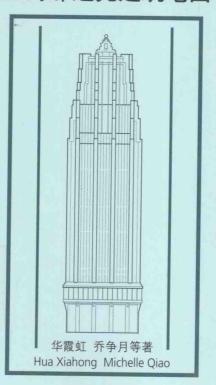
Shanghai Hudec

Architecture 上海邬达克建筑地图



同济大学出版社 TONGJI UNIVERSITY PRESS 图书在版编目 (C | P) 数据

上海邬达克建筑地图 / 华霞虹等著. -- 上海:同 济大学出版社, 2013.1

ISBN 978-7-5608-5061-0

I、①上… Ⅱ.①华… Ⅲ. ①建筑设计一研究一上 海市②上海邬(1893~1958) - 建筑设计一研究 Ⅳ. ①TU2

中国版本图书馆CIP数据核字(2012)第300848号

上海邬达克建筑地图

华霞虹 乔争月 [匈]齐斐然 [匈]卢恺琦 著

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

电 话: 021-65985622

经 销:全国新华书店

印刷:上海雅昌彩色印刷有限公司

开 本: 787mm×1092mm 1/36

印 张: 5

印 数: 1-5100

字 数: 150 000

版 次: 2013年1月第1版 2013年1月第1次印刷

书 号: ISBN 978-7-5608-5061-0

定 价: 56.00元

城市行走书系

策划: 江岱、姜庆共

上海邬达克建筑地图

策划统筹: 华霞虹

中文文字:华霞虹 英文文字:乔争月

地图: 齐斐然, 卢恺琦, 孙晓悦

绘图: 华霞虹(除注明外)

摄影: 席闻雷, 上海市城市建设档案馆,

上海章明建筑设计事务所

英文校对: 比瓦什・穆克何几

责任编辑:张翠 书籍设计:孙晓悦

助理: 刘羽云, 刘嘉纬

鸣谢:

郑时龄,伍江,罗小未,赵天佐,项秉仁, 卢卡·彭切利尼,勒诺·希特坎普,江似虹, 海博,海笛,李雅娟,彼得·雅诺西, 维拉格·切伊迪,左志、谈会明。

维多利亚·格雷厄姆

上海市城市建设档案馆 加拿大维多利亚大学 匈牙利驻上海总领事馆 上海童明建筑设计事务所

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复旦大学附属华东医院

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Chinese Text: Hua Xiahong English Text: Michelle Qiao

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Photograph: Xi Wenlei, Shanghai Urban Construction Archives, Shanghai Zhangming

Architectural Design Firm

English Revision: Bivash Mukherjee

Editor: Sarah Zhang

Book Designer: Sun Xiaoyue Assistant: Liu Yuyun, Liu Jiawei

Acknowledgements:

Zheng Shiling, Wu Jiang, Luo Xiaowei, Zhao Tianzuo, Xiang Bingren, Luca Poncellini, Lenore Hietkamp, Tess Johnston, Tamás Hajba, Judit Hajba, Révész Ágota, Péter Jánossy, Vírág Csejdy, Zuo Zhi, Tan Huiming, Víctoria Graham

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同济大学出版社

: www.ertongboo



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上海的优秀近代建筑是由中国近代第一代建筑师以及众多的外国建筑师所共同创造的。斯裔匈籍建筑师邬达克是上海新建筑的一位先锋,他善于学习世界各国的建筑式样,孜孜以求建筑的时代精神。他的建筑风格历经新古典主义、表现主义、装饰艺术派以及现代建筑风格,仿佛建筑风格的大全,既有当时欧美建筑的直接影响,也有建筑作品,书写了上海近代建筑下的大量建筑作品,书写了上海近代建筑上海建筑的僵导者,他也创造了上海建筑的摩受风格。

邬达克于 1918 年来到上海,在美国 建筑师克利开设的克利洋行工作。在此期 间他与克利合作设计了诺曼底公寓、美国 总会、四行储蓄会联合大楼等一系列作品。 这些作品均为复古样式,但邬达克个人的 某些风格,如喜爱用面砖饰面,已开始形成。

