

# THE SPANISH HOUSE FOR CHINA

西班牙  
住宅  
圖  
案

范文照  
建築師  
林明遠  
建築師

ROBERT FAN  
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ARCHITECTS



合文苑文  
 於近來社  
 政新市趨  
 商於富賦  
 著作家合  
 美術經濟諸  
 定國樣數十  
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 為公老存國  
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 初導政家  
 何非  
 石山於此  
 圖

建 范  
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 師 照

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余友范文照君熱心建設鑒  
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現代普及建設之初導改良  
社會功非涉鮮者當付梓之始  
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吳鐵城



中華民國二十三年三月

# "THE SPANISH HOUSE FOR CHINA"

By CARL CHRISTIAN LINDBOM, Architect

THERE is perhaps no section of the world of greater similarity to China than Spain and the countries bordering the Western Mediterranean.

Spain is still very medieval, and now, as always, vast areas have but few rural houses, while crowded little towns hover under the shadow of the seignorial castle or the cathedral and in many cases still retain their defensive walls.

Madrid, Barcelona and Bilbao are not Spain, any more than the foreign settlement of Shanghai is China, they are varying degrees of cosmopolitanism and the dead levelling of industrialism.

They have wholly surrendered to coal and iron and their derivatives, Capitalism and Communism.

The old Spain of evangelical religious faith, of aristocratic democracy, of austerity and courtesy and grave self-respect, the Spain of arid little farms, parched vineyards and gaunt mountain pastures, of tropical gardens and cloistered patios; of vast, ruined castles and white farm houses, and friendly, immaculate inns; of shepherds and donkeys and caballeros and beggars, is the real Spain that hides itself away from cities and the railways and the motor roads, this is left to itself, and it is well that it is so.

Spanish Architecture is incomparable; Romanesque, Gothic, Italian Renaissance, Rococo and other hideous continental styles are transformed by Spanish temperament into something quite racial and unique, and side by side grows the modest building of the farmer and the undistinguished denizen of the town. There is the art of building reduced to its simplest and plainest forms, it is not really architecture at all from an Academic point of view, but just the straight-forward instinctive building of grave and kindly men behind whom lies the creative tradition of two thousand years.

The fundamental characteristics of the architecture of all the Western Mediterranean Countries are substantially the same and have their origin in China.

The walls of the building were built of rough masonry finished on the exterior with stucco rough rubble, either left gray and

silvery or washed a thousand times with white-yellow, sienna or Rose-red lime: light pastel shades harmonizing with the landscape. The roofs were either constructed flat or low-pitched, covered with rough tiles of every possible shade, from raw umber and dull ochre, through burnt sienna to murrey and the dull purple of wine-lees.

Ornaments were used with great restraint and discrimination, and not without definite reason and purpose. They usually consisted of simple well designed mouldings, corbels, brackets, pilasters and columns, concentrated and disposed so as to leave generous areas of plain wall surfaces. Exterior interest, attractiveness, harmony and charm was obtained by perfect proportions, and practical features, such as wrought iron, wood or stuccoed window grilles, shutters, balconies and other details. The focal point of the exterior design was usually the main entrance, the doors of which were sometimes elaborately paneled and ornamented with wrought iron hardware, studs and bolt heads of beautiful pattern.

Courts, patios and gardens were quite an indispensable feature of the architectural treatment.

These were made intimate with the buildings by means of colonnades, arcades, loggios and paved terraces.

The garden areas were made inviting and gay with fountains, pools, pergolas, polychrome tile seats, and other interesting garden accessories.

Flowering plants in terra cotta pots were also used profusely in the gardens, on the parapets and covering balconies.

Spaniards understand how to build and produce a composition full of simplicity, harmony and beauty, that is so good it could not be premeditated.

The Spanish house is always unpretentious, precisely because it is so simple. To adopt it to the needs of the twentieth century requires subtlety; moreover, viewed from a practical standpoint, a style that minimizes the use of expensive materials and makes but limited demands on expert handicrafts is worth consideration in a country such as China where materials are costly and where good craftsmanship is not yet an age-old tradition.



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