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SHOWREAL

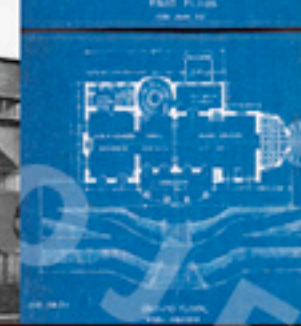
INTERACTIVE ENCYCLOPEDIA OF L.E. HUDEC



*Wielkie dzieło w
swoim czasie i w swoim
rodzaju i w swoim kraju
na ówczesnym
stanie sztuki. To jest
dzieło, które przetrwa
na wieki. To jest
dzieło, które przetrwa
na wieki. To jest
dzieło, które przetrwa
na wieki.*

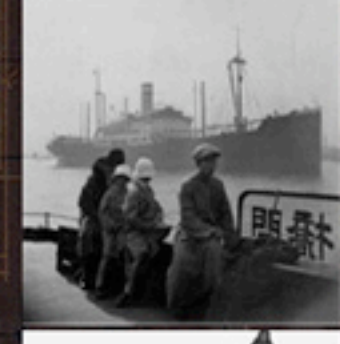


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木宝库



HUDEC FORRÁSAI

HUDEC ÉPÍTÉSZETE

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CYCLOPEDIA
...E. HUDEC



impresszum partnerek mozgóképtár

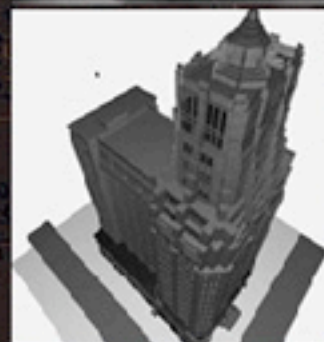
邬达克建筑艺术宝库

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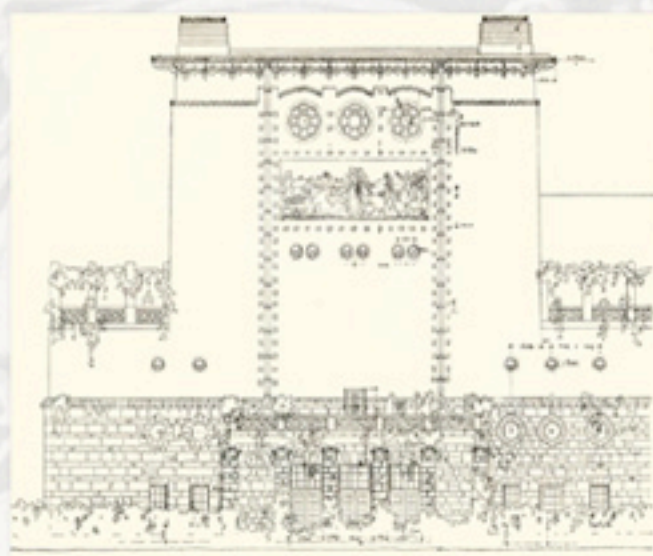
Hügevecz Family

„I was born in Besztercebánya (County Zolyom) on January 8, 1893. I am the son of György Hügevecz building master and of Paula Schultéty of Alsólehota, who was the daughter of the pastor of the Lutheran Church of Kassa. Both from my father's and from my mother's side all the ancestors were of Augsburg Lutheran confession. My father's ancestors were millers and farmers in the villages of Cserény and Micsinye... On my mother's side all the ancestors were Lutheran pastors and can be led back to Severin Scultéty of Alsólehota, who was born in Alsólehota, in County Zólyom in 1565 and was a well-known Lutheran preacher and writer fighting for the freedom of religions in the Parliament.” (László was also registered on the name Hügevecz, but from 1918 after arriving to Shanghai the older version of the family name, that is Hudec was used.)

György Hügevecz and Paula had six children, the eldest one was László. The mother tongue of the children was Hungarian, the family members were corresponding with each other in Hungarian, but they also used the Slovakian and German languages; they lived their national identity – at least until 1920 – in a natural way. László Hudec wrote about this the following: „Whether I am Hungarian or Slovakian I do not know, I do not seek it, I do not want myself cut into pieces, like my country was, and I will always remain who I am. In the old Hungary of Saint Steven nobody asked me if I was Hungarian or Slovakian? I loved both, since my mother was Hungarian, my father was Slovakian and I was both of them.”







National panorama 2.

Budapest architects obtained ad hoc commissions in Croatia as well mainly for office buildings e.g. the forest administration office, MÁV (Hungarian State Railway) buildings. The demonstrated Zagreb example somewhat differs from the general practice. The Croatian Art-Gallery pavilion constructed by Korb and Giergl for the millennial exhibition in 1896 can be taken as the antitype of the Zagreb Art-Gallery. This building with its historical style pleased the Zagreb public, however the Austrian architect pair Fellner and Helmer were charged with the elaboration of the final designs. There was an outstanding initiation of the Ministry of Culture in this period, the school building program, resulting in buildings in the style of Ödön Lechner and the works of architects belonging to the Group of the Youth.

A good example for the creative use of the reinforced concrete technology developed from the beginning of the century is the Theatre in Veszprém built by István Medgyaszay, or the Emigrant Hotel in Fiume designed by Rezső Ray, Jr. and by Szilárd Zielinszky, from where the ships loaded by people escaping from unemployment and poverty and looking for their fortune in the New World were departing.