1925 年邬达克自己开业,在 20 世纪 30 年代达到他的建筑师生涯的鼎盛时期。随着国际新建筑风格的出现,邬达克的设计风格也发生了重大转变,成为上海新风格建筑最引人注目的大力推动者。他的设计风格的转变最初出现在 1932 年建成的广学大楼上,这座表现主义风格的办公建筑的立面上还留有一些传统风格的痕迹,其哥特式尖券的造型和褐色的面砖使整个建筑的造型十分简洁,又不失华丽和凝重。

具有强烈时代感的大光明大戏院于 1933年的落成、标志着邬达克设计风格完 成了彻底的转变,他的新潮设计立刻受到建筑界的广泛关注,并由此奠定了他作为上海最有影响的现代建筑师的地位。1934年12月,几乎是美国30年代摩天楼的直接翻版的高达83.8米的国际饭店落成。这座大楼不仅造型新颖,融汇了现代建筑和表现主义的语言,其结构、设备都代表了当时上海甚至远东地区的最高水平,由此奠定了邬达克在上海建筑史上不可动摇的先锋地位。而1938年建成的吴同文住宅,设计风格更接近国际式。圆弧形的大片落地玻璃窗、强烈的水平线处理和流线形的室外大楼梯等,使这座住宅建筑成为上海现代建筑的代表作。

邬达克的建筑风格注重形象的整体几何性,造型丰富,细部处理细腻,而且总能有新颖的构思,思路从未枯竭,他所设计的50多项建筑中没有重复出现的母题,这点对于一位建筑师是十分难能可贵的。

本书的中文作者华霞虹博士近 14 年 来一直在研究邬达克和他的建筑,国内研究者众多,无出其右。这本由她和其他学 者合著的《上海邬达克建筑地图》将邬达 克作品的精华,也是上海近代建筑的一部 分精华极好地展示给读者。认识邬达克, 也是认识上海城市的历史和未来。

Apro Vi

Preface

The architecture of modern times in Shanghai was co-created by the first generation of Chinese modern architects and numerous foreign architects. L.E.Hudec (1893-1958) was undoubtedly the pioneer of the new architecture in Shanghai. He was good at learning from world architecture and captured the spirit of the time. Like an encyclopedia of architecture style, his style had gone through neo-classicism, expressionism, Art Deco and modernism, which not only reflected the direct European and American influences, but also the architect's personal creativity. Hudec has left behind a lot of work that is remarkable in Shanghai's architecture history. He was fostered by Shanghai and he created the modern style for Shanghai.

Hudec came to Shanghai in 1918 and worked for American architect firm R.A. Curry. They codesigned Normandie Apartments, American Club, Union Building of the Joint Savings Society among others, which were nearly all classical revival style, but some of his personal style was formed here.

In 1925, Hudec opened his own architect company, and in 1930s reached the zenith of his career. Along with the emergence of international style, his architecture had undergone a significant transformation. He became the most remarkable protagonist of new architecture in Shanghai, which first appeared in the Christian Literature Society Building in 1932 — an expressionist office building with certain Gothic detail. Its form and brown tile made the building quite simple but also magnificent.

The Grand Theatre with a strong modern style

was completed in 1933 which meant an overall transformation of Hudec's style. His new style has been paid more and more attention in architectural field, making him the most influential architect in Shanghai. In December 1934, the Park Hotel, with its height of 83.8 meters opened, which was almost a copy of the American skyscrapers of 1930s. Its new form mixed with modern and expressionist architectural language, along with its structure and mechanical engineering, represented the highest level of excellence in Shanghai and in the Far East. As one of the masterpieces of Shanghai modern architecture, D.V.Woo's residence with large curved windows and horizontal stream lines was completed in 1938. Its design captured the mainstream international style.

His main style is reflected in the integrated geometry, varied form, rich detail and original ideas. His thinking never dried out, and among his more than fifty projects, the motive has never been the same, which is indeed rare for an architect.

For the last 14 years, Dr. Hua Xiahong has devoted herself to the study of Hudec and his architecture. Among numerous researchers, she was excellent. The Shanghai Hudec Architecture has shown the essence of Hudec's projects, which is also one part of the essence of Shanghai architecture. To know Hudec, is to know the history of Shanghai and the city's future.

