

Study of Structural Elements of an Urban Regeneration in Historic Districts -The case of the Ward Road Gaol-



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DIPLOMARBEIT

Study of Structural Elements of an Urban Regeneration in
Historic Histrics- The case of the Ward Road Gaol

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Para Ma y Pa, por ser mi luz, por inspirarme a luchar, por regalarme alas y por darme su amor incondicional.

Los amo

ABSTRACT

In order to know a society, one should read its cities, each chapter in history leave marks in the city and urban landscapes are passive retainers of ideologies, manifestations and changes in ideas through the time. Since time and change exist in a dependent relationship, our cities may not look like they did 100 years ago and probably will look different in 100 years from now. Successive waves of development are reflected in the built environment, which has a remarkable capacity of adaption and redevelopment in response to the changing conditions. Meanwhile, people as the creators of space, accommodate themselves to their physical environment, in a reciprocate relationship where people create space but space also molds the people. As Palimpsests each city depending on its trajectory creates a distinctiveness that is directly connected to identity and sense of place.

Historic preservation has failed to connect a concern for places with a commitment to people, preserving historic buildings more as art pieces in a museum than social fabrics in the city. Therefore, the aim of this work is to understand how urban heritage could be reintegrated into the cities as active elements of the urban social sustainability? With the strong conviction that the old and the new can work hand to hand in order to enrich and improve people's life, and that urban heritage buildings are the perfect scenario holding key spatial and cultural characteristics to remember the past, live the present and improve the future.

The international literature review aims to understand how to rebound the historic landscapes, the city and the people. With this purpose three main concepts are analyzed, memory, heritage and scale, creating key parameters that a successful and integrative urban heritage transformation may present: Heritage buildings should be a good context where public memory occurs, evidence of the past is to be kept but also flexibility to the integration of new forms is to be considered and the attention to scale in order to produce a human-led result. These three parameters are the frame in which the case studies will be analyzed and are key tools for the final design as scope of this paper.

This paper analyses the specific case of the Ward Road Gaol, a prison in Tilanqiao district, Shanghai which have been present in the area for more than 100 years. From an historical view but also through a series of 9 graphics including urban elements as

the green spaces, pedestrian network or the public transport infrastructure, its urban context will be understood. This analysis will highlight the position and relation of the site towards the city.

The scope of this research is the reuse and reintegration of the Ward Road Gaol, an historical archipelago within the city. Taking in consideration the three resulting parameters of the literature review and the specific conditions of the site understood in the analysis part. The complex will be conceived as a multi uses space that endures the urban social sustainability. Respecting the essence and the identity of the area but also allowing the integration of new radical interventions, achieving the coexistence of history and new social and urban development.

Key Words

Urban Heritage. Urban Social Sustainability. Shanghai. Ward Road Gaol. Reuse. Social Fabric. Transformation

ABSTRAKT

Um eine Gesellschaft zu verstehen, muss man ihre Städte lesen können, jedes Kapitel der Geschichte hinterlässt Spuren in der Stadt und die urbane Landschaft stellt hierbei eine passiven Speicher jener Veränderungen, Ideologien und Manifestationen der Vergangenheit dar. Da Zeit und Veränderung miteinander einhergehen, sehen unsere Städte nicht mehr so aus wie vor 100 Jahren und werden wahrscheinlich auch in 100 Jahren nicht mehr so aussehen wie heute. Die kontinuierlichen Wellen von Entwicklungen werden von der gebauten Umgebung reflektiert, welche eine bemerkenswerte Kapazität von Adaption und Neugestaltung aufweist, als Antwort auf die wechselnden Bedingungen. Die Menschen, als Erschaffer dieses Raumes, passen sich an ihre Umgebung an, wodurch eine wechselseitige Beziehung entsteht, in welcher Menschen Raum schaffen, jedoch gleichzeitig von ihm geformt werden. Abhängig von ihrer Entwicklungskurve, kreierte jede Stadt ihre eigenen Besonderheiten, welche in direktem Bezug zu ihrer Identität und ihrer Wahrnehmung zum Raum stehen.

Die Bestandserhaltung hat es verabsäumt, die Wichtigkeit des Ortes mit der Verpflichtung den Menschen gegenüber zu verbinden, da sie versuchen historische Gebäude mehr als Kunstobjekte zu erhalten, als sie als soziales Netzwerk in die Stadt zu integrieren. Deswegen ist hierbei das Ziel dieser Arbeit, zu verstehen, wie historisches Erbe als aktives Element in das soziale und urbane Netz rückintegriert werden kann. Hier ist es von besonderer Wichtigkeit, dass das Neu und Alt Hand in Hand zusammenarbeiten können, um das Leben der Menschen im urbanen Raum zu verbessern. Die Gebäude des urbanen Erbes sind Schlüssel räumlicher und kultureller Merkmale, mit dem Ziel die Vergangenheit unvergesslich zu machen, in der Gegenwart zu leben und die Zukunft zu verbessern.

Die Literatureinsicht internationaler Werke zielt darauf, historische Landschaften, die Stadt und die Menschen zusammenzuführen. Mit dieser Absicht wurden drei primäre Konzepte analysiert: Erinnerung, urbanes Erbe und Maßstab. Diese stellen die Schlüsselparameter für eine erfolgreiche und integrative Entwicklung des urbanen Erbes dar. Historische Gebäude sollten ein guter Kontext dafür sein, Erinnerungen entstehen zu lassen, Nachweise der Vergangenheit zu erhalten, je-

doch aber offen für die Integration neuer Formen zu sein und das Augenmerk auf den Maßstab zu legen, um ein Ergebnis zu schaffen, das den Bezug zum Menschen nicht verliert. Diese drei Parameter bilden den Rahmen in welchem diese Arbeit analysiert wird und sind wichtige Werkzeuge für das Endprojekt dieser Thesis.

Diese Arbeit beschäftigt sich mit dem spezifischen Fall des Ward Road Gaol, ein Gefängnis im Bezirk Tilanqiao in Shanghai, welches schon seit mehr als 100 Jahren ein wichtiger Teil dieses Stadtteiles ist. Das Gefängnis wird aus historischer Sicht analysiert, sowie von einer Reihe analytischer Grafiken, die sich mit den urbanen Elementen der Umgebung, den Grünräumen, dem Fußgänger Netzwerk und dem öffentlichen Verkehr auseinandersetzen, wodurch der urbane Kontext des Gefängnisses besser veranschaulicht wird.

Die Absicht dieser Untersuchung ist die Wiederverwendung und Wiedereingliederung des Ward Road Gaol, einem historischen Archipel inmitten der Stadt. Dabei werden jene drei Parameter der Literaturrecherche und die spezifischen Merkmale und Gegebenheiten des Standortes als Basis für den Entwurf genommen. Der Komplex wird als mehrfach genutzter Ort konzipiert, der die urbane und soziale Nachhaltigkeit dieses Stadtteiles sicherstellt. Dabei wird darauf geachtet, das Wesen und die Identität des Gebietes zu respektieren, aber auch die Integration neuer radikaler Interventionen zu erlauben, um die Koexistenz von Geschichte und neuer sozialer und urbaner Entwicklung zu schaffen.

Schlagwörter

Urbanes Erbe, urbane soziale Nachhaltigkeit, Shanghai, Ward Road Gaol, Wiederverwendung, soziales Netz, Transformation

CONTENTS

INTRODUCTION	12
LITERATURE REVIEW	16
CASE STUDIES	32
THE CONTEXT	44
THE HISTORY	58
ANALYSIS OF THE URBAN CONTEXT	80
ANALYSIS OF THE PRISON	118
THE PROPOSAL	128
THE DESIGN	132
EPILOGUE	180
APPENDIX	182

INTRODUCTION

Research Question and Aim

A Cultural Revolution between 1966 and 1976 which purpose was to detach the society of the remnants of capitalism and traditional elements, promoting a movement against the “Four Olds” (Old Costumes, old culture, old habits and old ideas) - A process of modernization led by the economic reforms since 1978, that resulted in the embrace of capitalism since the 1980s.

Two opposite scenarios taking place in the same country, being experienced by the same society. China, over the past 100 years has witnessed what one could name extreme communism and extreme capitalism. The excesses of Mao’s ideologies and the recent frenzied modernization represent a considerable threat to China’s heritage. Buildings, paints or crafts have disappeared and with them collective memories that are almost impossible to replace.

Shanghai “The Dragon’s Head” with its accelerated urbanization has been going through an urban development mostly emphasized in private property, old areas of the city are now considered highly valuable land, and in some cases historic buildings have been victims of the “bulldozer” planning and the state-led patterns of urban renewal, resulting into disadvantageous social consequences. Although Shanghai has a growing interest in including the urban heritage into its agenda, it is evident the big threat that the rapid development promoter of a more private city, represents to the social fabric of the historic districts.

Therefore, the aim of this work is to understand how urban heritage could be reintegrated into the cities as active elements of the urban social sustainability? Historic preservation has failed to connect a concern for places with a commitment to people, preserving historic buildings more as art pieces in a museum than social fabrics in the city. With the strong conviction that the old and the new can work hand in hand in order to enrich and improve people’s life, and that urban heritage buildings are the perfect scenario to remember the past, live the present and improve the future.

As a final step this paper will end with a design pro-

posal for the Ward Road Gaol, the oldest prison in Shanghai that has witnessed different stages of the city’s history and has been place of uncertainty in the recent years, based on reuse and its options.

Definitions

A. Urban Heritage

As defined by the UNESCO heritage is “our legacy from the past, what we live with today, and what we pass on to future generations”.¹ The UNESCO definition also makes emphasis in heritage as a source of life and inspiration, making it an important part of everybody’s life.

Urban Heritage can be seen as a symbol of human evolution through history, and by its physical existence it allows us to read inter-generational changes of our humanity, it reminds us of the past of our cities and contribute to their uniqueness. In this sense it not only defines what we were, but also what we are going to be.

Our cities are experiencing visible changes in their skylines and boundaries in the context of a rapid cultural and economic globalization and the accelerated pace of this century underscore the importance to preserve what was already there. In the latest years the recognition of the need to conserve and be more conscious about Urban Heritage is growing in many cities around the world, moving from an almost static character to a more livable organism that can be integrated in planning processes and contribute to the quality of life of their communities. Urban heritage in its physical state can be passed on to the next generations, therefore it invites us to protect it and awakes our recognition.

B. Urban Social Sustainability

Among the three pillars of sustainability (Economic, Environmental and Social) social sustainability is the least studied. In the last years the interest in Social Sustainability has raised and researches have tried to theorize the concept in relation to society, people and built environment.²

We as humans are at the center of the definition,

1 *Heritage: legacy from the past to the future*, n.d. Retrieved from <http://www.unesco.org/new/en/brasilia/culture/world-heritage/heritage-legacy-from-past-to-the-future/> (accessed 20 May, 2019).

2 MEHAN, Asma & SOFLAEI, Farzaneh, *Social Sustainability in urban context: Concepts, definitions, and principles*, 2017, p. 294.

suggesting that social sustainability is the satisfaction of our basic needs and the needs of the future generations, therefore Social Sustainability may not be conceived as an individual fact, but more in a society, based on human communication and interaction. Social sustainability can also be seen from an urban design perspective, generally referring to the physical aspects studying the impact of the Built Environment in the concept. With the increasing interest on the third pillar of sustainability concepts as Social Interaction, Sense of Place, Social equality or Quality of Life have been playing a bigger role on the Agendas of our cities.

C. Reuse

As the cities are in permanent change also do the societies, the demands that we had before may not be the same as today. Functions in our cities are in constant development and movement but their physical evidence remains, Reuse refers to a process of giving a new purpose of an existing building different than which it was designed or built for.

Reuse is a powerful strategy that allows traces of the past to remain but is also flexible to allow modifications in order to reintegrate meaningful buildings in the modern city context. It can bring life back into obsolete spaces, endure the character of their built environment and embrace new spaces for interaction.

Methodology

In order to develop this thesis, this paper will be divided in four main parts.

A. Literature Review

Talks about three important concepts, *Memory*, *Heritage* and *Scale*, separately and based on different theories. These three concepts are presented as a way to rebound the people to the urban landscape and they will lead the reader to three final parameters that are to be considered as a basis in the analysis of the case studies and the final design.

B. Case Studies

In this chapter *The Koepel Panopticon Prison* and the *Palencia Cultural Civil Center* will be presented. Both of them consist in renovation plans for two prisons

and will be analyzed in dependence to the three parameters that result from the literature review.

C. The Context

In this part the reader will understand the site in a social, cultural and ideological context identifying the position of Shanghai in front of the Reuse of Historic buildings. Afterwards an historical insight on the area will be introduced in order to awake on the reader interest and consciousness in relationship with the site.

D. Analysis of the urban context

In this part the specific situation of the Ward Road Gaol within the city and its existing structure will be analyzed in form of a graphic approach in order to understand its weaknesses and strengths.

