

改变上海的男人



THE MAN WHO CHANGED
SHANGHAI

THE MAN WHO CHANGED SHANGHAI

Written and Directed by **LADISLAV KABOŠ**

this is not only an amazing creative documentary, but also a major discovery for both Europeans and Chinese 68 minutes, 35 mm film, FULL HD 16:9



Three siblings, Martin (87) from Monaco, Theo (85) from Canada and Alessa (82) from the USA, narrate the fascinating true-life story of their father L.E. Hudec (1893 -1958), a famous architect in Shanghai. For the first time Alessa visits Slovakia the birthplace of her father. Together with her brother Theo, they decide to visit China after 63 years – the country of their childhood and youth. This inspired documentary not only explores the many exciting details of the life of L.E. Hudec, father of Asian high-rises, but also serves as an authentic testimony of life of Europeans in Colonial Shanghai before The People's Republic of China was formed. It presents the never-before-seen 16mm home-movies that were shot between 1927-1938 by Ladislav Hudec himself.

THE WORLD PREMIERE "THE MAN WHO CHANGED SHANGHAI"

The Ceremony Will Be Opened By Mr. Ivan Gasparovič,
The President Of The Slovak Republic

September 3rd, 2010, 5 p.m.

Venue: The Historical "Grand Theatre", Originally Designed By Ladislav Hudec,
216 West Nanjing Road, Shanghai

Cinematography by **MICHAEL KABOŠ, DODO ŠIMONČIČ**
Edited by **DARINA SMRŽOVÁ**
Producer **SVATAVA MARIA KABOŠOVÁ**
Produced by © **MEDIA FILM, Slovak television 2010**

Financial support
provided by
Audiovisual Fund,
Slovak Republic – EU



THE DIRECTOR SPEAKS ABOUT THE FILM

关于本片，导演如是说

Eight years ago I started to look for architects, which from various reasons left Slovakia and made their interesting work in abroad. I found that it is incredible number; more then 200 architects! First of all I was fascinating by the "Hollywood True-Life Story" of Ladislav Hudec. Hudec is a typical Slovak name. And I was surprised, that the "world" knew him to be the Hungarian architect Lázsló Hugyec/Hudec, born in the Hungarian town of Besztercebánya. But it was in the time of Austro-Hungarian Empire! This city is fast 100 years called again Banská Bystrica and it is one of the most important cultural and political centre of The Slovak Republic today. I was surprised, that Ladislav Hudec is also today buried in Banská Bystrica... but virtually unknown. So I decided to research more...

The first Hudec exhibition in Banská Bystrica and Bratislava was organized at 2009 by The Embassy of China People's Republic, SPAFFC and other chinese institutions and supported by National Museum and Ministry of Culture in Slovak Republic. Thanks to SPAFFC and especially to Mr. David Huiming Tan, we could shoot our film in Shanghai and find all archives footage in China.

由中华人民共和国驻斯洛伐克共和国大使馆，斯洛伐克共和国文化部，民族博物馆，上海市人民对外友好协会和其它中国有关机构于班斯卡·比斯特理察和首都布拉提斯拉瓦组织的关于鄂达克的首次展览。真挚感谢上海

市人民对外友好协会，尤其是谈会明先生的帮助，我们才能在上海拍摄影片和在中国各档案馆查到所需资料。

8年前我开始寻找那些因各种各样的原因而离开斯洛伐克去国外发展的建筑师。我发现了一个令人难以置信的数字，有超过200多名这样的建筑师。起初我对拉迪斯拉夫·鄂达克那“现实版好莱坞巨制”式的故事非常着迷。鄂达克是典型的斯洛伐克姓氏。我惊讶于“世人”认为他是来自匈牙利的建筑师拉斯洛·鄂基茨（鄂达克），出生于匈牙利的班斯特奇巴尼亚镇。但那是在奥匈帝国时期！这个城市早在一百多年前就更名为班斯卡·比斯特理察，如今是斯洛伐克共和国重要的政治和文化中心之一。我更惊讶于拉迪斯拉夫·鄂达克被葬在班斯卡·比斯特里察却鲜为人知。所以我决定将研究深入下去.....



David Huiming Tan (lefts), SPAFFC with director Ladislav Kaboš
拉迪斯拉夫·卡波斯和谈会明

It was really just good luck that my son Michael Kabos, cinematographer, with help of Hudec's son Theo discovered the 16mm films, shot by Ladislav Hudec (1927 - 1938) in China and Europe. They had been lying in the attic of The Hudec family House in Canada's Victoria province for decades. Hiding under layers of dust and mold, and in an extremely dry condition...

On the reel cases was written by Hudec's own hand, "1927". In those days films were made from combustible materials. They could easily catch fire by themselves. It is strictly forbidden to transport them by airplane. So had a very difficult time dealing with this initial find. Luckily however, the films were made on non-combustible stock and we survived our flight back to Europe with the materials.

It was a long and difficult story to save these unique films and put them to our FULL HD creative documentary. It presents never-before-seen footage from Slovakia, Budapest, Prague, Italy, Spain, New York, Japan, China... some home-movies show also the children, his wife and Hudec himself. Ladislav Hudec wasn't only a genial architect, but also the excellent photographer and cinematographer.



All Hudec's children were interested in making the journey following father's long life footsteps. Alessa has never been to Slovakia. I understood, that it would be very exciting for them to visit Shanghai again - the city of their childhood and youth - 63 years after they originally left. Additionally, Theo, Martin and Alessa's story serve as authentic testimonials to the life of Europeans in Colonial Shanghai before The People's Republic of China was formed.



我的儿子迈克·卡波斯，一个电影摄像师，能在邬达克的儿子希欧的帮助下发现这些邬达克1927—1938年在中国和欧洲拍摄的16毫米胶片绝对是上天的恩赐。它们在位于加拿大维多利亚省的邬达克家的阁楼上沉睡了几十年。藏在厚厚的灰尘和霉菌之下，而且是在极其干燥的环境之下.....



胶片盒上邬达克还亲手记下了个“1927年”。那时，电影胶片还使用易燃材料。由于可以自动起火，所以不许飞机运输。我们就错综复杂的开始检验究竟使用了什么材料。幸好不是易燃材料，所以就带着胶片，平安无事地飞回了欧洲.....