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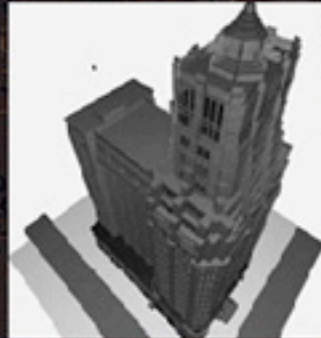
邬达克资料



邬达克建筑作品



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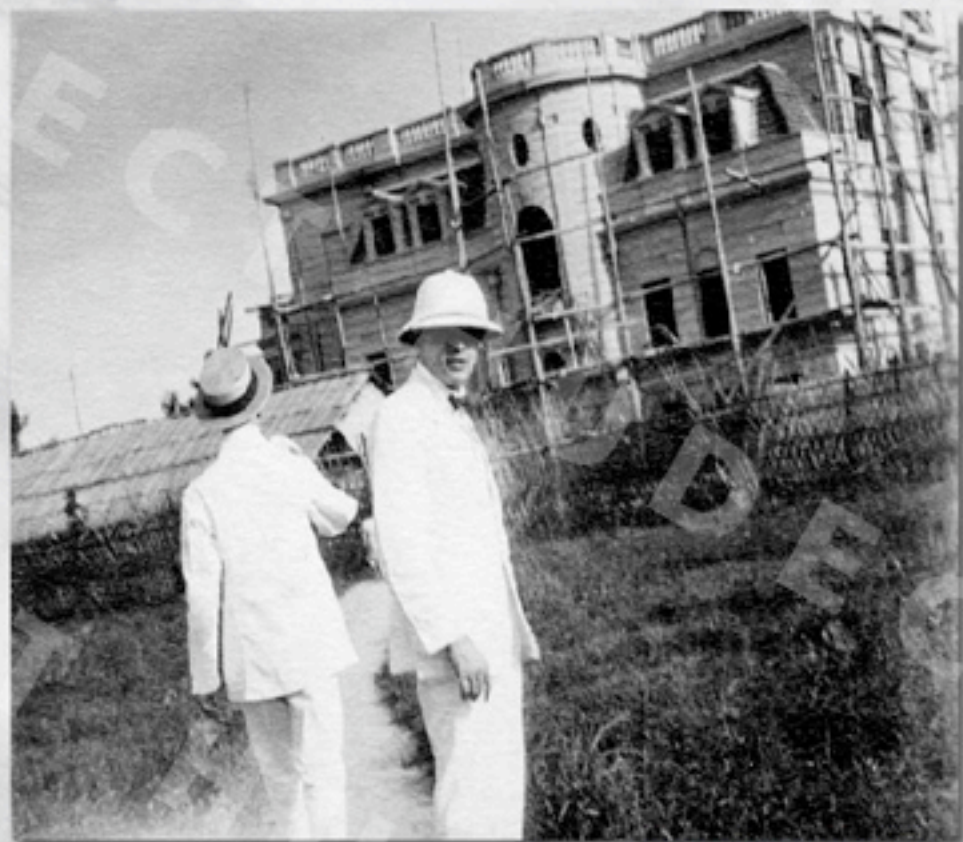
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邬达克·拉斯洛建筑艺术

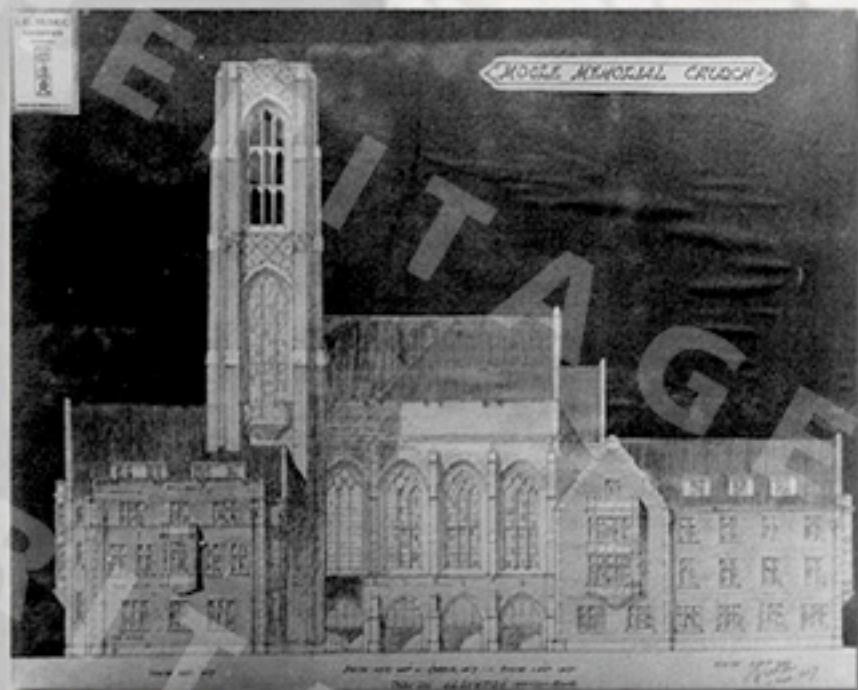
邬达克·拉斯洛从俄罗斯战俘营逃出，1918年11月逃到上海，当时他一无所有，无亲无故。他长达30年之久、令人赞叹的职业生涯就从这时开始，是决定了那座远东最有活力、发展最快的世界性大都市的建筑风貌，他设计的建筑不仅有着多样的风格，而且达到最高的技术水准。下面我们将介绍他的几件最为重要的建筑杰作，当然这只是他作品的一小部分，想来，邬达克到1947年为止，先后设计了上百座建筑。出了别墅、民宅、公共建筑（学校，电影院，教堂，医院，银行等）之外，还有工厂建筑，比如中国最大的啤酒厂和一座电站。在展示邬达克建筑的同时，我们还选择了一些他可能看到或受其影响的同时代的欧洲、美国和匈牙利建筑，这些建筑是相似建筑风格的代表作。

上个世纪20和30年代，是上海经济的黄金时代，它是一个开放的多元文化城市，许多雄心勃勃的天才建筑师仿佛受到命运的感召而汇集于此。邬达克在1919年至1924年期间，在美国人开办的R.