E. Design

After analyzing the elements that shape this area and its community, the scope of this paper will be interpreted in a design for the Ward Road Gaol, a prison that has witnessed the history of Shanghai for more than 100 years.



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LITERATURE REVIEW

The way we understand time have influenced the way we develop. In *Cities in Time* by Ali Madanipour, the Darwin's theory of evolution which showed continuous change in a new direction rather than a return to forms from the past, represents a linear understanding of time and is listed as an influence on how the models of the past were not anymore held as possible models for the future, since it would imply a cyclical notion of time.

In this order the past was conceived as a less developed state "People and places that embodies the past habits and ways of life were considered to be inferior and outdated, confronted with a stark choice: either to modernize or to disappear".³ In this linear understanding, events are judge according to their contribution to progress, and this is how we understand our cities. For example, modernist architects pursuit speed and movement, in order to create a functional city time should be managed in a functional way, leaving small time and space left for spontaneity.

This is visible even nowadays, the speed in which we live and move within the urban landscape not only as inhabitants but also even as tourists, going from A to B as fast as possible induced by the high speed that globalization demands, marks our relationship with the city with a transience feeling; as Madanipour affirms, it decreases the contact between people and places, "reducing the urban experience to a detached gace".

The following pages will present three parameters that should be considered in order to rebound the relationship between inhabitants and the city, these parameters will be later used to analyze the case studies and to develop the design in the context of the Ward Road Gaol.

In the first part the relationship between memory and space, in reference to Edward S. Casey will be explained, understanding that the creation of public memories in the correct context improve the sense of community. This definition will no-give a functional program for the final design but a main goal for the functions as a whole.

The second part is an attempt to understand the term Urban Heritage, a concept subject of intensive debates, will be presented. Since its evolution

through the time involved a considerable number of theoreticians, architects and artists, Heritage in this paper will be based on punctual theories and approaches that represent its interesting development. Based on these theories a way to handle with the physical evidence in Ward Road Gaol will be presented.

The third part will be based on how the shapes of our cities affect our life and our sense of community, trying to understand the physical conditions that improve and encourage interaction within the city, and our connection with it, giving us a simple parameter for a human-lead design.

Memory

Edward S. Casey an American philosopher in his essay *Public Memory in Place and Time* identifies four major forms of human memory, individual memory, social memory, collective memory and public memory. The circulation of recollections that constitute the Public Memory among members of a given community are not perfect records and its necessity to be manifested in some way is surprising.

The formation of public memory is attributed to the interchange of ideas and thoughts, opinions and beliefs according to Casey, therefore the importance of place in the public memory is remarkably studied by him. He denominates space as a generator not only for the collection but also for the recollection of all that occurs, suggesting that public memory happens in particular places, places that are actual but at the same time are memorial. This give us an indicator for public space, he strongly believes that "public memory occurs only when people meet and interact in a single scene of interaction"⁴ what is more likely to happen in livable spaces than behind doors.

Therefore and inspired by his ideas, the attempt to purpose a new life for Ward Road Gaol is conceived as a social fabric in the city, a fabric against the lack of interaction shaped by the growing patterns of privacy in our cities and where public memory occurs through the interaction between the users

3 MADANIPOUR, Ali, *Cities in Time Temporary Urbanism and the Future of t he City*, London 2017, p. 17.

4 CASEY, Edward, *Public Memory in Place and Time*, 2004, p.32. Retrieved from http://escasey.com/Article/Public_Memory_in_Place_and_Time.pdf (accessed 27 May, 2019).

promoted by activities that integrates the community and motivated by historical surroundings.

Heritage

“We may live without her, and worship without her, but we cannot remember without her”⁵
John Ruskin, referring to architecture

Urban Heritage is an idea of modern times that appears as a “consequence” of new economic, political and social orders, drivers of the society to modernization, where the criteria for the permanence and destiny of architectural and urban elements is no longer about social and historical significance but about investments and interest. In this process the need to conserve our own traditions in order to define our identities in an era of globalization is evident, and since the end of the French Revolution the role of architecture and the city on it have been addressed. Highlighting some theories, the following pages will be presented in order to give an idea on how the concept have been interpreted through time.

In the 19th and part of the 20th century the notion of Urban Heritage was confined to monuments or buildings related to national pride and traditions, those pieces that housed daily functions were undervalued and historic centers were symbols of decadence. The city had to answer to the emerging industrialized society and the urban fabric was seen through the eyes of innovation instead than with the eyes of conservation.

Movements like the *Urban Engineers* contributed to a strong change in the historic city, doing an approach of the city more as a machine that needed a rational organization to create a whole with the implementation of technologies available at the time. The need for a better sanitary infrastructure, quality spaces and rationality into the “chaos”, represented their ideology and lead to demolitions in

the historic center, pattern that was replied around the world for even a century and that is strongly evident in emerging metropolis like Shanghai.⁶

Motivated by similar reasons as the ones from the *Urban Engineers*, one of the most impressive and influential Urban Renewals of the time was the *grands travaux* that started in 1850 and was designed by Baron Haussmann. He worked hand to hand with Napoleon to return the glory to Paris adapting the city to the exponential growth of the population, and since both of them shared the love for monuments, they keep what they wanted to keep, but the “Haussmannian Model” didn’t hesitate to demolish what they didn’t want to keep, a “Bulldozer planning” alike which methods have never really disappeared.⁷ As the Urban Engineers the functionality of the city’s landscape according to the contemporary needs was relevant for Baron Haussmann, as well as the romanticizing of monuments that encouraged national pride and the demonstration of state power through modern infrastructure, the “normal” buildings were replaced, and were not seen as an opportunity to offer the citizens quality of life but more as an obstacle to improve it.

A different vision about urban heritage appears with publications like *The Seven Lamps of Architecture* by John Ruskin. First published in 1849, the author claims architecture and poetry as the strongest fighters against forgetfulness, he highlights the true perfection contained in what he denominates civic and domestic buildings, considering that the majesty of a building is not contained in its appearance or materials but in its age. He invites to reflect about building for ever and not only to please the needs of the present but having in mind how to contribute to the memories of future generations.⁸ This idea could be associated with recently declarations by Peter Zumthor, ensuring that for his buildings he uses materials that would produce a nice ruin in the future.⁹ John Ruskin considered restauration as a lie and defended the value of ruins, his nostalgic approach emphasizes

RUSKIN, John, *The Seven Lamps of Architecture*, Boston n.d., p. 170. Retrieved from <http://www.gutenberg.org/files/35898/35898-h/35898-h.htm> (accessed 25 May, 2019).

BANDARIN, Francesco, *The Historic Urban Landscape: Managing Heritage in an Urban Century*, Chichester 2012, p. 5.

ARAN, Sue, *The Genius of Haussmann: Paris Urban Planning in the 19th Century*, 24 July, 2015. Retrieved from <https://bonjourparis.com/history/the-genius-of-haussmann-paris-urban-planning-in-the-19th-century/> (accessed 24 May, 2019).

RUSKIN, p. 170-185.

FREARSON, Amy, «I can only do so much» to protect the Environment, says Peter Zumthor, 29 October, 2018. Retrieved from <https://www.dezeen.com/2018/10/29/peter-zumthor-environment-climate-change-architecture/> (accessed 25 May, 2019).

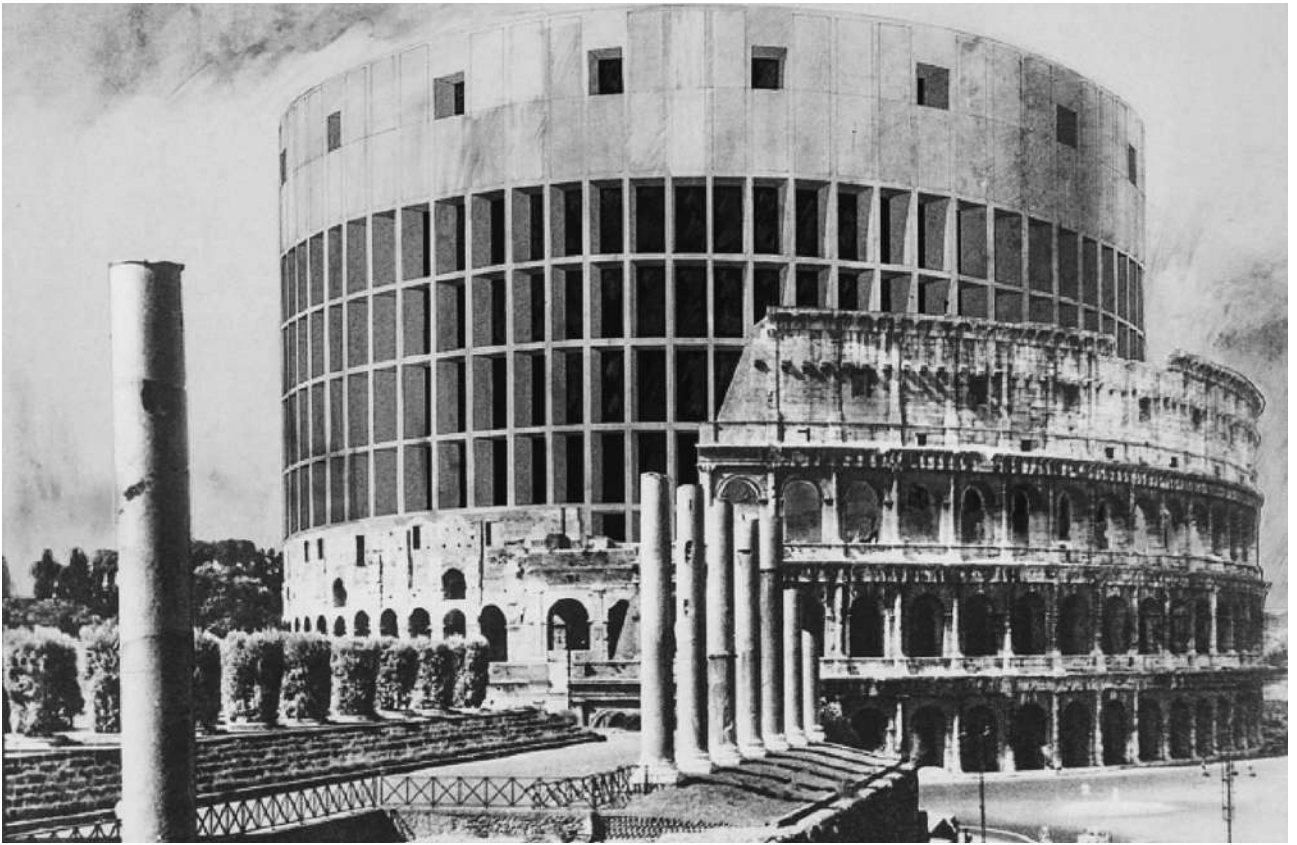


Fig.1 Superstudio, Il Monumento Continuo. Grand Hotel Colosseo, I versione, 1969

that we have no right to touch the historic buildings because “They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us”.¹⁰ In this sense Ruskin’s ideologies suggest the right of the buildings to get old and eventually to “die” in an organic process that will strongly involve the people, but he doesn’t consider the functionality of them or how they should be integrated into the urban life more than as ruins that remember us the past. (Fig.1)

Ruskin’s ideas are contemporary but strongly contradictory with the ones from Violet Le Duc who also drove the attention to historic buildings associating them to restauration. As an essential new science, restauration, was not only able to maintain a building, but taking its meaning further, he claims that it is the reconstitution of a building or monument in a complete state that could strongly differ from any state at any given moment. In this sense his work on restauration was guided by a priori principles rather than by historical evidence¹¹ here the relationship is put in a physical way, where the “soul” of the building could change from time to time, but its physical appearance should remain as vivid as possible, this theories may have a strong interest in the picture of the city more than in remembrance of the past, leaving beside the poetic interpretation of the buildings that John Ruskin’s highlights. Ruskin as a theorist and Violet Le Duc as an active architect, both illustrate the polarization between the nostalgic and the interventionist approaches that emerged in the 19th century and are the basis for remarkable theories from the beginning of the 20th century such as Camillo Sitte’s.

Sitte, an Austrian architect published his book *Der Städtebau nach seinen künstlerischen Grundsätze* (City Planning According to Artistic Principles) in 1889, his ideas were developed in an urban scale and declared that “City planning stubbornly goes its own way, unconcerned with what transpires around it”¹², introducing a new approach into the concept of the city. He contextualized the city as an urban fabric that has to be considered as

a whole, and recognizes that not only the buildings as isolated elements are responsible of their own beauty, but their arrange within the city and their interaction with their surroundings play a role too, defining also city planning as an art that is in constant contact with the masses. His position reflects some concerns about how the modern straight shapes visible in buildings, streets and plazas could not be able to result in what he calls a picturesque city, arguing that the creations of the past should remain alive and we should learn from them as a model when thinking about urban development “In order to produce the effects of the old masters, their colors as well must form part of our palette”.¹³ Even tough Camillo Sitte’s approach tends to be a nostalgic posture about old townscapes, he contextualizes the historic elements within the urban fabric and remarks their meaning as a sum of historic and esthetical values, in contrast to John Ruskin whose approach is leaded by the memorial and social values.