5th. December, 2012



——位建筑师的传奇

一位外国建筑师,一名逃亡的战俘,在异国他乡的 29 年(1918-1947)间,建成项目不下 50 个(单体超过 100 幢),其中 25 个项目(单体超过 50 幢)已先后被列为上海市优秀历史建筑,国际饭店更成为全国文物保护单位。这些工程涉及办公、旅馆、医院、教堂、影院、学校、工厂、公寓、会所、私宅等众多类型,外观包括古典主义、折中主义、装饰艺术、表现主义、现代主义和地域主义等不同风格,区位从外滩源附近基实等不同风格,区位从外滩源附近上海的作品数量之多、种类之全、分布之广、质量之高,在世界建筑史上也不算多见。

更不寻常的是,这位 20 世纪 30 年代上海滩炙手可热的建筑明星,70 多年后再次成为大众耳熟能详的"上海建筑师",其名字和作品频频出现在报刊、电视、展览等媒体中。"邬粉"人群之众,不仅引发了"城市暴走"等自发活动,甚至开始左右其作品的保护与更新计划。

邬达克的传奇,其内涵究竟是什么?它又是如何产生并延续至今的呢?

1 传奇的产生: 时势造英雄

如果用一句话概括传奇产生的原 因,那就是:邬达克在合适的时间,来 到合适的地方,从事了合适的职业。

20世纪二三十年代是近代上海经济 最繁荣的阶段。上海是当时亚洲最大的城 市,远东最大的贸易中心、金融中心和工 业中心,与纽约、伦敦、巴黎并称世界四 大都市。经济活力、人口剧增、快速城市 化带来房地产业和建筑业的蓬勃。

1927年(上海建市)到1937年("二战"爆发)是上海城市和建筑发展最为鼎盛的十年,而邬达克也正是在这一时期建成了他60%的作品,其中包含质量最高的国际饭店、大光明大戏院、慕尔堂、德国新福音教堂等,而吴同文住宅也已完成设计,进入施工阶段。

2 传奇的内涵:边缘、摩登与多元

近代上海是中外建筑师云集之地, 无论从工程数量、质量、影响力、创新 度等各方面来看,邬达克都并非一枝独 秀,而是始终面临激烈的竞争。正因如 此,才有上海今天富有魅力的诸多历史 文化风貌区和大批优秀建筑遗产。

然而, 邬达克及其作品的确算得上近代上海都市文化中一个代表性个案。通过与当年竞争者, 特别是他最强劲的对手也是同时期上海最大的外商设计机构——公和洋行进行对比, 或可帮助我

们更清晰地了解这种传奇的内涵,也就 是其建筑作品的独特性。

公和洋行是正统老牌子,在 20 世纪 20 年代外滩改建中占据垄断地位,代表着当时租界强势移植并占主流地位的西方文化。相反,邬达克始终处于尴尬的边缘,却也因此获益。他的国籍长期不确定,也不像英、美、法、日等国人那样有"治外法权"的庇护,邬达克洋行的法律纠纷须在中国法庭仲裁。不过,这反而使他赢得了中国业主的信任,并合力创造了最杰出的作品。

如果说外滩建筑可能残留挥之不去的"鸦片"味的话,国际饭店成为"远东第一高楼"则不仅是建筑师的骄傲,也是上海的骄傲,中国的骄傲。正是这种中西边缘的身份使邬达克的传奇得以超越时代和政治的局限。

求新求变是商业社会的生存之道, 也是近代上海的文化精髓。公和洋行主 要凭借古典功力称雄,后期虽逐渐转向 现代,但与前期复古作品无论在材质上 还是理性精神上都是统一的,项目的规 模和类型也差别不大,这是稳定的大公 司的实力表现。

相比之下,单枪匹马的邬达克必须 周旋于各类业主之间,不仅公司规模会 随行就市,设计风格也常客随主便。在克利洋行时,因业主需求多采用古典形式;自行开业后,则把采用最新技术、最新形式,利用城市复杂的基地条件"螺蛳壳里做道场"作为竞争的法宝。

同时,中国业主在租界居于弱势, 邬达克作为西方建筑师也处于边缘,这 种压力也很容易转化为"别苗头"的动 力,比如像国际饭店这样创纪录的摩天 楼,对业主和设计师同样具有广告效应。

因为业主、项目区位、类型、规模、 投资各不相同,加上邬达克本人多元的 文化背景和虔诚的宗教信仰,其作品的 形式和材质都比同时期在上海的其他建 筑师更为丰富,尤其是对哥特复兴和表 现主义建筑风格的探索,在上海近代建 筑史中显得格外突出。

