀历史建筑的教堂建筑就有18处。

与欧洲的教堂相比,上海的教堂虽也 兼具宗教活动、教育、医疗和慈善等功能, 但并非是城市和市民生活的中心,并不具有 欧洲历史上那种由教堂控制社会精神的作 用。与上海近代的公共建筑相比,上海的 近代教堂建筑呈现较为强烈的本土化倾向。

上海的近代教堂建筑脱胎于欧洲的原型,但又有自己的创造,表现出多元化的特点。欧洲的教堂在罗马风时期多用砖砌,到中世纪时多用石头建造,其细部十分丰富。上海的教堂多为砖木混合结构,整体与罗马风教堂有许多相似,仅在重要部位和雕像处使用少量的石材,也只有少数重要的主教座堂采用入口上方大为简化的玫瑰花窗,基本上没有欧洲教堂湿壁画的传统,也没有欧洲中世纪教堂的地下墓室,室内设计则基本上是中国式的。甚至外立面也被本土化了,拼贴了一些欧洲教堂的元素,尤其在租界以外和郊区的教堂中十分普遍。

《上海教堂建筑地图》一书介绍了上海 教堂建筑的历史,列举了上海教堂建筑形制 的演变、解释了上海教堂建筑由于圣坛作用 衰退、耳堂缺乏功能以及用地的关系而没有 广泛采用西方教堂建筑通常的拉丁十字平面 布局的原因,为解读上海的教堂建筑提供了 重要的参照。由于上海近代教堂建筑的模仿 原型和本土化的原因,上海的教堂建筑更为 关注特征而非风格;在欧洲中世纪教堂建筑上普遍应用的飞扶壁到了上海已经变形或 简化。由于功能的多元化,上海出现了多层 的教堂建筑,教堂的主要空间位于二层,这 在欧洲中世纪教堂中极为罕见。出于历史的 原因,一些教堂被拆毁,让位给新建筑,也 有一些教堂建筑得到新建和重建,书中也一 并介绍和收入,让读者了解教会的与时俱进。

长期以来鲜有学者全面研究上海的教堂建筑,这是一个令众多建筑史学家望而却步的领域,不仅需要建筑史学方面的学识,也需要对上海的基督教教会史有深入的学术基础,需要研究神学和宗教学。周进博士多年来从事上海近代基督教教堂建筑的研究,两年前他完成的博士学位论文的主题是《上海近代教堂建筑的地域性变迁研究》,是一项填补空白的学术成果。现在他又把多年研究的精华提炼、充实为这本图文并茂的读物。希望更多的人能够借此来了解和认识上海城市建筑的一个侧面。

April 12

2014年11月21日

Preface

This book will take you into a world of piety and solemnity – the churches.

Among all the Chinese cities, Shanghai is the one to boast the largest number of churches. Although the four centuries of church-building since the Virgin Mary Prayer Hall in 1609 can't be reckoned as a long history, the numerous churches have constituted one of the most important architectural types of modern Shanghai. A lot of renowned architects from China and abroad have contributed their talent to the design of the churches, leaving a memorable legacy to the city today: there are 18 historic churches now in the 632 heritage protection sites in Shanghai.

Like the churches in Europe, the churches in Shanghai provide services in religious congregation, education, medicine and charity. However, unlike those in Europe, the churches in Shanghai don't command the social ideologies as they are far from the centers of urban activities and secular lives. Compared with the other kinds of public buildings in modern Shanghai, the churches feature stronger influences of the local characters.

The churches of modern Shanghai are based on the European prototypes but incorporate various adaptations and developments that lead to a high level of diversity. The European churches, mostly made of bricks in the Romanesque stage and of stones in the medieval era, usually have elaborate details. The churches of Shanghai. on the other hand, are mostly made in a brick-andwood mixed structure and apply stones sparingly to key positions and statues, in a way similar to a Romanesque church. In a few important cathedrals, highly simplified rose windows with stained glass can be found over the main entrance. The Shanghai churches have mainly dropped the European tradition of using frescoes and have done without the catacombs of the European medieval churches. The interior decoration is chiefly in the Chinese style. Even the facades feature mainly localized designs with added European elements, especially in the churches built in the former Concessions and the suburban areas.

Shanghai Church gives a thorough reference of the church architecture of Shanghai by recapping the history of

Shanghai's church-building, illustrating the development of Shanghai's church architecture, and explaining the reasons for the absence of the Latin cross plan - a hallmark of the Western churches - in the Shanghai churches: the diminished value of the altar, the functional deficiency of the transept, and the considerations of limited land use. As imitation mixed with localization in the churchbuilding of modern Shanghai, individual characters are favored over general styles in the Shanghai churches; for example, the flying buttresses widely used in the European medieval churches appear in altered or simplified forms in the Shanghai churches. Meanwhile, Shanghai saw the appearance of multi-level churches with the main praying space on the second level to serve multiple functions. which mark a bold breakaway from the European medieval churches. Due to the city redevelopment over the decades, some churches were pulled down and replaced by new buildings, and some churches have been rebuilt or renovated; all the past and present sites are included in this book, so that the readers may learn about the development of the Christian Church in Shanghai.

Over a long period in China, seldom have there been any complete researches on the churches of Shanghai. a field that daunts many architectural historians and requires them to be not only proficient in architectural history but also have a solid background in theology and religion to study the Christian Church in Shanghai. Dr. Zhou Jin has been engaged in the studies of the churches of modern Shanghai over the years. Two years ago, he finished his dissertation A Study on the Regional Changes of the Churches of Modern Shanghai, which has been recognized as filling a gap in relevant researches. Now, he presents the results of his explorations over the years in this enlightening book with both texts and pictures. Hopefully the book will attract more people to learn and understand the development of the Shanghai churches as an important part of the city's architecture.

> Jens Stiling November 21, 2014.