In the further research to theorize the remaining of the past, their importance for the society and how to deal with them, Gustavo Giovannoni, an Italian architect and architectural historian, was the first one to introduce the term “Urban Heritage”. Gustavo Giovannoni highlighted the significance of protection but not leaving beside the importance of development, he considered the historic city as a living organism, what can differ from previous ideas of the historic city as an static system containing symbols, or from Camillo Sitte’s vision who described the historic elements of the city promoting them as a model for inspiration. An innovative concept that interprets the historic city not only as a monument but also where modern functions and traditional morphologies could coexist, avoiding a conflict with modernity and allowing development. In this order the historic city cannot be isolated from the contemporary life and it will conform a whole, where buildings complement each other functionally and contextually. He attributes the cultural significance of a building not only to the structure and urban ensemble but also to the human activities within it, giving us a sug-

RUSKIN, p. 187.

SPURR, David, *Architecture & Modern Literature*, Michigan 2012, p. 142-150.

SITTE, Camillo, *City Planning According to Artistic Principles*, London 1965, p. 83.

SITTE, p. 111.

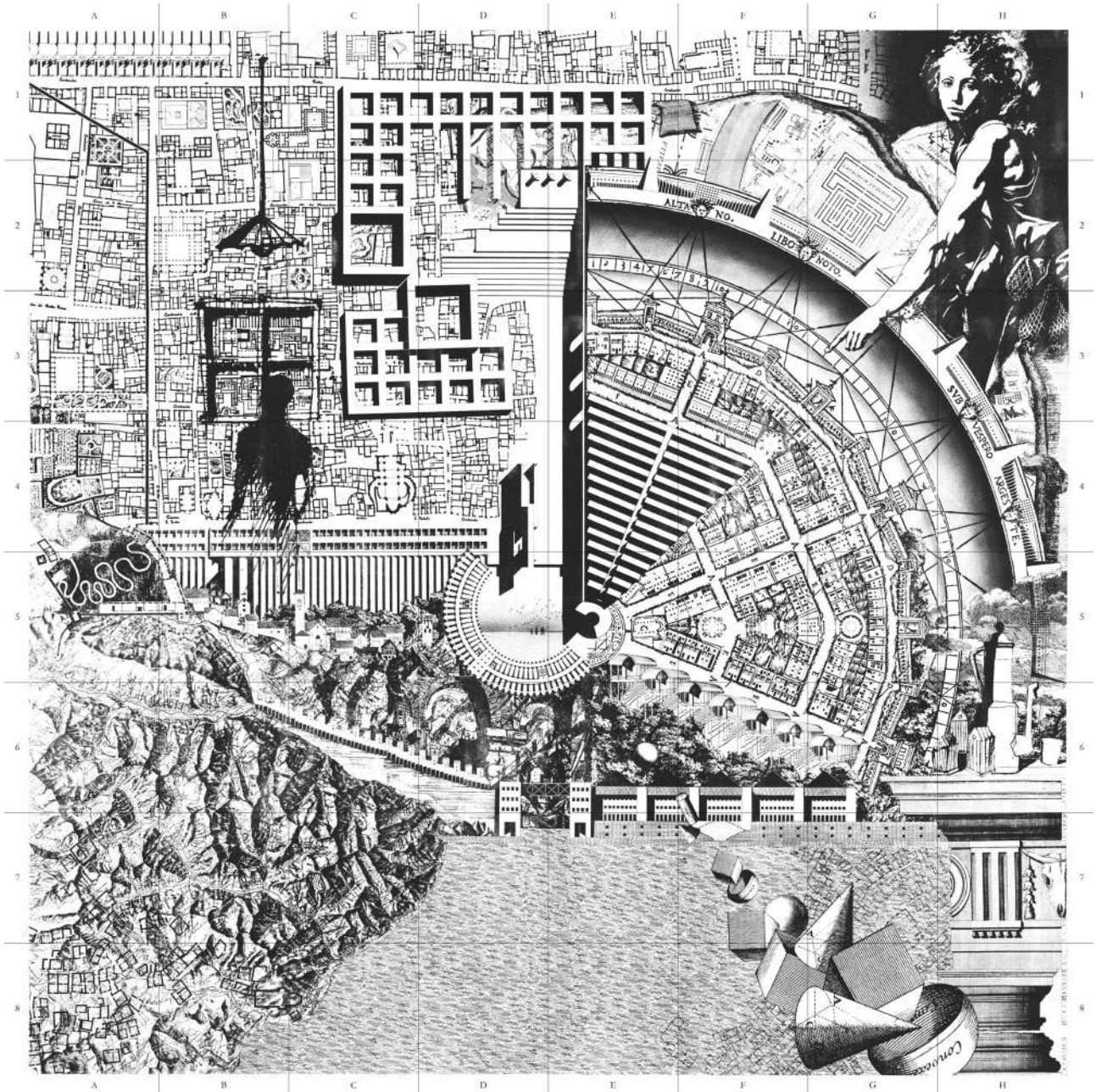


Fig.2 Aldo Rossi, The Analogue City, 1969

gestion of how he considered the people as part of the whole system¹⁴, not bringing the historic buildings to life but bringing life inside the buildings itself, this conception may be the beginning of how the historic centers could be conceived as social fabrics within the city.

Aldo Rossi, in his book *l'achitecture della citta* (The Architecture of the City) published in 1966, makes a similar statement, considering the city as an artefact and therefore he sees no difference between the old and the new city (Fig.2). Arguing that it almost doesn't exist a city that is only new or only old, because continuity is an important characteristic of the city.¹⁵ In this sense every building built may be the born of a future monument, an historical continuum that was not only the vision of Giovannianni or Rossi but was adopted by others in the urban planning discipline.

Based on their ideas one could not imagine the city apart from history or the history apart from the city.

Almost at the same time that these ideas were expressed, a new movement raised with the intention to break up radically with the past and produced an extreme turn on the understanding and conception of Urban Heritage.

The modern movement that emerged as a result of changes in the technologies within the post-war society with figures like CIAM¹⁶ or Le Corbusier took a radical posture related to Urban Heritage. Le Corbusier and his provocative theories and proposals like *Plan Voisin* in 1925, settled a point where Urban planning and Urban Heritage took different paths. *Plan Voisin* for a "New Paris" consist in the replace of its center, with a grid formed by structures according to the technologies and needs of the time. The attempt to convert the center of Paris in a landscape made of skyscrapers is a clear evidence of Le Corbusier's position in relationship to the historic morphologies. Conceived as the most important manifesto by CIAM, leaded and published by Le Corbusier in 1933, in the *Athens Charter* , the historic city is presented as a negative model, proposing the demolition of not updated neighbor-

hoods, replacing them with modern house units in which light, ventilation, view and green spaces were some of the design's decision makers in the pursuit of a functional city.¹⁷ The modernist in contrast to Aldo Rossi transformed the natural idea of the process in which buildings are introduced in the urban landscape in an historical sequence.

In 1995 Rem Koolhaas and Bruce Mau in their book *S,M,L,XL* followed the radical position "against" Urban Heritage and introduce the Generic City. Suggesting that globalization may be a liberation movement that stripped identity and opens the road to the generic. The relationship between identity and the physical environment is discussed but since the population grows in an exponential way, they mention that "the past will at some point become too "small".¹⁸ Describing identity as an obstacle to a liberate development therefore also the structures that contribute to it like historic centers. In this order they suggest a city that is free from history and its remains in the urban landscape, a city that destructs the old and renew. Is not a city about old and new but about primordial and futuristic, a flexible structure detached from whatever interrupts its pragmatism.¹⁹

In an attempt to respond how our cities should keep the memories of the past while evolving, many theories have been postulated. The functional or the nostalgic, Urban Heritage has been and will be a topic of polarization, the ideals presented before demonstrate that the perfect formula on how to deal with it, if there is any, have not been found, in this sense to judge what is good or what is bad may just be a subjective position. Considering that the cities and its stories cannot be separated, no boundaries or classifications between the city and the historic city but the urban machine as a collective memory in constant evolution, the city in itself as history. In this sense buildings from the past may be think as an active part of the daily life, they remember us what we were, reaffirm what we are and construct what we will be, and is exactly there between the nostalgic and the functional

BANDARIN, p. 15.

ROSSI, Aldo, *Die Architektur der Stadt: Skizze zu einer grundlegenden Theorie des Urbanen*, Düsseldorf 1973, p. 108-115.

Congrès internationaux d'architecture moderne

BANDARIN, p. 18-22.

KOOLHAAS, Rem & MAU, Bruce, *S,M,L,XL*, New York 1998, p. 1248.

KOOLHAAS & MAU, p. 1248-1264.

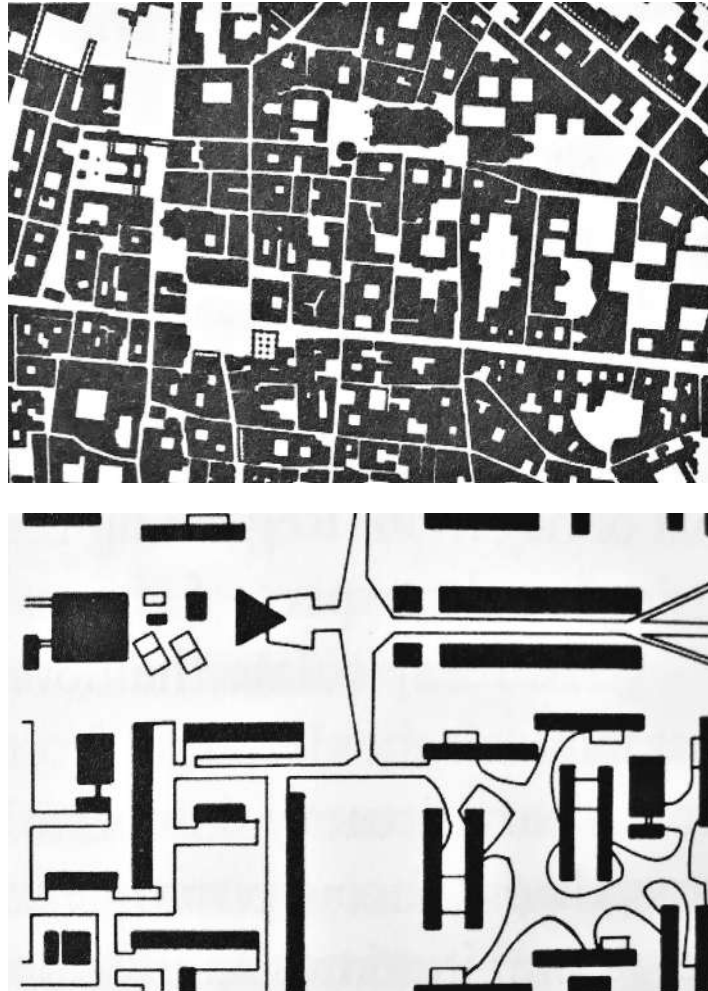


Fig.3 Criticism of modernist urbanism and its inversion of the figure-ground relation (here figure-ground maps of Parma and Brasilia as presented by James Holston, 1989)

where the final design will be placed, this through a transformation process where preservation and change meet.

Inspired by Gustavo Giovannoni or Aldo Rossi's ideas, the importance to conserve the physical evidence of the past is indisputable, but in order to integrate historic buildings into today's cities following the modernist ideas, one should achieve a level of functionality within them, this may imply transformation but as Hermann Czech remarks "Change is only permissible if it spells improvement",²⁰ it is there where modernity and history could coexist. An historic building should be seen with a flexibility level which allows also the integration of new forms a place where "No invention should be prevented - but no achievement should be lost".²¹

Scale

With the rapid development around the world, our cities are our social and material reality materializing our social world in form of urban life. Nowadays it seems like the more a city grows the less social it is, the cities that we are creating are shaping us into a more private society; but the fact that our ancestors used to live in tribes, clans and villages just prove that we as humans are personal, social and intimate. This may be a consequence of the modernity that brought urbanization forms where the naturalness of the human being do not fit in. Hermann Czech does an interesting simplification when comparing the historical city and the modern city in terms of open space "The historical city consists of buildings massing from which streets and squares have been cut out, the modern city consists of empty space in which buildings have been placed".²² (Fig.3) He also claims that transport, as a guide and design's influencer in the modern cities, is not interconnected with the built fabric, therefore transport is an extra element producing that the open space is just a left over.²³ An empty

space without the characteristics and qualities and that do not motivate human interaction. This comparison is also thematized by DOGMA "If traditionally a city is made of walls and streets, then the modern city is increasingly shaped by circulation".²⁴ Based on these two statements, the way how we move through urban space suffered a radical change in the modernity. DOGMA emphasizes in this change analyzing that we no longer move from place to place, but we move from point A directly to point B, and everything what is in between our points of departure and destination is not relevant for us.²⁵

A city without people is worthless, in other words it may not exist, because it takes people to make a city. The inhabitants of an urban space are those who fill its buildings and make them function, who turn space into place, give it a sense and anchor it to time. As mentioned before in order to create public memories space is determining, but people are the ultimate factor. According to Michael De Certeau the walking people are the ones who bring the city to life. Paraphrasing Certeau the city must be a stimulus, but are people who write the "urban text"²⁶, who give a meaning to space, and our perception of it is not only through our eyes but with our all body.