为了拯救这些稀有影像，把它们转换成全高清的文件，我们所经历的真是一言难尽。它所展现的是前所未见的关于斯洛伐克、布达佩斯、布拉格、意大利、西班牙、纽约、日本、中国等的影像，一些家庭生活的记录片中还有他的孩子们、他的妻子和邬达克本人。拉迪斯拉夫·邬达克不仅仅是一位和蔼的建筑师，也是杰出的摄影师和电影摄像师。

孩子们都对追寻父亲的足迹的旅程充满兴趣。艾丽莎从未去过斯洛伐克。我发现，对他们而言再次回到上海是多么得令人兴奋——那个承载着他们童年与青少年时期的城市——离别63年之后再度相见。另一方面，希欧、马丁和艾丽莎的故事也是那些在中华人民共和国成立前在上海殖民地生活的欧洲人的真实写照。



BANSKÁ BYSTRICA, birthplace of Ladislav Hudec

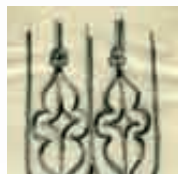
Alessa de Wet
艾丽莎·德·维特



My father never taught us anything about Hungary or Slovakia and never tried to teach us any of the languages. He was too busy and too stressed. We did the genealogy of the family and discovered there's no Hungarian in the family. Well I'm rather pleased because basically I am Slovak. At least I am half Slovak.

I didn't want to research and come to the conclusion of whether Hudec felt himself to be more Slovak or Hungarian. It seems to me, that in today's cosmopolitan world, this is a rather narrow-minded question and especially now, when both Slovakia and Hungary are under the common roof of the EU. But the truth is that he didn't have any Hungarian roots.

His mother – Paula Skultety – came from the Skultetys, a known Slovak family of evangelical priests, working for the Slovak National Movement. His father's name is pure Slovak. Hudec means fiddler (a type of musician).



艾丽莎·德·维特

我的父亲从来没教过我们有关匈牙利和斯洛伐克的事，也没教过我们说匈牙利或者斯洛伐克语；他太忙也太累了！我们详细查看家谱，发现家里人一个都没有匈牙利血统。我还是比较欣慰的，因为我基本上是斯洛伐克人，至少是半个斯洛伐克人。



影片里我不想解决鄂达克觉得自己是斯洛伐克人还是匈牙利人的问题。我认为今天的四海可为家的世界上，这个问题毫不重要，而且斯洛伐克和匈牙利都相处于欧盟的同一片蓝天之下。但事实上他并没有匈牙利祖先。他母亲保拉·须古特迪出身有名民族主义新教牧师家庭。父亲的姓“Hudec”，带着纯斯洛伐克风味，意思是“音乐家”。

The original name HUDEC were changed to the Hungarian form HUGYECZ by his father, who wanted to reach a better position in society. These changes you can see easily when you visit the Hudec family gravestone. Allesa de Wet with

daughter Giselle visited for the first time Slovakia at August 2009.

为了获得更好的社会地位他父亲把斯洛伐克原名Hudec改成Hugyecz。这个修改祖坟上相当清晰可见。艾丽莎·德·维特和女儿吉塞尔2009年8月首次拜访斯洛伐克。



Hudec wrote first in Hungarian, because at the beginning of 20th century Slovakia was under a law, which prohibited the teaching of Slovak in Slovak schools. The process of Hungarization of Slovak schools was culminating in those days and teachers at the evangelical grammar school attended by young Hudec were strictly forbidden to teach in the Slovak language. A good command of the Hungarian language was inevitable if one wanted to enter into civil service, start up a business or become a member of the so-called higher society.

All his sisters married in Hungary. Later Hudec wrote his personal notes and university lectures in German and English.



因为20世纪初斯洛伐克学校严禁教学斯洛伐克语，邬达克先学用匈牙利语写作。那时候斯洛伐克学校的匈牙利化教育达到顶峰，小邬达克所在的福音派初级中学的老师被严令禁止教授斯洛伐克语。要是想做公务员、经商或是进入所谓的上流社会，就必须熟练掌握匈牙利语。

而且他的姐妹都嫁到匈牙利。之后他用德语和英语记录演讲稿和笔记。



In 1922 he married Gizela Mayer who was born in Shanghai and came from a very wealthy family. Her father, a German businessman and a Lutheran and her mother, Née Tisdall, who came to China from Scotland only spoke English and German in the household. Again, Hudec had to adjust.

1922年，邬达克和出身富贵生于上海的吉塞拉·梅尔结婚。她的父亲是个德国商人信仰路德教派，他原姓提斯达尔的母亲来自苏格兰。在家里只讲英语和德语，邬达克不得不去适应新的生活。



Alessa de Wet
艾丽莎·德·维特



My father didn't tell us very much about his early life. But his sister did tell us, that his father expected him to work at every one of the trades that was involved with creating a building. So every holiday he had to either work with brick layers, the cabin makers, even roofers.



During his grammar school studies, young Ladislav acquired three different certificates of apprenticeship, where he mastered the professions of bricklayer, stonemason and carpenter. In 1910, Hudec enrolled in the Technical University in Budapest. By the year 1914, he was a member of the Hungarian Royal Chamber of Architects.

As a director I have a feeling that Hudec had thought during his lifetime that perhaps at sometime somebody would make film about him. He very carefully made his architectural archive; with his own hand he described every photo and every postcard. So we discovered in Victoria University in Canada his first and only building outside of China.

Hudec perhaps understood the future media of film and so he even bought 16mm camera as early as 1927! He traveled all over the world, shooting the places of his inspiration, but it was also a documentary about normal everyday life and people with such extreme sensitivity, that it shows his deep social understanding. He has a wonderful composition of shots from China, Japan, Spain, Italy, New York, Prague, Budapest and Slovakia and this shows that his talent was many-sided.



艾丽莎·德·维特

父亲没有和我们提起很多他年轻时候的事，但是姑姑和我们说了他小的时候他的父亲要求他亲身尝试建筑行业里的每一种手艺。所以每年假期，他都会和泥瓦匠、木匠、甚至是盖屋顶的人一起工作。

我的父亲没教过我们有关匈牙利和斯洛伐克的事，也没教过我们说匈牙利或者斯洛伐克语；他太忙也太累了！

在初级中学阶段，小拉迪斯拉夫获得了三种学徒证明；他分别学会了泥瓦匠、石匠和木匠的手艺。那时候斯洛伐克学校的匈牙利化教育达到顶峰。1910年 鄂达克进入布达佩斯工业大学学习，而到1914年他已经是匈牙利皇家建筑师协会的一员。

身为一名导演，我有一种感觉，鄂达克在他的一生中曾意识到有人可能会在某个时候拍摄关于他的影片。他非常细心地整理着自己的建筑档案；亲手描绘每一张图片和明信片。我们在加拿大维多利亚大学档案室发现他的第一个，也是唯一一个在中国之外的建筑作品，就是在斯洛伐克设计和建盖的。鄂达克似乎预见到了未来电影传媒的发展，因为他

甚至早在1927年便买了使用16毫米胶片的摄影机。他周游世界，不但拍下那些激发他灵感的地方，而且也拍下了许多关于普通人民的纪录摄像，而且这种摄像拍得具有很大的感受力，但它们依然是记录日常生活的影像集。这种高度的敏感，展现了鄂达克对社会的深切情感认识的深刻认识。



CHAPEL OF OUR LADY THE QUEEN, 1914, VYHNE, SLOVAK REPUBLIC 女王教堂 1914年 斯洛伐克共和国 维奈地区

Here we have found Hudec's very first building. A small chapel of Our Lady the Queen at Vyhníe is his only architectural project outside of China. Blueprints and sketches were discovered in the archives of the Victoria University.