然而,饱受战争伤害的邬达克本能 地躲避政治是非,他与中国社会和文化 采取相对疏离姿态,除局部室内陈设外, 其作品外观不像墨菲等外国建筑师那样 热衷于中国传统建筑形式。他也秉持建 筑师属于服务行业的传统思想,设计的 创新和多样更大程度上局限于技术和美 学层面,并不具有意识形态的革命性和 对社会转型的深入思考。这与同时期欧 洲如火如荼的现代主义建筑运动乃至近 代上海的中国建筑师都有明显的差别。

事实上, 邬达克的建筑作品在中西 边缘精明发展, 追求摩登, 多元融合的 特点也是所谓"海派文化"的缩影。

3 传奇的延续:怀旧消费热

资料丰富便于研究是"邬达克热" 在半个多世纪后得以延续的重要基础。 一方面,20世纪二三十年代是世界范围 现代主义建筑运动和近代中国建筑行业 和学科蓬勃发展的时期。除档案馆留有 大量工程记录和历史图纸外,邬达克的 代表作在当时中外专业和大众媒体上也 有广泛报道。

另一方面,出于证明身份,也出于 个人对考古的兴趣,邬达克留下了大量 草图、照片、剪报、信件等历史资料, 这为研究者提供了丰富的素材。

近年来中国与匈牙利、斯洛伐克等 东欧国家对外交流和贸易上的需求是促 进邬达克研究的另一个动力。

中国文化消费市场的巨大缺口,城市更新过程中对历史建筑的开发利用以及由此带来的可观的经济、社会和文化效益,上海建设创意之都、全球城市的努力,这些都是所谓"上个世纪黄金年代"的怀旧消费热的基础。

经历了八九十年世事沧桑的大批老 房子本身充满故事性,加上建筑师的人 生经历跌宕起伏富有戏剧性,"邬达克 的传奇"不断延续。

一个人的命运不可思议地契合了 一座城市的命运,一个人的才能与抱负 不失时机地响应了一座城市的梦想与追 求,这就是一位建筑师能在遥远他乡取 得如此瞩目的成就和影响的最终谜底。

邬达克的传奇,也是上海都市文化 的传奇。



László Hudec (László Edvard Hudec, or Ladislaus Edward Hudec) can only be described as a legend. As one of foreign architects who fled his native Austro-Hungary country during troubled times, he ended up stamping his class on more than 50 projects, including more than 100 buildings, during his 29-year (1918 to 1947) stay in a city far away from home. Among them, 25 projects have been listed as Shanghai Excellent Historical Buildings. His signature work, the Park Hotel, is counted as a national heritage.

His works have been varied — from offices, hotels, hospitals, churches, cinemas, schools, factories, apartments to private residences that were a kaleidoscope of styles including classicism, eclecticism, expressionism, Art Deco, modernism, regionalism, etc. The buildings are located all around the city, from the Bund area to western suburbs and even in northern Shanghai's Wu Song Kou, the confluence of the Huangpu and Yangtze Rivers. The sheer quantity, quality and variety of Hudec's works were a rarity even by world standards, especially in the history of architecture.

Over seven decades later, Hudec continues to hold sway over the intelligentsia as he did when he lived in Shanghai in the 1930s, frequently referred to in newspaper articles, in TV programs and at exhibitions. He has a devoted group of followers who passionately research, preserve and renovate

his architectural relics.

How did Hudec come to enjoy his legendary status in a foreign land, especially as he arrived with almost nothing in his pocket? Why does he continue to attract new followers even in the 21th century? Below are possibly some of the reasons.

Right Time, Right City

A hero is nothing but a product of his time. Hudec, it seems, was at the right place and at the right time and was engaged in the right occupation.

Shanghai was a booming city in the 1920s and 1930s. As the largest Asian city of its time, Shanghai was also the biggest center for trade, finance and industry in the Far East and one of the four metropolitan cities along with New York, London and Paris. The dynamic economy, the soaring population and the speedy urbanization had led to a boom in real estate and construction

The period especially between 1927 to 1937 was "a golden decade" for Shanghai's urban and architectural development, during which time Hudec had completed 60 percent of his works, including his most famous Park Hotel, the Grand Theatre and Moore Memorial Church among others.

Marginalized, Modern and Diversified

In the early last century, Shanghai attracted a galaxy of talents from around the world.

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