The transport-oriented planification that took place since the 40s and was highlighted in the modernity as one of the functions of the functional city, did not take in consideration that the human scale and the car scale are different even if the car is made to fit the standards of the human scale. The overall plan, which was conceived in big perspectives and was planned from an airplane view, acted against the singularity of the place since we get to know the city through contact and encounter and not through its plan. But this was not all bad, since the consequences of it surged, the attention of urban planners was turned again onto the people.

Jane Jacobs in her book *The Death and Life of Great American Cities* published in 1961 may have been one of the first ones who speak out loud how the

Czech, Hermann, *Essays on Architecture and City Planning*, Zürich 2019, p. 189.

CZECH, p. 221.

CZECH, p.203.

CZECH, p. 200-209.

AURELI, Pier Vittorio & TATTARA, Martino, *Dogma 11 Projects, Belgium* 2013, p. 32.

AURELI & TATTARA, p. 32-34.

CERTEAU, Michael, *The Practice of Everyday*, London 1988, p. 97-99.

cities where not planned for the people anymore. She starts enlisting projects of the modernism, like the *Radiant City* by Le Corbusier. Pustuled by him as a way to change the society, a social utopia based on maximum individual liberty. Le Corbusier's plan was focused on housing 1200 people within 1 Acre, but building up so high that 95% of the terrain would remain free, as described before, open space as left over. Comparing the high of the project with the statement of Jan Gehl in his book *Cities for People*, where he explains that in a distance higher than 13,5m a contact with the street down is almost impossible and therefore, the people located in higher distances are not part of the city anymore,²⁷ one can probe that the planning of the modernism was radically out of human scale regarding the urban context.

Jacobs, in her debate encourages to stop thinking how to place the buildings in plan but start thinking how to place people in plan, and to not hesitate about bringing people to the outside. "The more common outcome in cities, where people are faced with the choice of sharing much or nothing, is nothing. In city areas that lack a natural public life, it is common for residents to isolate themselves from each other to a fantastic degree".²⁸ She romanticizes the life of the streets, and emphasizes that if there is no interaction in them, then urban life, which has been strongly influenced by economic and technological changes, is inexistence. This is followed by nowadays ideas about the social forces that emerge when the inhabitants of a city come together, forces that are able to improve the Social Sustainability of a city, create identity and revive the city.

One of the most important aspects in order for people to feel invited and enjoy a place is its scale, so as our clothes fit us making us feel comfortable, in the same sense the space should fit us. The idea of the bigger the space, the more people it will fit is apart from the naturality of humans. The more the space is related to our size, the better the people will feel connected to it. This is evident in constructions like some monuments which are conceived

in bigger scales to originate feelings of superiority, power or presence within its spectators. The Human Scale not only affects the way how people are related to the space in terms of movements and satisfaction but it also improves the accessibility to places.

As mentioned before Jane Jacobs did a romantic approach about the street within the city based on her personal experiences and observations, but it was Jan Gehl who did an accurate approach trying to contextualize the term of Human Scale with the city as a context, remarking that a design in Human Scale is a design optimized for human use. He reclaims a city where human beings will move at no more than 5 kilometers per hour, because human senses can perceive and be stimulated at this speed. In contrast a person traveling in a car 80 kilometers per hour cannot perceive the details of the surroundings and will not be able to "feel the city". He also strongly believes that the architects of the present do not know what a good scale is, in difference with the designers of the past.²⁹

Jane Jacobs did the first approach about changing the scale of the city when she mentions as one of her four points to generate exuberant diversity, that "blocks must be short; that is, streets and opportunities to turn corners must be frequent".³⁰ This may radically change how we move through the city, people will not be forced to walk the same monotonous path but may be motivated to move differently everyday helping also to the reactivation of the street. She incentives the cross-use, while Le Corbusier in his planning saw the conformation of crosses an enemy to efficient fluid of traffic.

She was not the only one in defining the rethinking of the scale as a principle in the production of a city as a livable place, Kevin Lynch in his theory of *Good City Form* published in 1981 presents five dimensions of performance: vitality, sense, fit, access and control. Specially in sense and fit the human scale is named, considering how the urban environment may correspond with the human body and therefore, their activities. Kevin Lynch emphasizes that "The spatial environment should be conso-

27 GEHL, Jan, *Städte für Menschen*, Berlin 2018, p. 55-57.

28 JACOBS, Jane, *The Death and Life of Great American Cities*, New York 1992, p. 65.

29 GEHL, p. 14-77.

30 JACOBS, p. 150.

nant with the basic biological structure of human being”,³¹ claiming even that the simplest elements as doors or stairs should be thought according the human body and its power. His interpretation also encourages the space as an element to active the use of the human body “so that no parts of the body degenerate for lack of exercise”.³²

Even now or in 200 years the size of the people may not change drastically, therefore to consider the Human Scale as a constant in Human-led design is also related to designing to last. Since Ward Road Gaol in its beginning was built as a prison, its scale is influenced by its meaning, an institution that shows power and control. In this order to achieve a social fabric through its reuse, the Human Scale should be taken in consideration for its design, not only to facilitate its accessibility and relationship with the city but also to create a frame where humans can interact and develop.

Conclusion

Urban Heritage buildings create a strong bond between the past, present and future but in order for them to be integrated in the urban fabric and to endure they must represent also a strong bond between the people and the city. The first parameter ensures that heritage buildings, should be a good context where Public Memory occurs through public functions and uses, incentivizing the interaction and encounter between people in the area, is an anchor of the building in the present. This parameter gives the building a “reason to exist” while attracts attention, creates community and reinforces sense of belonging.

To integrate old buildings in a nostalgic way in the urban landscape enriching the uniqueness and keeping the city picture diverse and picturesque, evidence of the past should be kept in the transformation process of urban heritage. This position is not radical and contains a flexibility that allows also New Forms to be integrated, this as a connection between the past and the present and as a symbol that old structures can also coexist with modernity in the urban context, reinforcing the continuity of the city.

The last parameter Human Scale is presented as the form in how the urban landscape and people interactions can be revived, we experiment the space with our bodies, spaces are designed for humans, and therefore they should be human-led designed. This may result into the production of optimal frames where public life can take form.

LYNCH, Kevin, *Good City Form*, Massachusetts 1994, p. 122.

LYNCH, Kevin, p. 122.

Reuse as a strategy

“It is not the strongest of the species that survives, nor the most intelligent that survives. It is the one that is most adaptable to change.”

Charles Darwin (Fig.4)

A worldwide awakening and experimentation related to the reuse of existing buildings is visible nowadays, aging structures are gaining attention because of their important value specially from the cultural perspective. Reuse in architectural terms is associated with existing, old and even marginalized buildings, which are subject of changes that lead to a different purpose than the initial one. In other words, Reuse purpose is to adapt structures to the new needs of the contemporary urban fabric, though interventions that change their functions and performances.

The architect Garth Rockcastle defines three conceptual insights to understand Reuse, defining as the first one the term editing and its association with design. Listing artistic works as Marcel Duchamp's *Readymades*, Giorgio De Chirico's *DaDa* musings, Joseph Cornell's *Boxes*, Robert Rauschenberg's *Combines* (Fig.5) or Gordon Matta Clarke's *De-Constructions* (Fig.6), the architect makes a statement defending that new meaning surges easier from known things than from new ones: “Creative re-appropriation and re-positioning of the known can provide new insight and interpretation and can compel unique significance”.³³

He continues making an insight into the term *frame* and its relation to art. The frame in paintings or the pedestal in sculptures, the act to frame art is an attempt to call attention to it, put it in a place of privilege or direct the attention to it or its attributes. In architecture terms the exterior of a building is one of its most obvious frames, therefore and attempt to alter its presence may result into an ambiguous or liberated act, but in fact to see the frame and its content with dynamism that interacts with its surroundings and elements may be stimulating into the creative process of reuse.

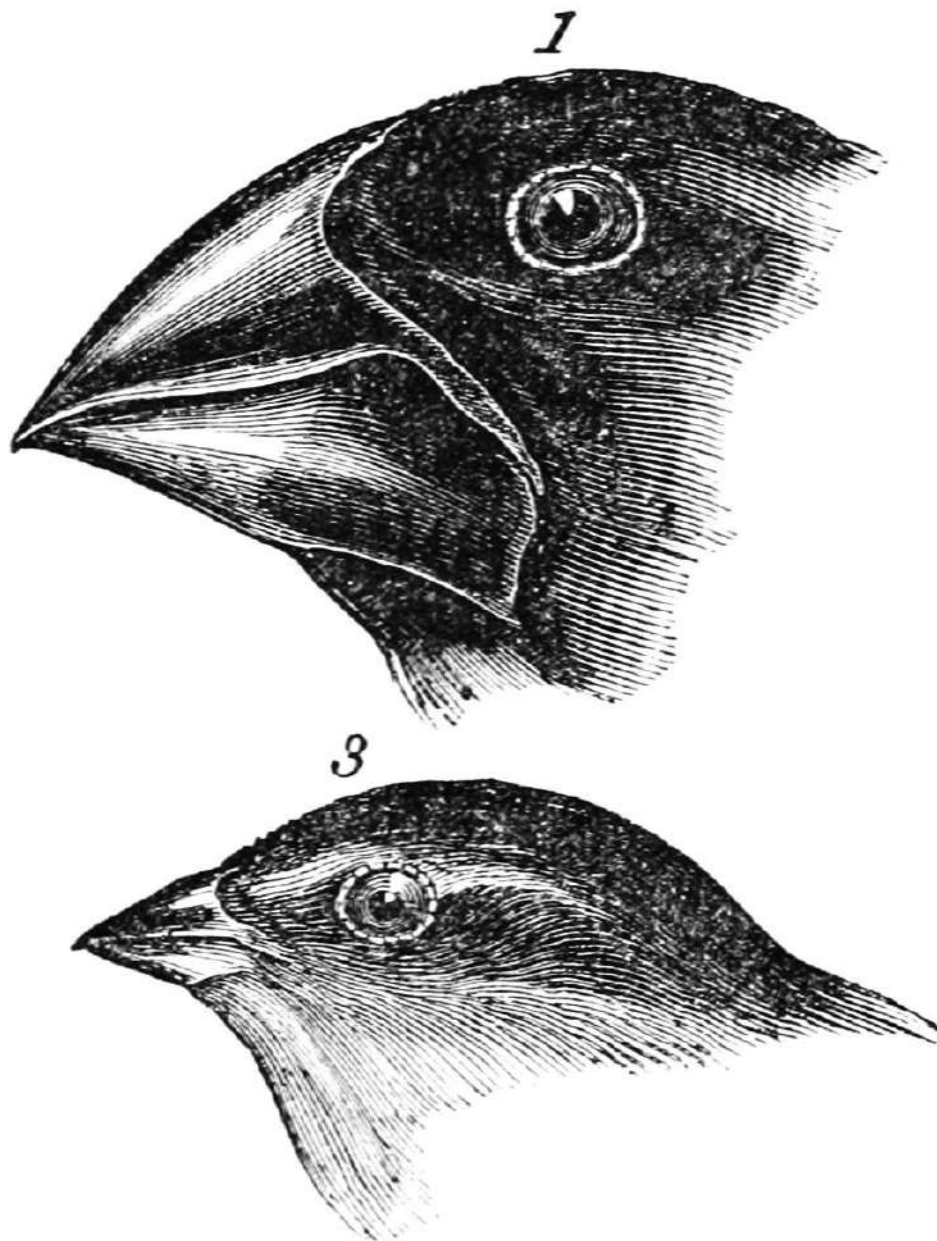
Before discarding what is existing, being afraid that it could not fix and perform the new uses and

needs that it should, Rockcastle makes an invitation to the see it with the eyes of flexibility, “To learn to work more openly and creatively with what is intrinsic to a place is worthy aim for contemporary design”³⁴.

Adaptive reuse transformation has the potential to renew the meaning of the buildings, balancing and integrating the essence of the exiting and dealing with the needs of the presence. In this sense it also evokes qualities that neither just restauration or new building are capable to awake and it puts the structures into accordance to the urban fabric.