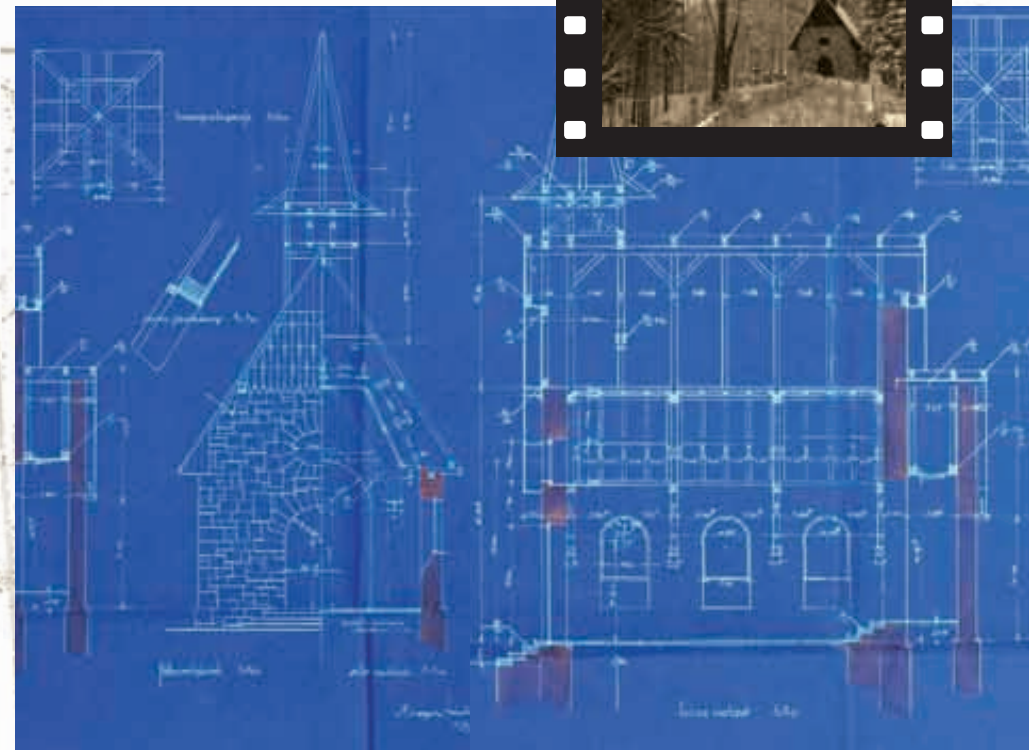
这里我们找到了鄂达克第一建筑作品。这座小教堂是他唯一的一个没在中国建造的作品。建筑蓝图和草图是在维多利亚大学的档案室发现的。



Alessa de Wet
艾丽莎·德·维特

He very much wanted to be a pastor. Not an architect. But his father insisted that he be an architect because he was the eldest son and he had 5 other siblings.

他自己非常想做一名牧师而不是建筑师。但是他的父亲执意要他成为建筑师因为他是最年长的儿子。还有其他五个兄弟姐妹。



I was interested in story of somebody who lost his home. Hudec was born in the Austro-Hungarian Empire, which disintegrated was after WWI and in its place new states were born, among them was also Czechoslovakia, with its capital Prague. Hudec studied in Budapest, not in Vienna or Prague, and it influenced him.



As a patriotic Austro-Hungarian citizen, Hudec volunteered to join the army after outbreak of World War I. 1918 the Austro-Hungary Empire had disintegrated. His Beszterce-

bánya, now Banská Bystrica, was a town in the new born Czechoslovak Republic.

Hudec couldn't fully understand the new political developments in Europe, because he was imprisoned in Russia, from where he escaped to Shanghai. And what was his feeling, when he returned home and his family house was confiscated by the official new government? In 1919, his father's flourishing company had gone out of business in Banská Bystrica, and shortly after that, in 1920, his father had died. His father left Ladislav a debt amounting to several million crowns. In fact, his father's last building had collapsed and the state was demanding recompense. Ladislav felt he had suffered an injustice from the Czechoslovak authorities and wished to break ties with Czechoslovakia. He came back to Shanghai and started literally from "nothing" to becoming

the city's most famous architect. He had to go through the Japan-China war and the outbreak of WWII in China... Hudec isn't only a pioneer of architecture in the Far East, but his life shows also the important moments of history of the 20th century. Hudec lost "his home", found a new one in Shanghai and again lost it. In the end, he went to the USA as displaced person, and there he couldn't even continue in his architectural work. "The Man Who Changed Shanghai" presents only a part of the fascinating and hitherto unknown story and conditions under which architectural works were created. And through the personal, authentic experiences of Hudec's Children and Hudec's unique films, the window is open to the previously unknown life of Europeans in China in the first half of 20th century. I never heard before, how the Europeans really lived in Shanghai and knew nothing about the lives of the Chinese at those times. So I think: It is not only an amazing story, but also a major discovery for both Europeans and the Chinese.



我对一个失去家的人的故事很感兴趣。邬达克出生于奥匈帝国。一站后奥匈帝国分裂为许多新国家，捷克斯洛伐克就是它们之一，首都于布拉格。但是邬达克并没有在布拉格或维也纳上大学，而在布达佩斯，这对他一定有重大影响。

身为一个充满爱国情怀的奥匈帝国公民，邬达克在一战爆发后自愿从军入伍。1918年奥匈帝国解体。他的班斯特奇巴尼亚镇，如今的班斯卡比斯特里察，成了新成立的捷克斯洛伐克共和国的领土。

邬达克没能完全了解欧洲事机的发展，因为那时他被禁锢在俄罗斯监狱。从那他奔逃到上海。他内心难以接受奥匈帝国的解体。回家后发现故居已被国家机关没收，当时他心里大概是什么滋味呢？1919年父亲在班斯卡·比斯特里察开办的公司因资不抵债而破产。在那之后不久，1920年他的父亲便去世了。他的父亲还留给他的一张接近7位数的账单。事实上，因为他的父亲最新修建的大楼倒塌了，政府还在要求赔偿。拉迪斯拉夫觉得是捷克斯洛伐克政府使他遭受不公正的待遇，所以想要与捷克斯洛伐克撇清关系。他来到上海，从零开始一步一步成为蜚声上海滩的建筑师。他不得不经历中日战争和第二次世界大战的战火在

中国的蔓延.....