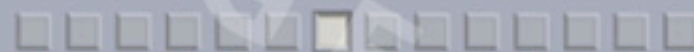
A. 卡瑞建筑事务所里打工，在外国租界区（法国，英国，美国）设计了一系列风格独特的别墅、民宅和几座公共建筑。西方人对建筑怀有恋旧情绪，钟情于传统的家乡氛围，不甚关注现代发展。邬达克则厌倦了对古典风格的一味仿效，他于1924年成立了自己的事务所，决定尝试新的风格。由于过去的出色工作（例如美国俱乐部，地区医院）已经为他赢得了不小的名声，他与出生于富裕的德国-英国商人家庭的吉塞拉·梅耶尔结婚，更使他有可能会解除城市精英，还包括新兴的中国中产阶级。这些精英对最西方最新的文化潮流感兴趣。从这个角度看，中国委托者的野心，要比外国客户更能让建筑师充分实现自己的想象和趣味。邬达克在他漫长的职业生涯中，始终怀着强烈的知识渴望，他订阅了多种专业杂志，其中有《建筑工程师》、《建筑学论坛》和《匈牙利建筑艺术》、《匈牙利工艺美术》等，后来还订阅了现代建筑学的先声《空间与形式》。在他设计的所有建筑上，都使用了当时最好的技术设备，他从瑞士、捷克、德国等公司订货，总是紧



在20年代后期，邬达克在那一阶段的设计作品里，开始发出自己的声音。从那时起，他有意识地综合使用德国表现主义砖结构建筑、装饰派风格或反对装饰、注重功能的现代性形式语言。从20年代后期开始，邬达克主要为中国的金融、社会精英建筑，在邬达克的职业生涯中，功能与形式对他的设计而言同等重要，所以对它们只能做整体、互动的分析。从功能、技术和美学角度看，他在设计都体现出了他追求完美、无人比拟的认知。他的创作高峰期一直持续到30年代末期，创作出一系列上海近代建筑史上最出类拔萃、历久不衰、令人仰观的杰作。当时中国两家最大的出版公司总部大楼在1930年至1932年建成。邬达克于1930年获得了中国人为股东的联合储蓄会的委托，设计一座22层的总部大楼和豪华饭店，像让国际饭店成为上海第一座——也是最后一座——摩天大楼。在30年代，邬达克是上海最为活跃、最有影响的建筑师，他设计的几座哥特风格、装饰派风格、现代风格的建筑作品，曾发表在许多外国专业杂志上。1947年在美国定居之后，他只为家人设计住房，或作为专业顾问参加他人的设计工作。

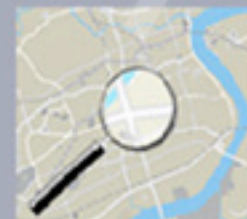


建筑对比



沐浴堂（1931年）和德国福音派教堂（1930-1932年）

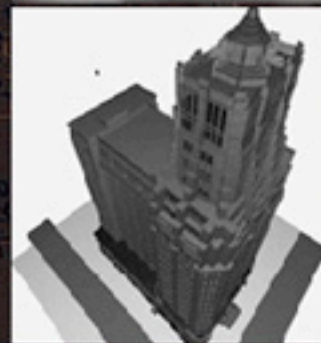
邬达克于1929年设计的沐浴堂是一座南部卫理公会的教堂，教堂祭献仪式在1931年举行。自1979年后，教堂恢复了宗教功能。其风格带有英国式的哥特味道，内部则是学院派的哥特风格。这种并行的特点见于英国和美国（纽约协和教堂）。德国会众于1930年委托邬达克设计一座福音派教堂，1932年10月23日举行祭献仪式。在文革期间，这座带有北部德国砖建筑和表现主义形式风格的砖结构教堂被遭到拆毁。特别是，钟楼以45度转向连接大厅，大门通向钟楼与大厅墙壁形成的三角形前厅。匈牙利的类似建筑有莱切纳尔·罗兰（Lechner Loránd）的教堂设计和德布列森砖结构建筑师伯索什·尤若夫（Borsos József）设计的塞格德教堂。



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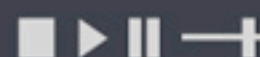
ARCHITECTURAL
ANALOGIES



Grand Theatre, 1931-1933

The palace cinema capable of accommodating 2400 spectators, by the Park Hotel continued to increase Hudec's reputation on international level. The 40 m high glass tower, functioning as advertising lights, is the peculiar element of the cinema formed by variable blocks on an irregular, trapezoidal ground. The light-shadow effect of the frontages is attributable to the rhythm of the narrow fasciae and the firm vertical lamellas. Contrary to the interesting, simple external view, the finely developed staircase and the auditory follow the refined taste of the era: gold, black and different shades of green represent the spectrum, imitation marble and chrome-steel are the dominant materials. The contemporary periodicals (*L'Architecture d'Aujourd'hui*, *Der Baumeister*) unanimously considered the building to be the equivalent of the best European cinemas. The Budapest cinemas of the era were constructed with art deco resp. modern interior of the similar high level (e.g. *Broadway*, *Simplon* and *Atrium*).





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Grand Theatre

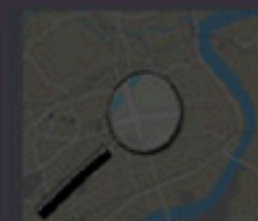
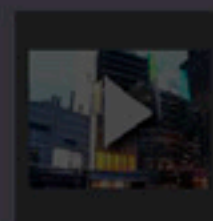
Shorts by Réka Pigniczky

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ARCHITECTURAL
ANALOGIES



Hubertus Court, 1933-1935

Originally each level of the ten-level house contained two large flats looking to the south as well as flats for the household and two smaller flats looking to the north. Actually, this building was Hudec's investment, to which his father-in-law also contributed by a considerable sum of money. The building designed in 1933 was already completed in January 1936. The frontage is covered by artificial stone maybe on Italian effect, which is confirmed also by the windows with the marked frames at the middle part. The rounded balconies temper the static character of the building. The Hudec married couple moved to this elegant apartment house, and this was their last flat in Shanghai. Today the building functions as a hotel. Similar, modern apartment houses can be found in Budapest as well, e.g. the extremely imposing, plastic Weiss Manfréd apartment house as well as the house with its rounded balconies, designed by the architects Preisich-Vadász in 1937.