33 ROCKCASTLE, Garth. (May 2006). *Adaptive Reuse*. WORLD ARCHITECTURE, issue 191, p. 17.

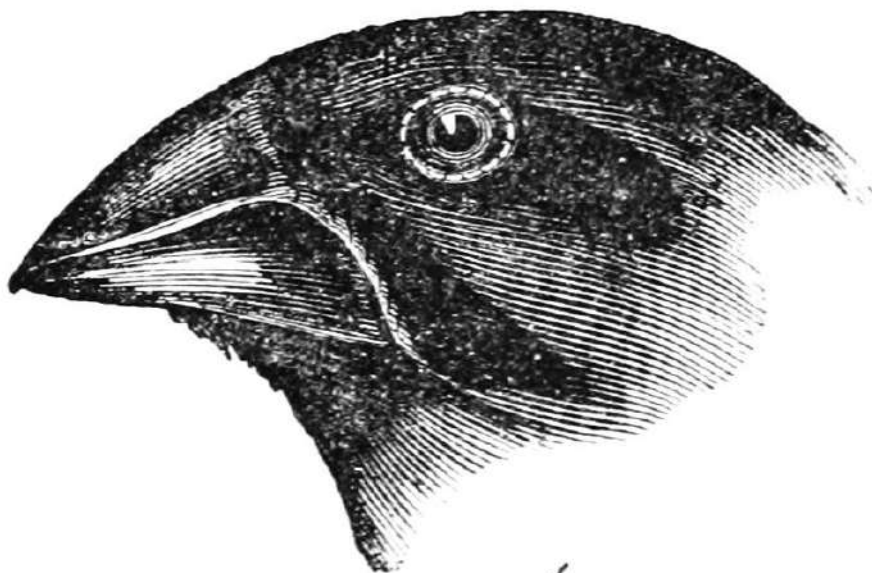
34 ROCKCASTLE, Garth. (May 2006). *Adaptive Reuse*. WORLD ARCHITECTURE, issue 191, p. 18.



1. *Geospiza magnirostris*.
3. *Geospiza parvula*.

Fig.4 Darwin's finches, 1845

2



4



2. *Geospiza fortis*.
4. *Certhidea olivacea*.



Fig.5 Robert Rauschenberg, Sor Aqua 1973



Fig.6 Gordon Matta Clark, Conical Intersect, 1975

CASE STUDIES

Koepel Panopticon Prison

In 1979 the architect Rem Koolhaas and his office OMA were asked to develop a renovation plan for a prison in Arnhem, Netherlands. The 100-year-old building (by that time) corresponds to a Panopticon Model which was invented by the philosopher Jeremy Bentham in 1787, making the Koepel Prison in Arnhem one of the few ever built buildings on that principle. The Panopticon surged in the need for efficiency and reduction of resources, in its organization a small group of supervisors could monitor and control a bigger group of people, in this case prisoners, although this principle could be also applied in schools, hospitals or sanatoriums. In architectural terms the Panopticon was conceived in a circular structure with the “eye” at its center from where the observers could control the inmates, according to it the Arnhem prison was constructed as a cylinder structure, 56m diameter, topped by a dome with 46m at its higher point and because of its architectural qualities, the fact that it represents an important theoretical approach, its uniqueness and functionality it was decided to follow a renovation instead of demolition.³⁵ The perception of ideas like solitary confinement and the prison system itself have changed between the time of the Koepel’s construction and its renovation, therefore the way to experience the prison and the addition of facilities that corresponded the new cultural changes were the motors for the concept achieved by Rem Koolhaas, showing that the prison design contains flexibility even when is thought to follow the same function as before. While the iconographic of the Panopticon remains intact, the tolerance for the new structures is discovered, OMA’s proposal adapts an old structure to actual standards and develops a new strategy for the incarceration system. The old structure is not only kept as the translation of theories from the past but is improved in its function, making that the old and the new work together, a machine to generate improvement, as a palimpsest where the new layer of civilization may be read. In his proposal the “eye” is transformed into the intersection of two axes (Fig.7) conceived as streets

located in the underground level, in this sense the control point is replaced by an exit from the dome that will guide the inmates into the two new added axes. Different activities are grouped along the axis (Fig.8) including kitchen, visitors center, swimming pool, multipurpose hall, workshops, patios, etc.³⁶ In this order giving the inmates the power to decide where to go and when, creates a pseudo freedom for them and a new form of movement inside the prison. Ending the solitary confinement and improving the connection channels inside the existing building, the approach for the renovation of the former Panopticon prison takes in consideration the gathering together of the inmates in smaller groups at different times of the day, for example motivated by common interests, giving them the freedom to interact and therefore inside the randomness create a sort of public space. The new functions are represented in an intermediate scale between the prison cells and the Panopticon itself, as mentioned before this allows the meeting of groups, a new social size that was not present in the prison before.

A. Public memory occurs

Since the function of the Arnhem Prison did not change and stayed as an organism of control, its functionality as a creator and retainer of public memories may be studied from two different points of view, those on the inside and those on the outside. Maintaining the forms from the past as a representative building of the theories in the 18th century, it may be considered as part of a collective memory for both groups of people, but since the complex (Fig.9) itself is not accessible for the public its image as an institution of control prevail over any attempt of remembrance for the ones living outside of it. The perception is different for the ones inside, with the improvement on its functions and connectivity, the proposal made by Rem Koolhaas motivates the creation of public memories within the inmates by interaction in the well-connected spaces and thought the mix of uses, it makes evident the attempt to represent urban public space forms inside the prison with the axis as streets containing different forms of

35 OMA, *Koepel Panopticon Prison*. Retrieved from <https://oma.eu/projects/koepel-panopticon-prison> (accessed 16 June, 2019)

36 KOOLHAAS & MAU, p. 235-253

interaction, the Panopticon as a plaza and the connection between the different levels.

B. Evidence of the past/ New Forms

As mentioned before the Panopticon remained but in order to achieve a new prison system considering the social changes, Rem Koolhaas integrated new structures, both of them, the old and the new are essential parts of the whole system, representing a coexistence that attempts to move the idea of prison into development. Those forms are not visible for the ones living on the outside, since they are located on the underground level, but they have a strong connection and meaning for those living in the inside, since they are conceived as a form to improve the reintegration of the inmates into the society.

C. Human Scale

With the new connectivity inside the prison and the abolition of the “eye” as clear control institution, the representation of power is not as strong in the Panopticon concept. The introduction of new dimensions that are in between the prison cell (small) and the Panopticon (big), allows new forms of social interactions, the arrangement of facilities along the axis evokes urban forms as indoor, outdoor, entrance, exit, this also gives the inmates the possibility to choose how to interact with their surroundings and experiment the room with their bodies. For the people on the outside the prison remains as an institution of power mainly interpreted by its 5m high, closed surrounding wall and the lack of accessibility and interaction with the inside.

Palencia Cultural Civic Center

Located in Spain and finished in 2011 the Palencia Cultural Civic Center is the transformation of a former prison made by EXIT Architects. The prison complex is dated by the end of the 19th century and follows the brick Neo-Mudéjar Style, as many others prisons, it is surrounded by a neighborhood which was developed years after the prison's construction. The project is conceived as a place to meet using the existing buildings, in order to arrange the new activities some of the buildings have been emptied and to create a stronger connection within the complex, a main hall that communicates all of the buildings has been integrated.

A. Public memory occurs

The intention of the project is to be conceived as a place to meet and to provide facilities in which cultural activities can take place. Functions as auditoriums, classrooms, library and multipurpose spaces are given in the project, as a cultural space with a mix of uses, the civic center may strength the community sense within the society where it is located.

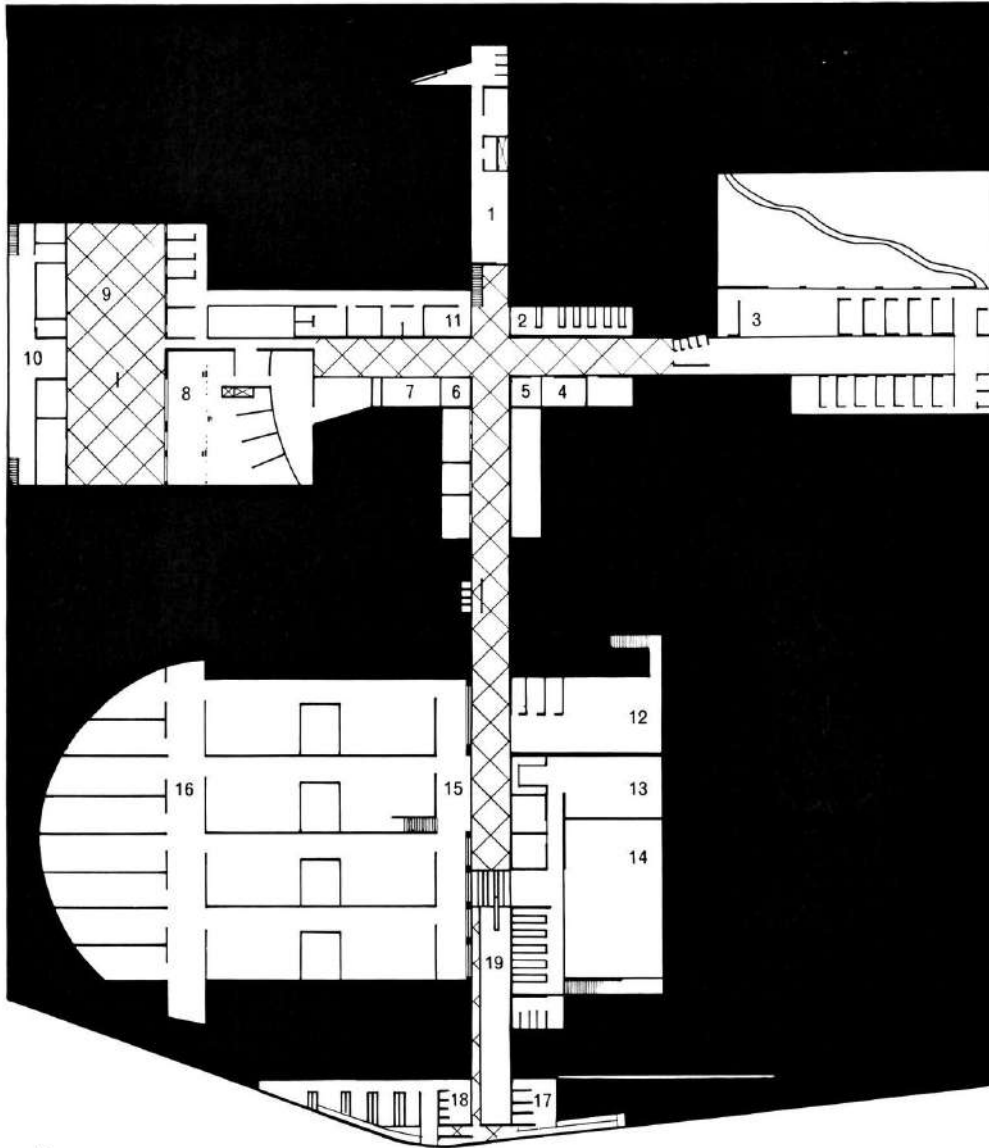
B. Evidence of the past/ New Forms

The past is perceived through the outside walls that remains in favor of remembrance, new forms are also integrated in order to improve the light, the accessibility and the performance of the building (Fig.10-11). The inside and the outside are in a strong contrast, since the materiality on the inside have been replaced producing a brilliant kind of futuristic atmosphere, contrasting with the traditional bricks texture of the outside, but even though Old and New coexist in an strong contrast, the two of them work together in an alliance to improve the building conditions in order to be capable of containing its new functions and create the adequate atmosphere for interaction.