邬达克不仅是远东建筑界的先驱，他的一生更是代表了二十世纪历史的几个重要时刻。邬达克失去了“他的家”，在上海找到了新的家，后来又失去了。最后他以一名无家可归者的身份来到美国，在那里他甚至不能继续自己的建筑师生涯。

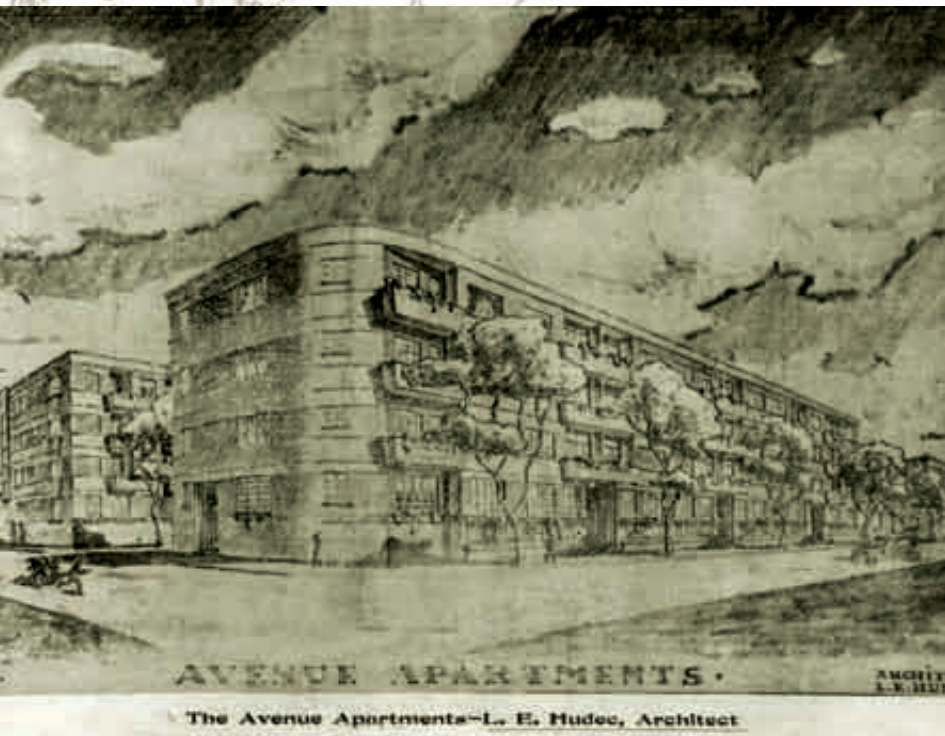
“改变上海的男人”展现的只是这个引人入胜却迄今不为人知的故事和当时建筑作品建造环境的一部分。通过邬达克孩子们的亲身经历和邬达克拍摄的珍贵影片，来展现二十世纪前50年在中国的欧洲人不为人知的生活。我不曾了解欧洲人是如何在上海生活的，也不知道中国人当时的生活处境。所以我认为：这部影片不仅是传奇故事，也是对当时欧洲人和中国人生活的探索。



Katz House 1918 英商何东住宅，
现在 海辞书出版社，457 Shenxi Beilu



Normandie Apartments
诺曼底公寓, 439 Wu Kang Lu , 1858 Huaihai Zhonglu



AVENUE APARTMENTS
The Avenue Apartments—L. E. Hudec, Architect

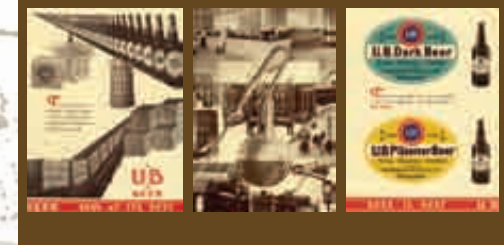


Country Hospital 宏恩医院, Huadong
hospital – 华东医院, now



Between 1918 and 1947, he designed and built around 65 structures, which still stand as an important part of Shanghai's history, culture and spirit. Today we can find representations of neo-classicism, neo-gothic, art nouveau, art deco, modernism and functionalism in the city of Shanghai. Important is also his development on the field of bringing air-conditioning to the city. The Grand Theatre and the Country Hospital (1925) were fully air-conditioned.

Union Brewery 上海啤酒厂, 上海
啤酒有限公司, 82-130 Yi Chang Lu



从1918年到1947年他设计并建造了约六十多栋建筑，如今它们依然是上海历史、文化和精神的重要组成部分。在今天的上海，新古典主义、新哥特式、新艺术派、装饰艺术派、现代主义和功能主义的代表性建筑我们都能找到。他的另一个重要的贡献就是将建筑内的空调系统的设计理念带入上海。他的大光明电影院（1931年建造）是第一个带有空调系统的电影院（最多甚至可以容纳2400人共同观影！）。此外，他建造的宏恩医院也是完全内置的空调。

PARK HOTEL, 1934

Hudec can be called “the father of high-rise architecture in Asia”. His Park Hotel built between 1932-1934 was not only the first one, but for many, many years also the only high-rise building in Asia. It was one of the first buildings to be built entirely from steel, with modern, entirely steel construction. The Park Hotel was the first highrise built on a swamp. Hudec pioneered this brand new technology of constructing high-rise buildings in very difficult geological conditions, such as on this swamp in Shanghai and it opened a whole new chapter of city planning for all of today’s developers.



国际饭店，1934年



His Park Hotel is still something of a jewel, which still ornaments the centre of Shanghai’s People’s Square.



嗯，其实不然——只是在我们发现邬达克是“亚洲高层建筑之父”的事实前，它才看起来是个“大胆的说法”。他在1932-1934年建造的国际饭店不仅是第一个，在之后的很多年时间里也是亚洲唯一的高层建筑。它是几个率先全部采用钢材建造的现代全钢结构建筑之一。国际饭店是第一个坐落在沼泽地之上的高层建筑。邬达克开创了在复杂地质条件下建造高层建筑的新技术，例如在上海的沼泽地上（建造国际饭店），这些新技术也翻开了现代城市规划新的篇章。他的国际饭店如今依然如一颗宝石，装饰着上海市人民广场。



In 1941, the Japanese occupied Shanghai's foreign districts, stripping the Western inhabitants of both their privileges and livelihood.