DRYING SPACE



ARCHITECTURAL
ANALOGIES



TERRACE



Wu Tongwen's house (Green Villa)

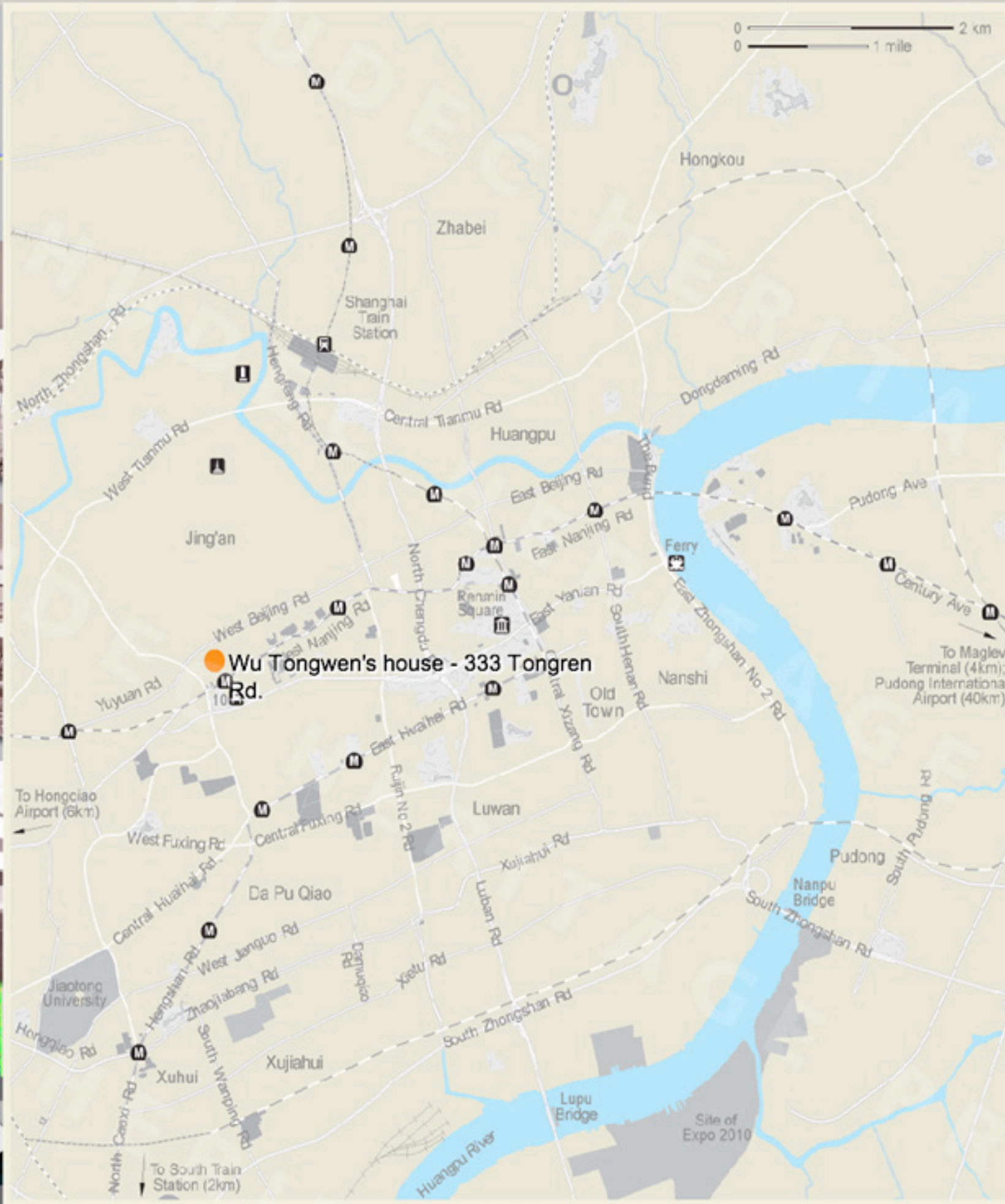
Hudec designs one of the most important creation of his life-work in 1935 implementing the artistic synthesis of the function and the form. In case of the villa of Wu Tongwen, one of the captains of industry in Shanghai, Hudec applies the modern approach being already general by that time in Europe and North-America, but not at all in a doctrinarian manner, keeping off its impersonal, reductive trend. In formal sense the buildings of Le Corbusier of the twenties can be taken for samples and the modern villas of the Hungarian contemporaries József Fischer, Farkas Molnár and Gyula Rimanóczy can be mentioned. Also in case of Hudec the ground-plan and the complex functional demands determine the composition based on contrasts, consisting of cubes and semi-cylinders. The glazed ceramic frontages of the reinforced concrete structure building are animated by huge glass surfaces, ribbon windows, rounded terraces, balconies as well as canopies and bent external stairs. The architect had to meet the requirements of a family insisting on Chinese traditions, though simultaneously



DRYING



ARCHITECTURAL
ANALOGIES



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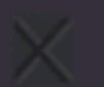




Wu Tongwen's house (Green Villa)

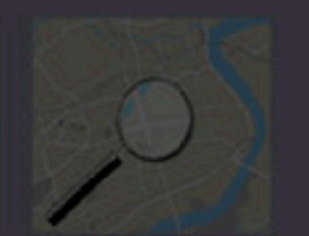
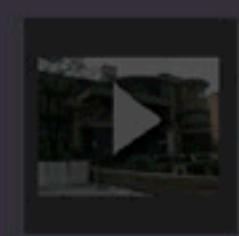
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Farkas Molnár:
Dálnoki-Kováts Villa, Budapest (1932)

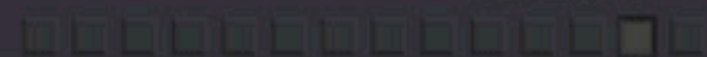


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Farkas Molnár:
Dálnoki-Kováts villa,
Budapest (1932)

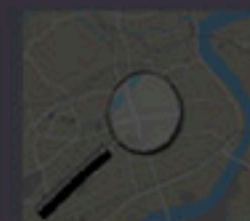
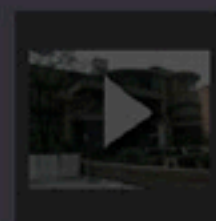
a part of the film of Györgyi Csontos and János Csontos: "Architecture XX"