C. Human Scale

New Pavilions are constructed, filling some gaps available (Fig.12) in the courtyards of the complex and creating a new arrangement situation within it, this allows an interesting movement though the complex. The connection pavilion also plays an important in the experience of the building playing as a central nerve and reference for its users. Its

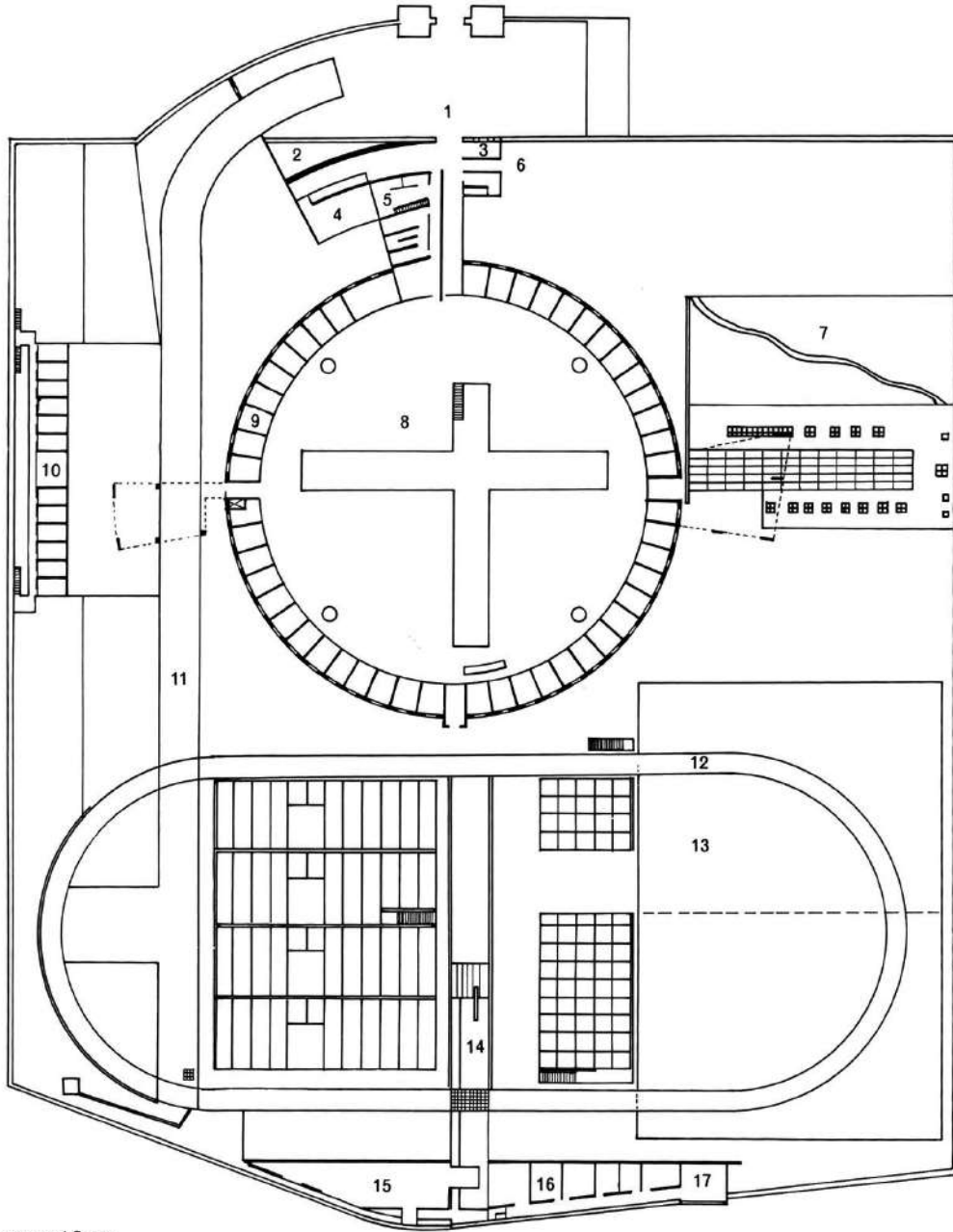
materiality and luminescence improve its accessibility from the outside and its transparence creates a blurry border between its surroundings and the buildings, what generates a stronger connection with the city and the users.



podium

- | | | |
|----------------------------|--------------------------------------|------------------------|
| 1. service/reception area | 8. kitchen | 15. studios |
| 2. library | 9. patio | 16. storage |
| 3. visiting room and cells | 10. quarters for difficult prisoners | 17. instruction room |
| 4. free-expression room | 11. infirmary, dentist, doctor | 18. guards' cloak room |
| 5. barber | 12. multi-purpose room | 19. pool |
| 6. meeting room | 13. judo | |
| 7. shop | 14. gymnasium | |

Fig.7 Ground Organization, Koepel Panopticon Prison, OMA



ground floor

- | | | |
|--------------------------|--------------------------------------|----------------------------|
| 1. entrance | 8. dome floor | 15. guards' canteen |
| 2. lobby | 9. cells | 16. shops |
| 3. porters' room | 10. pavilion for difficult prisoners | 17. instruction department |
| 4. meeting room | 11. storage | |
| 5. reception | 12. track | |
| 6. exit to visitors area | 13. sports field | |
| 7. visitors garden | 14. pool | |