Martin Hudec
马丁·邬达克

You couldn't really travel very much and the Japanese controlled everything. But we were able to continue our lives. But the thing was my father, of course couldn't work anymore because the Japanese wouldn't allow you to build buildings. They needed the lumber and the steel and the concrete and everything for their war effort. So architecture and everything just collapsed then.

Hudec's role during WW II in helping to save the lives of Jews

The Jews who had to run away from Germany in the 30's and 40's could come to Shanghai. The Canadians and Americans didn't want them, but Shanghai was a very free city. But later they lost also in Shanghai their rights. Jews were confined to a ghetto in Hongkou and other refugee camps. In 1938 Czechoslovakia was disintegrated after Munich Agreement. Hudec

applied for Hungarian citizenship and a passport. In 1941 he received these as well as an offer to be the Hungarian Honorary Consul in Shanghai. In this position he could make give passports to Jews who were in any way connected to the Austro-Hungarian Empire. And they could then travel to the USA and Canada. In a diplomatic note

from those times we can find that in Jewish refugee camps about 15 people were dying daily from starvation. In his position, Hudec managed to save many Jews. There still exist a number of letters written by Jews to Ladislav Hudec expressing their gratitude for his help after the end of WWII.



1941年日军进入外国租界，剥夺了外国居民的特权，使他们难以继续生活。

马丁·邬达克

当时我们不能随意旅行。日军控制了一切。但是我们还能维持生活。父亲当然是不能再工作了，日军不会允许再造建筑了。他们需要木材、筋、水泥等等来为战争服务，所以建筑业和其他产业都衰落了。

邬达克在二战期间救助上海犹太人的活动中又扮演了什么样的角色？

那些在30年代和40年代被迫离开德国的犹太人可以前往上海。虽然加拿大人和美国人接受他们入境，但上海是个自由的城市。但后来在上海他们的权利也没能得到保证。犹太人被集中在虹口的贫民区（犹太人区）和其他的难民营里。

1938年慕尼黑协定达成后，捷克斯洛伐克解体。邬达克申请了匈牙利公民身份和护照。1941年，和他的护照、身份证明一同寄给他的还有请他担任匈牙利驻上海荣誉领事的邀请函。领事的身份可以使他为那些和奥匈帝国有任何联系的犹太人发放护照。这样他们就能前往美国和加拿大。从一份外交记录中我们发现，在当时的犹太难民营里每天都有大约15个人死于饥饿。担任领事期间，邬达克成功地拯救了许多犹太人的生命。

在二战结束后，依然有很多犹太人写信给拉迪斯拉夫·邬达克，以表达他当初给予的帮助的感激之情。



A civil war broke out in China after World War II and the Hudec family decided to leave the country immediately.

二战结束后中国爆发了内战，鄂达克一家想要立刻离开中国。



Alessa de Wet
艾丽莎·德·维特

艾丽莎·德·维特

父亲从未在美国造过一所房子。以他的年纪要想在美国重新开始建筑师的生涯，似乎太勉为其难了，因为首先他得重新通过成为合格建筑师的各项测试。他决定定居在伯克利，因为这里的气候宜人，而且也有非常出色的大学。他的考古研究需要一个精良的图书馆。他也很高兴，因为一辈子都在做自己喜欢的事。



My father never build any houses in the US. And he would have been foolish to even attempt it at his age to start again as an architect, because first of all, he would have to pass all sorts of American tests to be an accredited architect.

And he decided to settle in Berkeley because of the climate and because of the good university. He needed a fancy library for all of his archeological researches. And he was happy to really do all that he wanted to do his whole life.

Hudec's sacral architecture in Shanghai

In his notes, Ladislav Hudec wrote

在笔记本里 拉迪斯拉夫 鄂达克 写到



"It doesn't matter where I go, I will always be a stranger, a guest, a Flying Dutchman, who is at home everywhere he goes, but still has no fatherland".

“我到哪并不重要 到哪我都是个陌生人 一个过客 一个‘飞翔的荷兰人’他所到之处即是家乡却永远没有祖国”。

The architect Hudec spent the last years of his active life teaching and researching early Christian philosophy and culture. He later participated in the research and archeological excavations of the remains of St. Peter in Vatican City. Pope Pious XII even showed his appreciation for Hudec's work and faith and gave him life-long indulgences despite his remaining a devout Protestant.

建筑师鄂达克晚年醉心于对早期基督教哲学与文化的研究与教学。他还到梵蒂冈城参加了对老圣彼得教堂遗迹的考古性发掘与研究。为了表达对他工作和信心的欣赏，教皇庇护十二世甚至不顾鄂达克的新教徒身份，而给他发行了全权赎罪券。



HUDEC HOUSE, 1933



Columbia Rd., Shanghai
(Paniu Lu Rd. today)
上海 哥伦比亚路 (现番禺路)



Chinese have already reconstructed 26 of Hudec's buildings. I alone have seen the reconstruction of the Normandie Apartments, the Grand Theatre, and the Moore Memorial Church, which was made very well and in a very short time. I think the biggest sore is Hudec's Family House at Columbia Rd, still waiting for reconstruction. I heard the idea that a Hudec Museum could be there... Also in Slovakia, in Banska Bystrica the Hudec Family House is still waiting for reconstruction. A beautiful original house, where Hudec was born, was changed into offices for the immigration police. You can imagine, how it looks... The police have left the house and we are waiting now to see what will happen...

Our film brings some ideas to government thinking also in Slovakia. It would be nice if the idea of the Centre of Ladislav Hudec, as a multi-religious and multicultural centre in Banska Bystrica and as well as in Shanghai could be established. Not only a metaphorical "bridge of friendship" between Europe and Asia, but a real place for a permanent dialogue. Hudec proves, there are no obstacles between connecting and understanding peoples of all lands regardless of culture, language and religion but that they exist only in our minds.