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Wu Tongwen's house (Green Villa)

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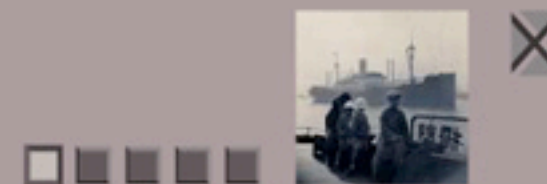
56 FILMS

THE LIFE OF LÁSZLÓ HUDEC IN HIS OWN WORDS



(00:37/25:08)

Film by Réka Pigniczky
The Life of László Hudec



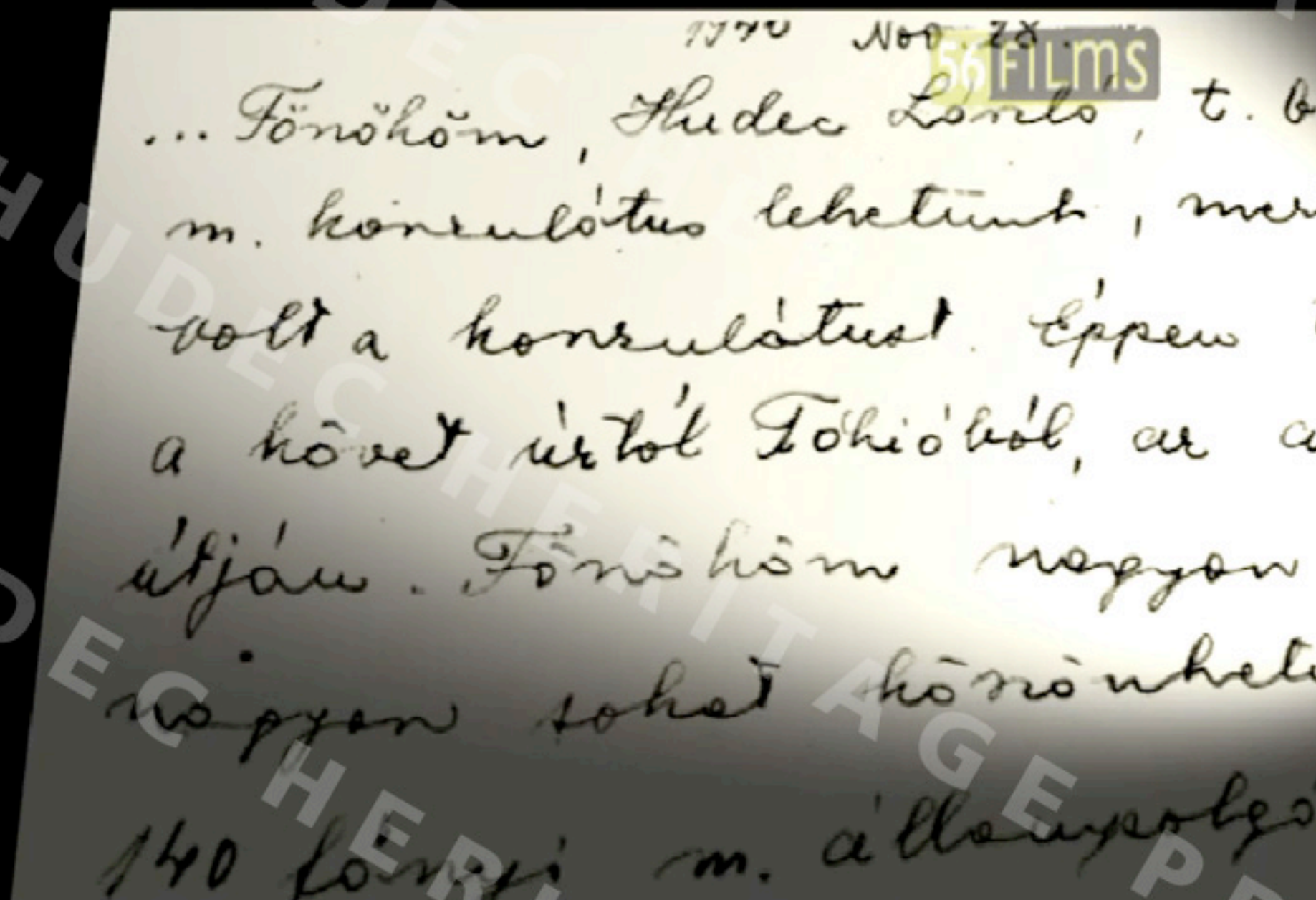
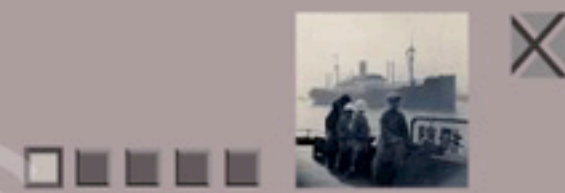
He was born in 1893, in Besztercebánya. His father was György Hugyecz, a wealthy master builder from Besztercebánya, his mother was Paula Skutéry, whose ancestors were Lutheran Ministers, one of them the famous 16th century preacher and disputant, Severin Scultéry.

László Hugyecz spent his summers on construction sites from the age of nine, he got his first assignment to sign a contract from his father when he was thirteen years old. György Hugyecz, the master builder had a prosperous building company in Besztercebánya, together with Lajos Rosenauer. Mostly they were implementing the designs of Gyula Sándy, Ervin Ybl and Gyula Walder.

From 1905 the family Hugyecz lived in a villa in the centre of Besztercebánya designed by the father. The six children grew up in a loving atmosphere in the roomy house. The family members kept correspondence in Hungarian, but they also used Slovakian and German frequently. They had no problem with their national identity – at least not until 1920.

Before László Hugyecz registered at the Királyi Magyar József Technical University in Budapest, he took the mason, stone-cutting and carpenter technical exams.