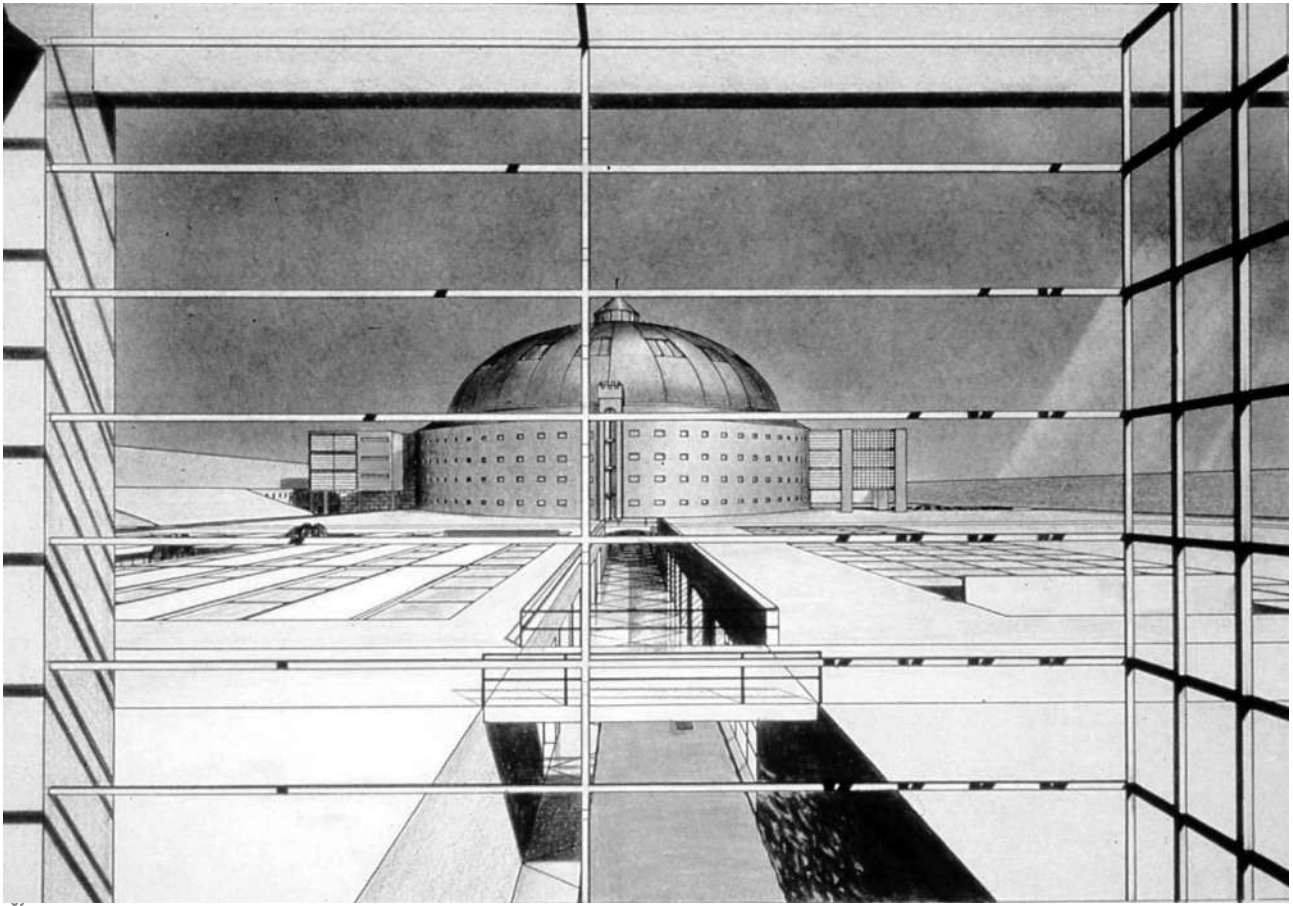


Fig. 8 One of the connections axes, Koepel Panopticon Prison, OMA

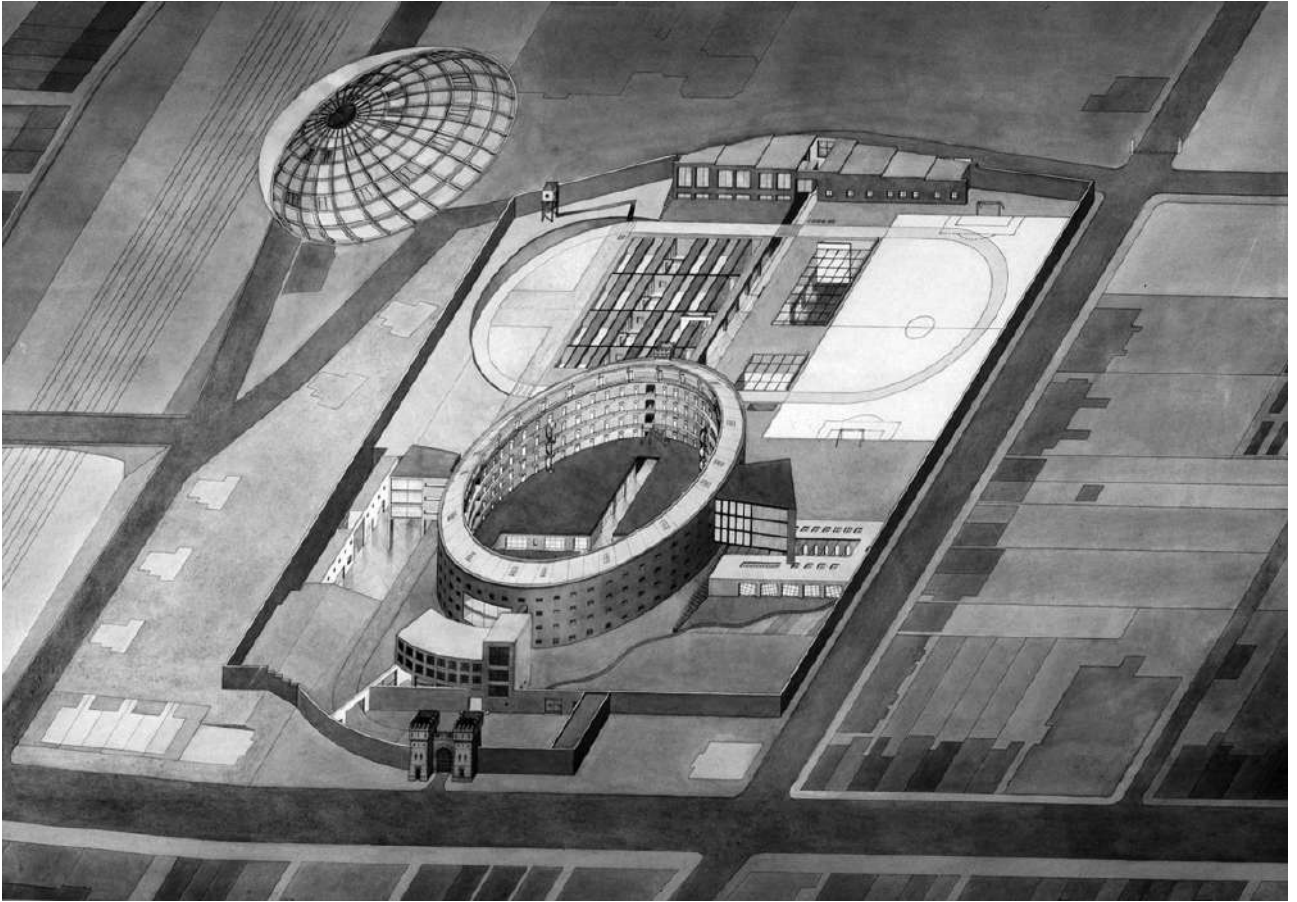


Fig.9 The entire prison complex, Koepel Panopticon Prison, OMA

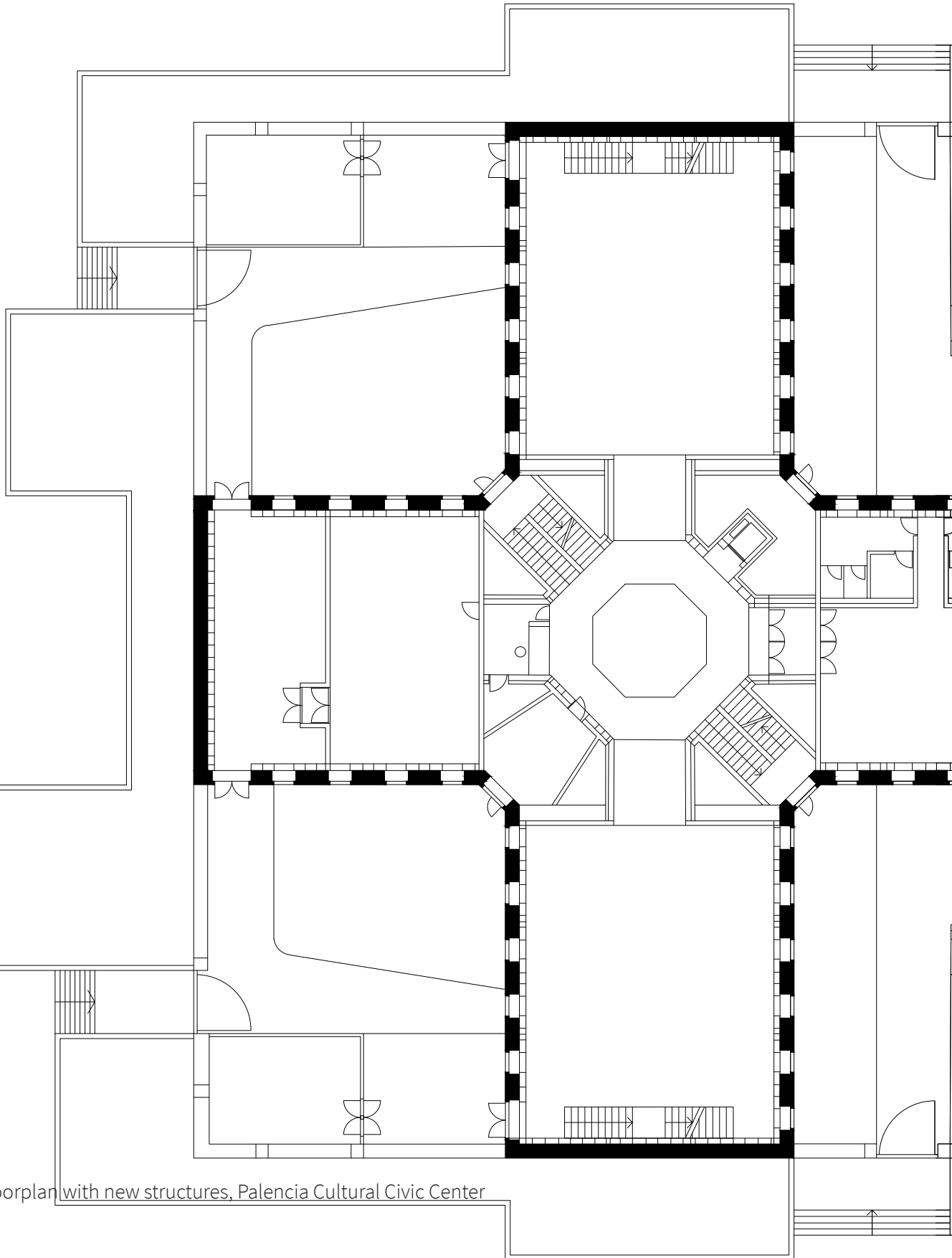


Fig.10 Floorplan with new structures, Palencia Cultural Civic Center

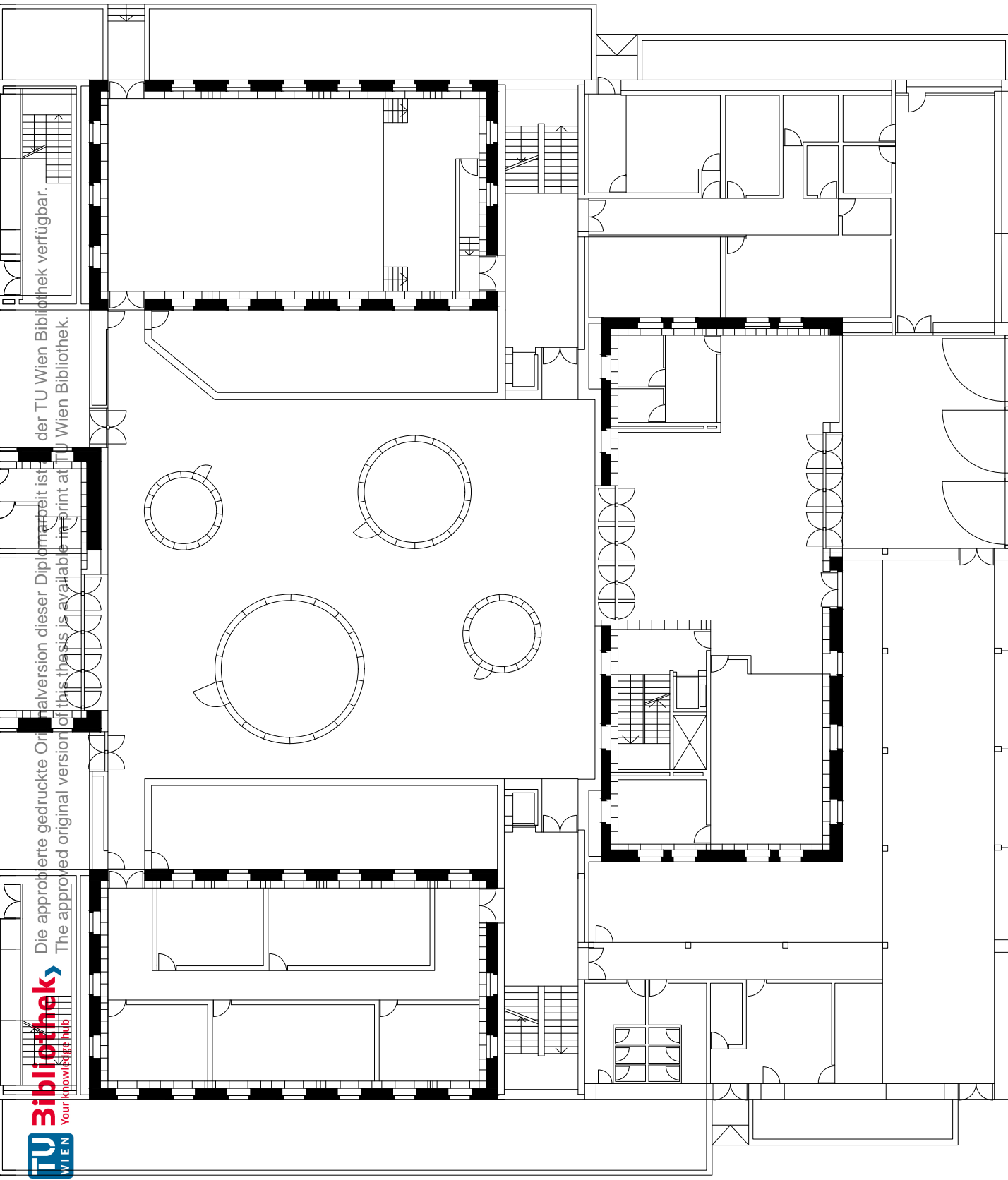




Fig. 11 Contrast between old and new structures, Palencia Cultural Civic Center



Fig.12 New Accessibility, Palencia Cultural Civic Center

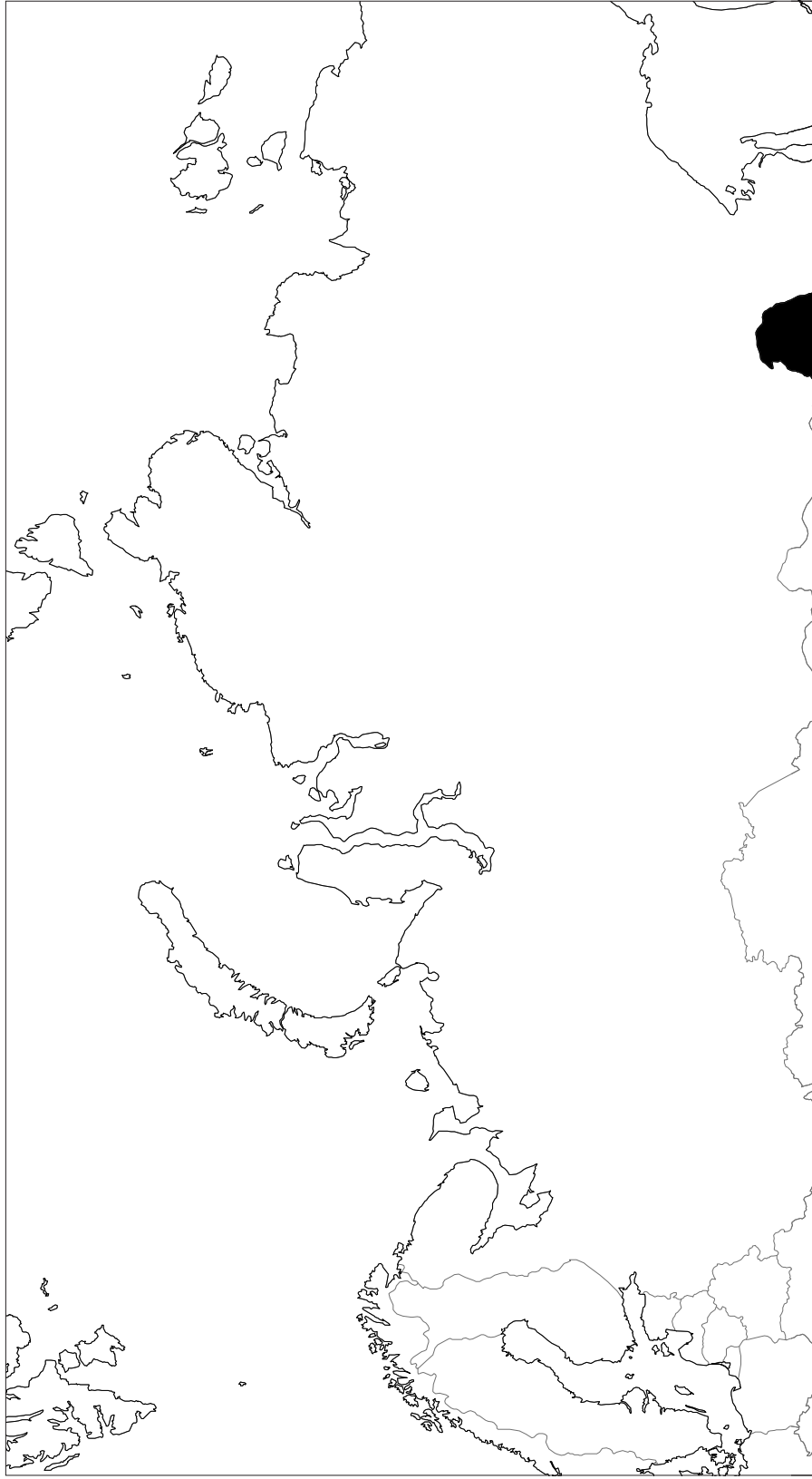
THE CONTEXT

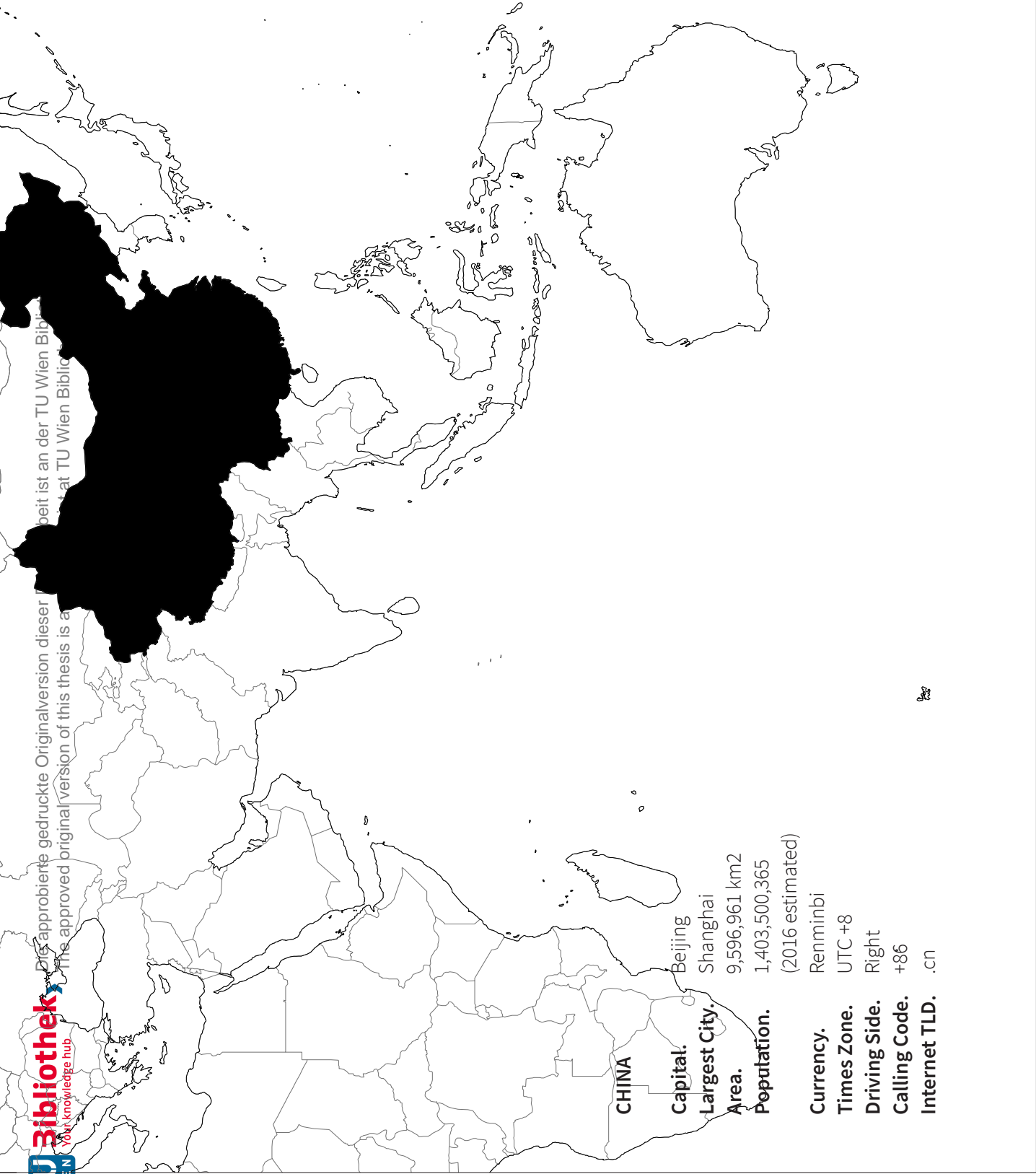
Shanghai and Urban Heritage

Urban Heritage sites specially in central areas are difficult to protect in rapidly developing cities, the increase of land values make them attractive to investors creating a conflict with heritage preservation. This tension between development and preservation is evident in Chinese cities, which have been experiencing an urban redevelopment as consequence of economic reforms and rapid population growth. Preservation didn't attract much attention in China before 1978, specially during Mao's time, who promoted a Cultural Revolution in order to detach the society from the remanence of the capitalist past, with the idea that the socialist cities should be in accordance with the socialist ideals, the architectural picture of them changed, the past lost its value and industrialism was favored. In 1980 the issue of preservation gained some attention thanks to scholars, architects and planners who raised their voice on its favor, and the government started to survey historic buildings, recognizing their value, as consequence in 1982 China redacted the first law, the "Law of People's Republic of China on Protection of Cultural Relics", which categorized the cultural relics into two groups. The first one demanding to preserve the architectural heritage and the second one which considers historic areas as a whole such as cities or residential blocks. Shanghai was considered as a "National Famous Historical and Cultural City" in 1986, later on the city expands the classification system with a third category which considers the historical streets, being the first city in China which put entire streets into conservation plans. During 1980s Shanghai's urban redevelopment began to prioritize the property development trying to respond to the housing need of the growing population and the living condition of the exiting inhabitants at that time. But it was until 1988 with the introduction of land leasing, promoting foreign investors to take part in the redevelopment and the housing renovation, that the urban image of the

city started to change drastically. The economic pressure and social problems, resulting from bad living conditions led to planning models that impeded the progress of the architectural conservation agenda, as defined by many, "The "bulldozer" planning speeded up the disappearance of many buildings that had historic value for the city".¹ As a consequence of the South Asia's financial crisis that took place at the end of the 1990's, Shanghai's rapid transformation slowed down and gave place to put conservation on the table again. In 2004 the *Conservation Regulations Regarding Shanghai's Historic Cultural District of Excellent Historic Buildings*² surged, approving 12 historical and cultural relevant areas within the city and shaping an Historic department inside the Urban Planning agenda, conformed by people working on different fields, from architects to historians. From there on, policies like *The Implementation Measures of Shanghai Urban Regeneration* from 2010³, are marking a progress into Shanghai's urban heritage and conservation is being addressed into the ideals of sustainable development. It is clear that Shanghai has demolished many valued buildings but the issue of Historical Preservation is winning attention and even though conservation and sustainable development are not fully achieved in the city nowadays, the advances and efforts are evident.

- 1 YUNG, Esther, CHAN, Edwin & XU, Ying, *Sustainable Development and the Rehabilitations of a Historic Urban District- Social Sustainability in the Case of Tianzifang in Shanghai*, 2014, p. 95-97. Retrieved from <https://onlinelibrary.wiley.com/doi/abs/10.1002/sd.534> (accessed 16 June, 2019)
- 2 ZHOUNG, Xiaohua & CHEN, Xiangming, *Demolition, Rehabilitation, and Conservation: Heritage in Shanghai's Urban Regeneration, 1990-2015*, 12 October, 2016. Retrieved from https://www.researchgate.net/publication/317419215_Demolition_rehabilitation_and_conservation_heritage_in_Shanghai's_urban_regeneration_1990-2015 (accessed 16 June, 2019). P.
- 3 ZHOUNG & CHEN, p. 84-86.





CHINA

Capital.

Beijing

Shanghai

9,596,961 km²

1,403,500,365

(2016 estimated)

Renminbi

UTC +8

Right

+86

.cn

Largest City.

Area.

Population.

Currency.

Times Zone.

Driving Side.

Calling Code.