鄂达克住宅，1933年

在中国，已经有26栋鄂达克的建筑得到重建。我亲眼见证了诺曼底公寓，大光明电影院和沐恩堂的重建，建的非常好，效率也很高。我觉得最伤心

达克)的态度。如果在班斯卡比斯特里察和上海设立拉迪斯拉夫·鄂达克中心，以作为多宗教、多文化的交流中心的构想能够实现，那将是非常美好的。它不仅是沟通欧亚的“友谊之桥”，更是双方长期对话的平台。

鄂达克证明了不同土地上的人们沟通和理解的障碍并不是基于文化、语言



的是鄂达克在哥伦比亚路的住宅还在等待重建。我听说在那里还会建鄂达克博物馆.....同样在斯洛伐克，在班斯卡比斯特里察，鄂达克的住宅也在等待重建。那栋鄂达克出生的漂亮的老式建筑曾被改成移民警察的办公室。你能想象，那会是什么模样.....但现在警察们已经离开了，我们也在等待还会发生什么.....我们的电影也影响了斯洛伐克政府（对鄂

和宗教的差异，而是在于我们的思想（是否开放与包容）。



"I must say that after a long, long time I watched a truly fascinating film – a story portraying a bitter life-long journey of an almost forgotten genius, an outstanding documentary both in terms of its script and its directing – as seen through the recollections of Hudec's children; a film shot by a perceptive camera and featuring music (classical and original Chinese pop songs from the 1930s and 1940s) that intensified the final impression. I can't remember the last time I was so sorry to see a movie end. But it has not yet ended for me. I have fallen in love with the family of architect Hudec for their optimism, togetherness and unassuming behavior. I was enchanted by the ingenuity, precision and sense of beauty shown by the architect's works. I am convinced that this documentary will enthral audiences in all corners of the world."

Eva Burcikova, Slovak journalist

"我必须说，时隔很多年后我又一次看到了一部真正引人入胜的电影。一个关于一位几乎被遗忘的天才的艰辛的人生旅途的故事；一部以邬达克孩子们的回忆之旅为主线，无论剧本还是执导都极其优秀的纪录片；一部以感性视角拍摄并融入特色音乐（古典音乐和原汁原味的二十世纪三、四十年代中国流行音乐）能给人震撼感受的影片。我已经记不得上次在影片结束还觉得意犹未尽是什么时候了。但对我来说，这还没有结束。我已经爱上了邬达克一家，为他们的乐观，团结和谦逊。我被建筑师作品所具有的独创、精致美感所深深吸引。我坚信，这个纪录片将使世界各地的观众都为之着迷。"

伊娃·布尔斯科娃·斯洛伐克记者。



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Media Film is based in Bratislava, the capital of the Slovak Republic, and in Prague, the Czech Republic's capital.

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**media
film**

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LADISLAV KABOS (1953)

director & producer



1978 graduated Masters Degree from FAMU, Film Academy of Arts, Prague. Ladislav is one of Slovakia's best film and TV directors, has made over 60 films and TV projects, many of which have won festival prizes at both at home and abroad.

Kabos' last creative documentary "**Modern Architecture of Slovakia**" - Slovak Television 2008, shows the changes of modern architecture during the course of the eventful decades of the 20th century, whereupon it reflects the important historical moments regarding the birth of modern Slovakia. Artistic camera work presents the architecture in a yet unprecedented form. Unique, extraordinary, long-form, observational shots reveal the beauty of architectonic works in a way that had yet not been used. It was the first Slovak documentary filmed and finished in FULL HD

Technology. Awarded the prestigious main prize (IGRIC 2008) for Best Creative Documentary as well as many other prizes.

Selected works by Ladislav Kabos:

Children are Watching Us, SFT 1981, debut, honored by several festival juries
Studio of a Soul, SFT 1987

a musical film about the most famous Slovakian singer, Marika Gombitová, undefeated by serious car accident

Just a Dream, Czech Television 1988, a musical movie with Czech pop music star I. Bartosova

The Mystery of Gregorian Chants, Madacy Canada 1995, musical poem

Treasury of Classical Music, Madacy Canada, 1996, experimental music series produced by MEDIA FILM

Curriculum Vitae, Czech Television, 1999 - 2001, series of true life stories, 38 parts, produced by MEDIA FILM

Overshadowed, TV Markiza 1996 - 2000, series of fascinating coming-out stories "**Just One Day More**", TV Markiza 1997, Journalist Association Award for the best project of the year 1997 - Golden Olive, Grand Prize - International Film Festival, Montenegro.

The Mystery of the Tatra Mountains, 1999, multivision project for High Tatra National Park, Best Slovak Film Award - Tourfilm Festival, Bratislava

Hell Begins Where Hope Ends, Czech Television 2003, VOX HUMANA - Award for best film of the year

People of the Border, Slovak Television, 2004, Literary Fund Prize for best film of the year.

Unfailing Friends, Czech Television 2007, TRILOBIT - honorary diploma, awarded the best Czech film of the year

拉迪斯拉夫·卡波斯 (生于1953年)

导演, 编剧, 摄像师, 摄影师



Cinematographer Dodo Šimončič with Ladislav Kabos

1978年毕业于布拉格电影学院, 取得硕士学位。

拉迪斯拉夫是斯洛伐克顶尖的电影和电视导演之一。他执导了60多部电影和电视作品, 其中有很多曾都在国内外的电影节获奖。

卡波斯最新的原创纪录片“现代斯洛伐克建筑”——斯洛伐克电视台 2008年(发行)展示了二十世纪不平凡的几十年里现代建筑的发展, 也从侧面展现了新斯洛伐克诞生中几个重要的历史时刻。艺术化的拍摄以史无前例的形式展现建筑。独一无二的, 与众不同的, 长时间的特写镜头以前所未见的方式发现建筑之美。它是斯洛伐克第一个以全高清技术制作的纪录片。2008年荣获久负盛名的伊格里奇(IGRIC)最佳原创纪录片大奖和其他多个奖项。

更多详情请登录: www.mediafilm.sk

拉迪斯拉夫·卡波斯的主要作品:

《**孩子们在看我们**》SFT 1981年, 很多电影节评审对该片赞赏有加。
《**心灵录音棚**》, SFT 1987年, 一个关于斯洛伐克最著名的歌手, 玛丽卡·贡比托娃的音乐电影, 虽经历严重车祸, 她依然对生活充满希望。

《**只是一个梦**》, 捷克电视台 1988年, 一个捷克流行音乐巨星主演的音乐电影。
《**格里高利圣歌之谜**》, 加拿大 麦达希公司 1995年, 音乐诗歌。