From 1910 to 1914 he studied at the Technical University in Budapest, where he graduated as an architect. In this time he took several study-tours in Europe with his father and his fellow



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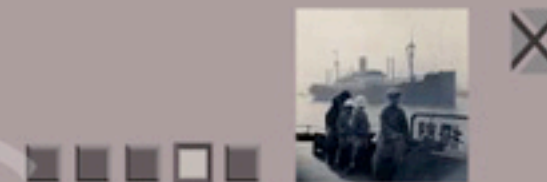


Film by Réka Pigniczky

The Life of László Hudec



Film by Réka Pigniczky
The Life of László Hudec



In 1934 he designed his most famous building, the Park Hotel; up to the 1980's it was the tallest building in Shanghai. László Húgyecz's most fruitful period lasted until 1937. This was the time he built his art deco and modern-style public and private buildings eg.: Grand Theatre, House of Dr. Woo, Hubertus Court. He didn't only design but also built own executions, he invested a part of his money in real estate. In his autobiography he wrote about hundreds of buildings, obviously including terraced houses. Countless publications of his designs were issued in professional periodicals; the Royal Institute of British Architects asked for the pictures and plans of the Grand Theatre for their archives.

January 1941 he received the long-awaited Hungarian citizenship and passport back. After the war, he wanted to retire, live for archaeological and historical research, and stay lengthy in Rome. He applied for the title of "Vitéz" (an order originally for military distinction in WWI). He was the president of the Hungarian Association in Shanghai.

From 1942 Hudec is the Honorary Consule of Hungary, the same year buys a 484 acre land in Szirák managed by his sister Jolán. In 1949 the land was nationalised.

In 1943 he opened the Hungarian Consulate in Shanghai.



(11:58/25:08)

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László Hugyecz spent his summers on construction sites from the age of nine, he got his first assignment to sign a contract from his father when he was thirteen years old. György Hugyecz, the master builder had a prosperous building company in Besztercebánya, together with Lajos Rosenauer. Mostly they were implementing the designs of Gyula Sándy, Ervin Ybl and Gyula Walder.

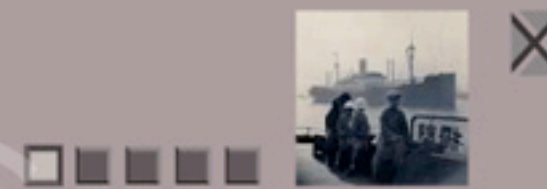
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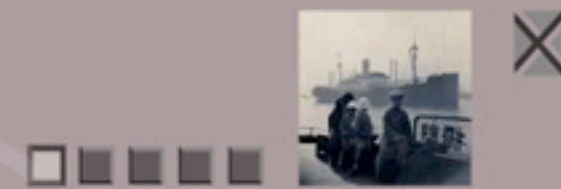
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(09:34/25:08)

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(14:39/25:08)

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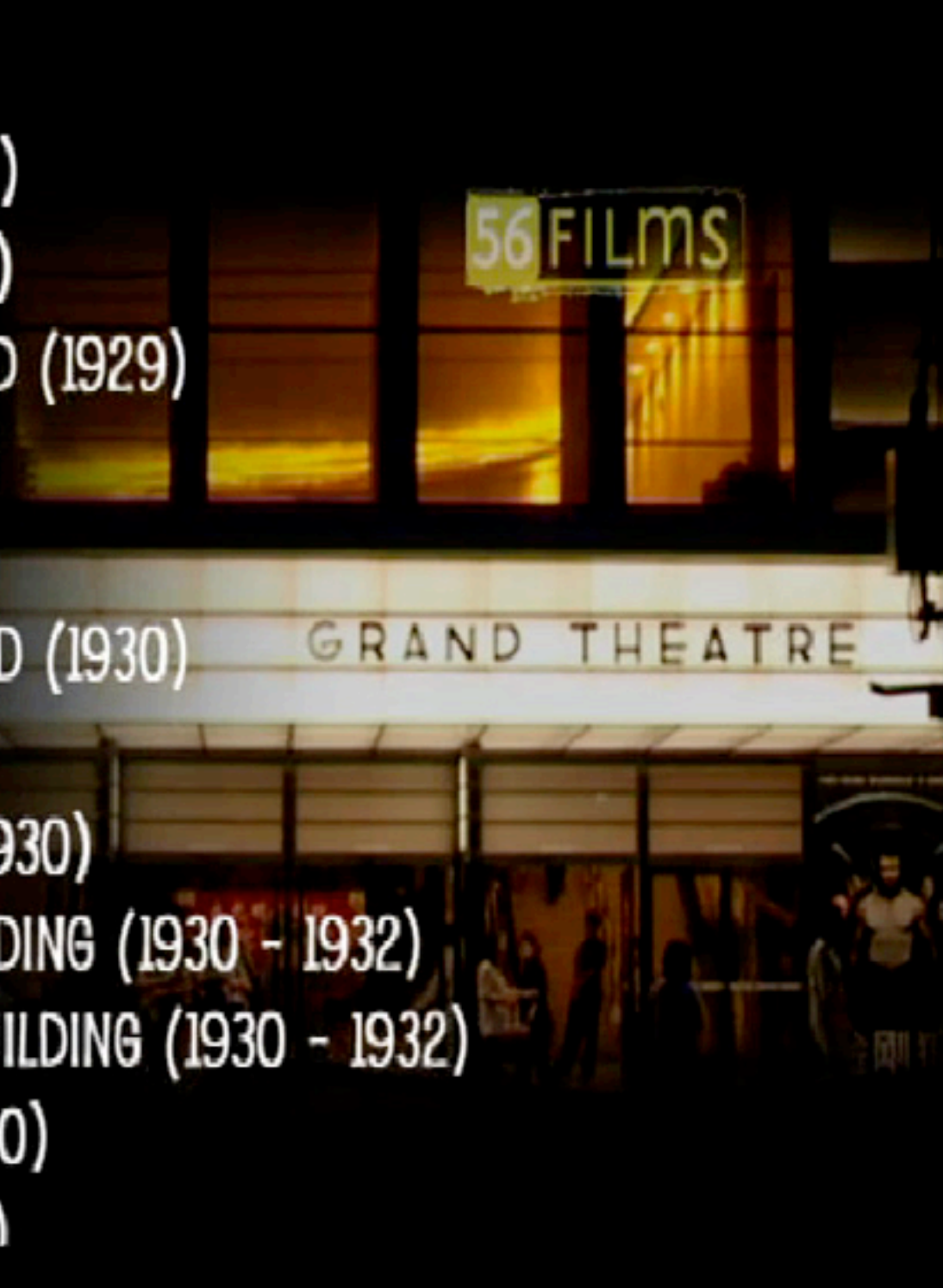
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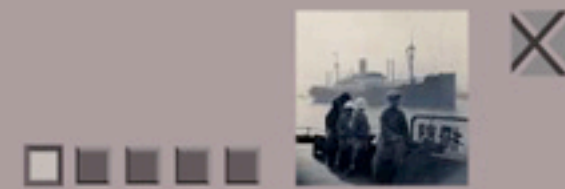
DUBLINGTON OPERA HOUSE (1928)
CATHOLIC COUNTRY CHURCH (1929)
CHEKIANG THEATER (1929 - 1930)
RESIDENCE ON WEI-HAI-WEI ROAD (1929)
SUN KE RESIDENCE (1929 - 1931)
RAVEN WEEKEND HOUSE (1930)
HUDEC HOUSE ON COLUMBIA ROAD (1930)
MEYER RESIDENCE (1930)
COLUMBIA CIRCLE MASTERPLAN (1930)
CHINA BAPTIST PUBLICATION BUILDING (1930 - 1932)
CHRISTIAN LITERATURE SOCIETY BUILDING (1930 - 1932)
ASIA REALTY HOUSES (1928 - 1930)
COLUMBIA CIRCLE HOUSING (1930)