《**古典音乐宝库**》, 加拿大 麦达希公司, 1996年, 是由电影传媒公司制作的实验性音乐系列片。

《**履历表**》, 捷克电视台, 1999 - 2001年, 真实生活秀系列, 38集, 电影传媒公司制作。

《**黯然失色**》, 马尔基乍影视公司(TV Markiza) 1996 - 2000年, 一系列引人入胜的故事。

《**再多一天**》, 马尔基乍影视公司(TV Markiza) 1997年。

《**塔特拉山之谜**》, 1999年, 塔特拉高山国家公园的宣传项目, 获布拉迪斯拉法“电影之旅”电影节, 最佳斯洛伐克电影奖。

《**地狱之门在希望的尽头**》, 捷克电视台 2003年
福克斯胡马纳奖, 年度最佳电影。

《**边境之民**》, 斯洛伐克电视台 2004年
文学基金奖, 年度最佳电影

《**忠诚的朋友们**》, 捷克电视台, 2007年
三叶虫 (TRILOBIT)-荣誉证书, 年度最佳捷克电影奖。



MATICA SLOVENSKÁ AND LADISLAV HUDEC

The Slovaks, one of the Western Slavonic nations, have been living in Central Europe and in the central reaches of the Danube River for approximately 1,500 years. After the establishment of their first state formations back in the 9th century, they lived for long centuries under the yoke of other states and nations. And yet, to date the Slovaks have succeeded in preserving and developing their original national language, culture and their own spiritual world. Since the 19th century a good deal of credit for this has been due to Matica slovenská. This is an institution associating a broadly-based Slovak patriotic movement, a nationwide cultural association focused on the cultivation and promotion of Slovak national feelings and patriotism, research and publishing activities in the field of Slovak language and literature, and Slovak history. Today Matica slovenská is also devoted to promoting local and regional cultural activities, supporting national culture in Slovakia's linguistically mixed regions, and cultural pursuits of Slovaks living abroad.



The work of Matica slovenská has been closely associated with the modern history of the Slovaks. Originally, Matica was established as an association of educated and patriotic people in defence of the growing Magyarization/Hungarization and against national oppression of the Slovaks within the Austro-Hungarian monarchy. At present, Matica slovenská has own research and documentary institutions in Martin and

Bratislava: National Institute for the Slovak Language and Literature, Slovak Literary Institute, Slovak History Institute, Archives of Matica slovenská, and Museum of Slovaks Living Abroad, plus over 30 regional centers, which constitute genuine hubs of cultural and social life in different parts of Slovakia. Matica slovenská is also engaged in business and fund-raising activities to finance its multi-faceted cultural goals. Every year, Matica slovenská publishes over 50 book titles of original Slovak literature and 8 cultural magazines and specialized journals. It is known for promoting contacts with Slovaks abroad, organizing around 2,000 cultural events both in the Slovak Republic and beyond its borders. For us the key importance of Matica slovenská lies primarily in that it is keenly interested in, and in some cases even fascinated by, what may be called "Slovak traces" imprinted in the world, "footprints" that have both physical, spiritual but primarily cultural character. Part and parcel of those traces are the fates of Slovaks who lived and worked abroad. And Slovak life stories and Slovak traces are also found in the world's most populous country - in the People's Republic of China. We have known something of the fates and work of missionaries in China, but we had virtually no information at all of the life story and work of the outstanding Slovak architect Ladislav Hudec, a native of Banská Bystrica. That is why our great thanks go to the authors of the documentary "The Man Who Changed Shanghai" who presented the personality of Ladislav Hudec from many different aspects, painting

not only a considerably broad but also profound portrait of the architect. At the same time, proceeding from their own unbiased experience, the authors of the documentary have introduced to us and to the whole world one "Slovak trace and Slovak fate", forgotten and covered up by a lot of historical ballast.

Jozef Markuš
President of Matica slovenská



文艺学会和拉迪斯拉夫·鄂达克斯洛伐克民族属于西斯拉夫民族之一，居住于中欧已近1500年。9世纪以来，从建立第一个小国家开始，曾很长时间呼吸在别的国家和民族的统治之下。但却一直保留着自己的国语，文化和民族精神。这要感谢Matica slovenska文艺学会。因为是它统一了爱国运动。是全国性文艺学会，特别重视培养和加强爱国情感，民族情感，支持斯洛伐克语言和历史研究和进行文学作品编纂。今天的Matica slovenska文艺学会还尽力支持地方文化和斯洛伐克多语言地区的文化发展，以及支持斯洛伐克侨胞在海外的各种文化活动。Matica slovenska文艺学会原来是为了反对日益严重的匈牙利化和为了摆脱斯洛伐克民族受奥匈帝国的压迫而成立的。今天，Matica slovenska文艺学会有62 000名会员，海内外共有700个兴趣和科学机构，处于马丁镇和首都布拉提斯拉瓦有自己的科学研究工作单位，例如：斯洛伐克语言和文学民族学院，



斯洛伐克文学学院，斯洛伐克历史学院，Matica slovenska档案馆，侨胞博物馆，以及三十多个地方工作单位。这些单位也是斯洛伐克各个地区的文化和社会活动的中心。为了获取各文

化活动的经济来源，Matica slovenska文艺学会还参加各商业活动。Matica slovenska文艺学会每年出版50以上斯洛伐克书本，8本文化和科学期刊，国内外每年组织2000个左右文化活动。学会还尽力扩展、保持和海外侨胞的联系交流。作为学会的会员，我们特别关注全世界各地的“斯洛伐克足迹”。它们是斯洛伐克文化和灵魂的化身。海外斯洛伐克人的命运就是这些足迹的一部分。这些斯洛伐克足迹和命运我们也可以在人口最多的国家，中华人民共和国，追寻得到。我们对在中国的斯洛伐克传教士的生活和作品都有所了解，但几乎没有任何有关于出生于班斯卡·比斯特理察的出萃拔类的建筑师拉迪斯拉夫·鄂达克消息。我们对影片‘改变上海的男人’的创作者表示深切的感谢。他们给我们详细而深入地介绍了拉迪斯拉夫·鄂达克的为人。同时，影片的创作者完全客观性地把他的所见所闻编成了一个新的“斯洛伐克足迹和斯洛伐克人生”，因此，整个世界才有机会见到这个早已被忘的，被时间和灰尘掩盖着的足迹。

Matica slovenska文艺学会主席 约瑟夫·马乐古须

VISIT SLOVAKIA – THE BIRTHPLACE OF L.E.HUDEC

Spa Resort for Wellbeing and Therapy



Health Spa Piešťany is on the doorstep of two of Europe's ancient cities: a mere 80km away from Slovakia's capital, Bratislava, and 140km from the Austrian capital, Vienna. Located in

a picturesque setting by the River Váh, Piešťany Spa Island offers the perfect environment to relax and rejuvenate.

The Spa Island of Piešťany is one of Europe's largest and most special spa complexes. Natural healing sources – thermal mineral water and unique sulphuric mud are the cornerstones of the Piešťany Spa which has become world-famous thanks to its traditional methods of treating rheumatism and other disorders of motion.