(22:42/25:08)

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PARK HOTEL



MOORE MEMORIAL TEMPLOM



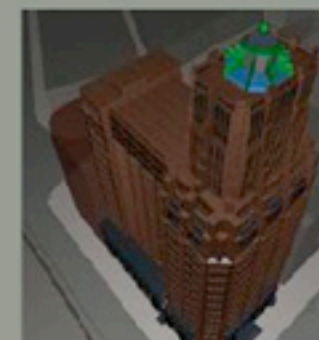
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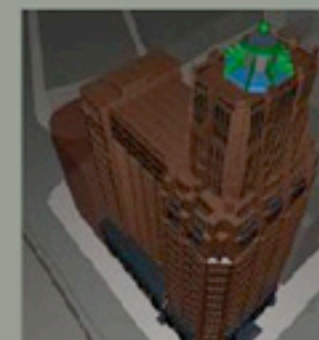
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WU TONGWEN HÁZA

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HUDEC BUILDINGS TODAY

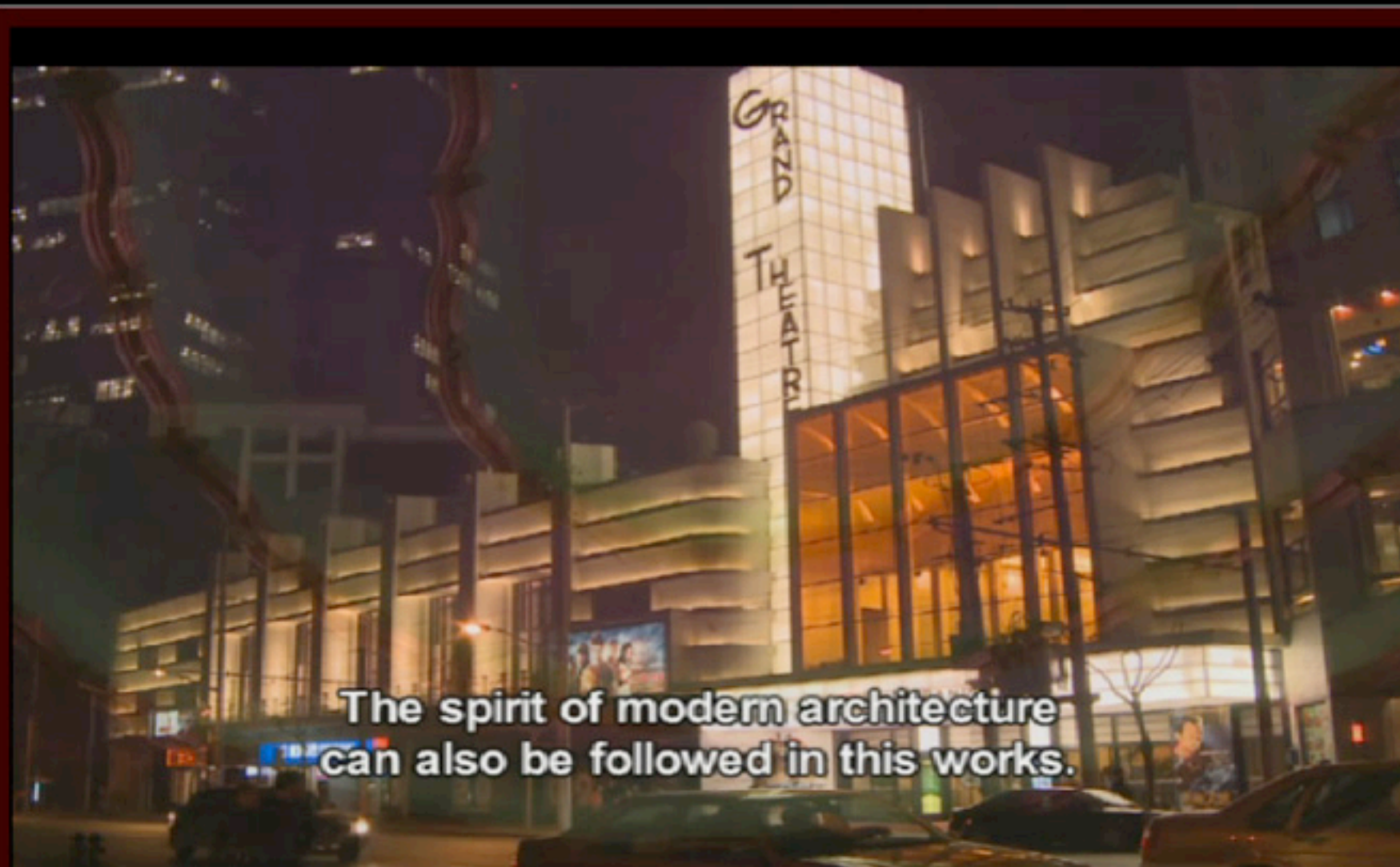
- ▶ Grand Theatre
- ▶ Park Hotel
- ▶ Wu Tongwen's house (Green Villa)
- ▶ Moore Memorial Church
- ▶ Chen's house (Rose Villa)
- ▶ Hudec's house, Panyu Lu
- ▶ Normandia dwelling house

3D buildings of Hudec

- ▶ PARK HOTEL
- ▶ MOORE MEMORIAL CHURCH
- ▶ HOUSE OF WU TONGWEN

HUDEC EVENTS:

- ▶ Hudec year in Shanghai, 2008



Hudec year in Shanghai, 2008

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HUDEC'S HUNGARIAN CONTEMPORARIES:

- ▶ István Medgyaszay:
Catholic church, Rákosmulyad,
SK (1909-1910)
- ▶ Farkas Molnár and others:
Experimental housing estate in the
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- ▶ Farkas Molnár:
Dálnoki-Kováts villa,
Budapest (1932)
- ▶ Lajos Kozma:
Magyar-villa,
Atrium-house and cinema (1934)
- ▶ Gedeon Gerlőczy:
Apartment house,
Budapest (1942-1944)
- ▶ Béla Hoffstadter - Ferenc Domány:
Apartment house of the Weiss Manfréd
Works, Budapest (1937)
- ▶ Farkas Molnár and others:
OTI-apartment house group,
Budapest (1934)
- ▶ Alfréd Hajós:
National Sport Swimming Pools of
Margaret Island, Budapest (1930)
- ▶ Iván Kotsis:
Parish-church,
Balatonboglár (1934)



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HUDEC BUILDINGS TODAY

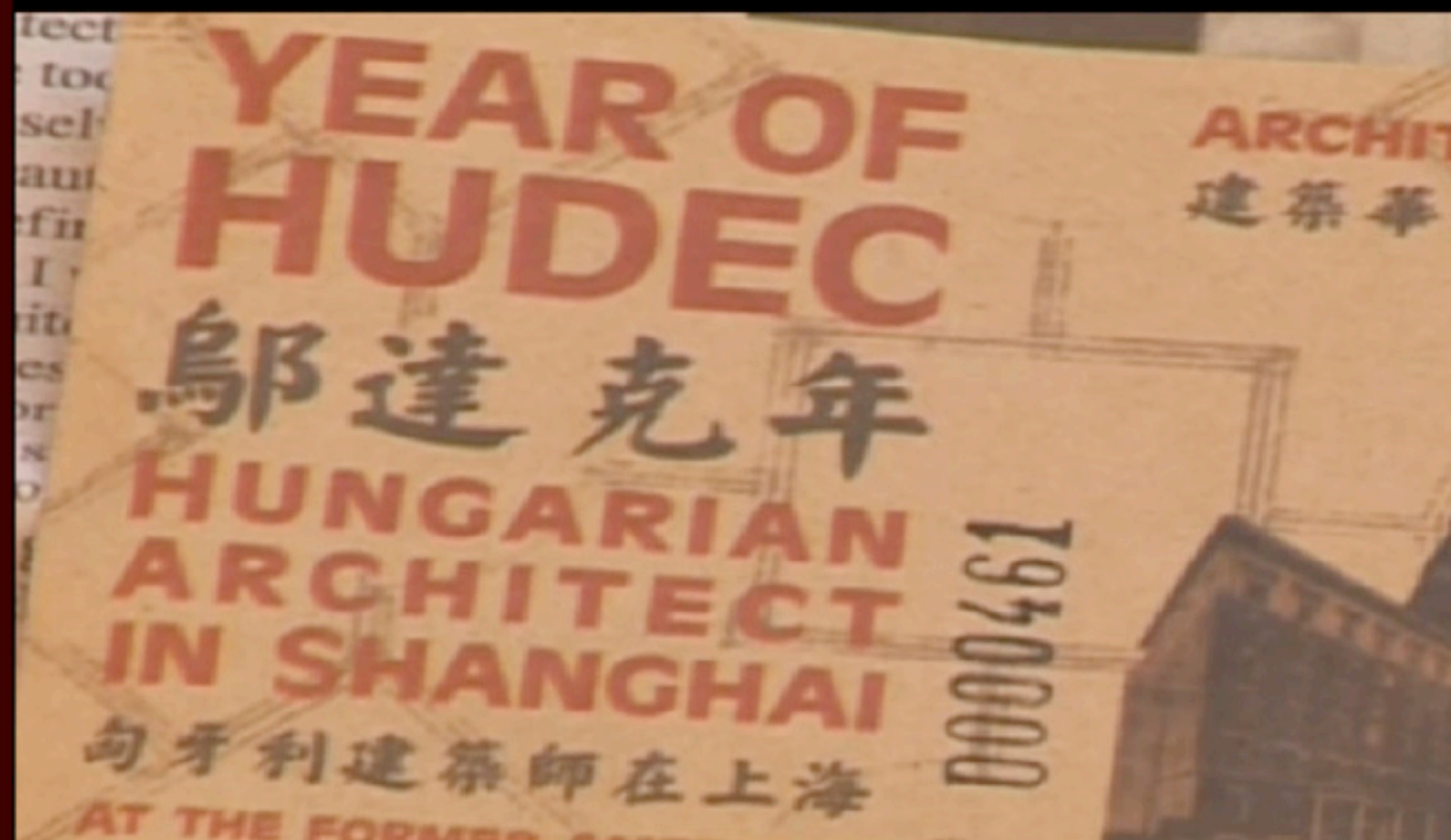
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(05:23/06:36)

Hudec year in Shanghai, 2008

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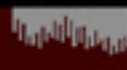
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