Tradition, style and gorgeous spa

As a result of its naturally occurring thermal mineral water, the spa facilities in Piešťany have developed to include numerous from 2* to 5* spa hotel complexes. Each of these charming venues is located in a beautiful spa park with everything under one roof, from physicians' clinics to therapeutic pools, providing the highest quality of balneotherapy (bathing treatment) facilities.

These include also the first five-star rated hotel in Slovakia, the Thermia Palace. Renovated to its past previous splendour Thermia Palace offers an unique

atmosphere of elegance combined with personal services and care. Health Spa Irma directly connected to the Thermia Palace hotel is built on the springs and offers unique mirror and mud pool.

Directly on the spa island are situated the nine-hole golf course, two full swing golf simulators and three tennis courts. The area around Piešťany offers an astonishing variety of sport opportunities, from water-skiing, biking and hiking to horse-riding and much more.



欢迎您光临斯洛伐克——拉迪斯拉夫·爱德华·鄂达克的故乡

皮斯塔尼温泉岛 —— 休养与健美天地

皮斯塔尼温泉岛位于欧洲两个历史悠久、文化古老的名城“百步之近”：距斯洛伐克首都布拉迪斯拉法仅仅86公里，奥地利首都维也纳140公里。处于浪漫异常，山清水秀的瓦赫河岛屿。是休养，健美和康复的良好地区。皮斯塔尼温泉岛是欧洲最大的温泉地区之一。疗效绝佳的天然源——温矿泉，成分独特无二的泥浴、高级现代风湿病及其它运动器官疾病医疗方法全世闻名。

传统，风格，雅气

皮斯塔尼温泉浴岛各级旅馆提供全面温

泉医疗复建服务：三至五星宾馆设施位于风景如画的公园中心。每个宾馆都有自己的温泉池，泥包裹医疗法专家和各種世界高级浴疗法设备。斯洛伐克头名五大五星级宾馆之一THERMIA PALACE 酒店就在皮斯塔尼温泉岛。酒店建筑有着举世无双、清静闲雅的传统风格。提供高级医疗服务。温泉岛有九洞高尔夫球场，网球场，可做各种其它运动：水运动，骑自行车，骑马等等。皮斯塔尼温泉岛附近可以参观美丽动人的山峰，浪漫无穷的角落，华丽惊人的地下钟乳石冰洞，许多城堡类名胜古迹，原来中世纪小乡和联合国教科文组织保护遗产。

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The Man Who Changed Shanghai

was produced by company MEDIA FILM in coproduction with Slovak Television. This film project was financial supported by

- The Ministry of Culture in The Slovak Republic (EU)
- The City of Banska Bystrica, Slovak Republic

The world premiere was financial supported by

- Audiovisual Fund in The Slovak Republic (EU)
- The Embassy of The China People's Republic in The Slovak Republic
- The Thermia Palace, Spa Piestany, Slovak Republic

Special thanks to 特别鸣谢

The Shanghai People's Association for Friendship with Foreigners
The Consulate General of the Slovak Republic in Shanghai

We thank for help and support to Mrs. Ivana and Mr. Jan Benda,
The Allied Architects International



Thanks to 感谢

The Shanghai Municipal Archives
The Shanghai Urban Construction Archives
The University of Victoria Libraries McPherson Library

Shanghai Media Group – Shanghai Documentary Channel
Grand Theatre
Park Hotel
Shanghai Da Guang Ming Culture (Group) Co. Ltd.

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影像素材提供：电影传媒公司，维多利亚大学图书馆，邬达克家庭和其他私人档案。《改变上海的男人》电影传媒公司2010年出品
合作和出资：马蒂卡·斯洛文斯卡

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in cooperation and financial support by Matica Slovenska
Photo: MEDIA FILM, University of Victoria Libraries, Hudec family and other private archives.
Desktop Publishing: Graphic Studio PEOPLEART.eu



改变上海的男人

导演兼剧本：拉迪斯拉夫·卡波斯

时长68分钟，35毫米胶片，全高清 16:9

影片不仅是传奇的纪录片，而且是对当时欧洲人和中国人生活的深入探索。

三兄妹，马丁（87岁）来自摩纳哥，希欧（85岁）来自加拿大，还有艾丽莎（82岁）来自美国，讲述他们的父亲拉迪斯拉夫·爱德华·邬达克，一位蜚声上海滩的建筑师的传奇一生。艾丽莎第一次来到了父亲在斯洛伐克的出生之地。和哥哥希欧一起，他们决定在时隔63年后再度回到中国——这个承载着他们童年和青春的国度。这部充满灵感的纪录片不仅展示了拉迪斯拉夫·爱德华·邬达克，这位亚洲高层建筑之父很多生活中令人兴奋的小片段，也是那些在中华人民共和国成立前在上海殖民地生活的欧洲人们的真实写照。

他展现了前所未有的由邬达克在1927至1938年间亲自用16毫米胶片拍摄的家庭纪录片。



“改变上海的男人”全球首映将会在斯洛伐克共和国总统伊万·加什帕罗维奇的访华期间，于2010年9月3日下午5点总统发表演说之后，在拉迪斯拉夫·邬达克亲自设计并主持建造的上海大光明电影院上演。

该项目由电影传媒公司和斯洛伐克电视台合拍，合作方有：上海纪实频道（提供宏恩医院的镜头），中华人民共和国驻斯洛伐克大使馆，上海人民对外友好协会，上海城市建设档案馆，上海市档案馆，维多利亚大学图书馆麦克弗森分馆，斯洛伐克共和国驻上海总领事馆，由（欧盟）斯洛伐克共和国文化部。

摄像：迈克尔·卡波斯，多多·西蒙尼亚克
编辑：达里娜·斯姆尔若娃
制片人：电影传媒公司 MEDIA FILM，斯洛伐克电视台 STV，2010年出品

资金支持：（欧盟）斯洛伐克共和国音像基金会



您的新欧盟伙伴

我们的格言：时时刻刻追求新颖而真诚的工作态度，不怕尝试，发现新的潮流。我们保证高级艺术和技术质量。我们尽力而为，直到您满意为止。

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- 发展和生产创意记录作品
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集团公司在媒体和电影电视市场上已有18年的成功历史。这个家族企业是斯洛伐克导演拉迪斯拉夫·卡波斯成立的。

我们工作队队员都是经验丰富而有艺术成就的专家。他们都得取过五花八门的国内及国外电影节奖金。居于斯洛伐克共和国首都布拉提斯拉瓦和捷克共和国首都布拉格。

我们会说英语，德语，俄语，当然还有捷语和斯洛伐克语。

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