Internet TLD.





SHANGHAI

Area. 4,000 km2 (Urban 2018)

Population. 26,317,104 (2019)

Government. Municipality

Demonym. Shanghainese

Elevation. 4m

Divisions. 16 Districts.

210 towns and subdistricts

Times Zone. UTC +8

HONGKOU DISTRICT

Area. 23,48 km2

Population. 853,400

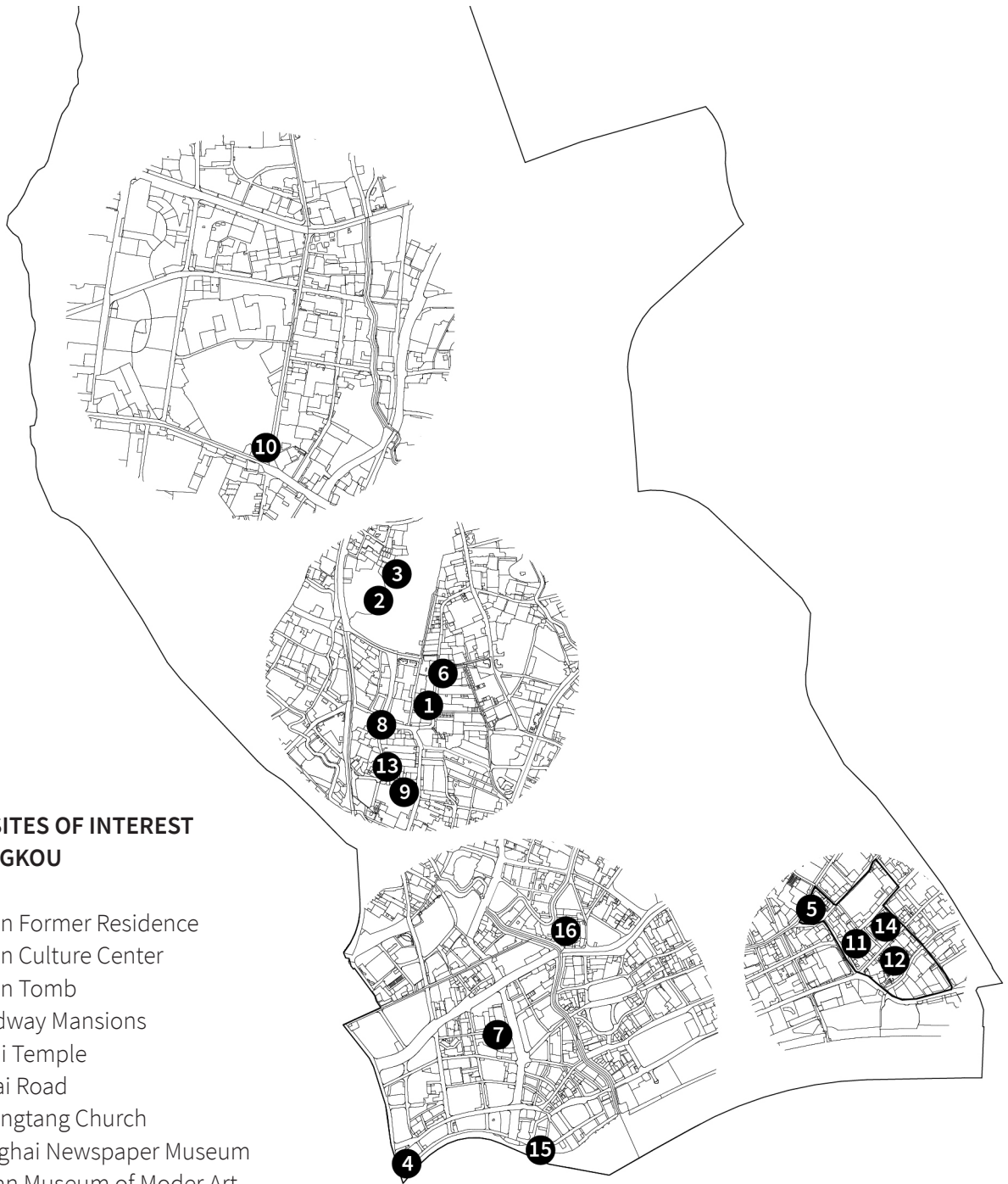
Density. 36000 people/square
kilometer aprox.

Subdistricts. 8

Hongkou District

The Hongkou district, formerly spelled Hongkew is located in the northern part of Shanghai belonging to the urban core of the city and enjoying a privileged position in between the Suzhou river and the Huang Pu river. Hongkou has been considered as the “treasure land” by Mr. Zhu Rongji, Shanghai’s former Major,³⁷ and together with the Old Bond and Lujiazui are part of the business core of Shanghai, mostly known as the “Golden Triangle”. The beginning of Hongkou is marked as rural and wild, that came to an end when American missionaries attracted by the cheap land prices started to settle in the area and form the American settlement which was officially defined in 1862, and later in 1863 merged with the British settlement conforming the International settlement. (Fig.13) By that time the French concession was the host of social and cultural activities while the International settlement was being shaped as the industrial core of the city because of its waterways, concrete, steel, cotton, and other industries located in the area, also less attractive functions as the mental hospital, slaughterhouse or the nursing home found their place in Hongkou. (Fig.14) By 1888 major residential developments took part in Hongkou, offering home for the lower classes of the city, The Shanghai Land Investment Company took over the plans and identified that the Li Long residential units were the most profitable typology for the area. This typology represented an innovation unique to Shanghai and the merge of Western and Chinese architectural styles where the English terrace house and the Chinese courtyard meet together. Through History Hongkou has been inhabited by the Japanese since they gained extraterritorial control over Shanghai and were strongly motivated by the increasing industrial character and the residential cheap prices in the area achieving a point by 1930 when the district was called “Little Tokyo”. Later on, the District faced an interesting phenomenon when thousands of Jewish refugees, scaping from the second world war in Europe found a place to live in there, this phase in the district’s history will be precisely described in the following chapter. In the last years the district has witnessed development projects as the ones in the area of The

North Sichuan Road, with the intention to arise a commercial core including new buildings for shopping and leisure or the Zhangjiang Hi-tech Park as a center for innovation. New development projects coexist in contrast with the enormous heritage that Hongkou contains, with more than 300 historical sites and cultural relics which have been declared by the city’s regulation, for example, the Duolon Street, where writers such as Lu Xun lived and after a renovation project in 1998 is nowadays of art promotion. Even though the rapid development of Shanghai and the Housing Reform Implementation Plan from 1991, have represented a threat to the heritage of the district, specially to the Li Long neighborhoods, Hongkou shaped by different cultures through the years, is trying to fight against the disappearance of its history and its cultural identity. In the last years ambitious programs to become a “heritage and promotion hub” have been developed, knowing that the combination of the traditional Chinese and Western lifestyles still visible in the area and represent a big part of its patrimony, also infrastructure changes have been seen, improving considerably the transportation system and connecting efficiently the area with the city. But the development of Hongkou is not only limited to culture and infrastructure it attempts to cover also more economic, touristic, commercial and innovational areas in the future, putting Hongkou into a dilemma of conservation and progress, where new and old may merge, hopefully respecting the historic character and representing together a sustainable development in favor to the Urban Social Fabric.



SOME SITES OF INTEREST IN HONGKOU

1. Lu Xun Former Residence
2. Lu Xun Culture Center
3. Lu Xun Tomb
4. Broadway Mansions
5. Xiahai Temple
6. Tian'ai Road
7. Jinglingtang Church
8. Shanghai Newspaper Museum
9. Duolan Museum of Moder Art
10. Shanghai Football Stadium
11. Shanghai Jewish Museum
12. Houshan Park
13. Duolan Street
14. Ohel Moshe Synagoge
15. Waibaidu Bridge
16. 1933 Old Millfun

Tilanqiao Subdistrict

Subdistricts are one of the smallest administrative divisions in China, therefore they divide every district into smaller parts. Hongkou is shaped by 8 subdistricts one of them is called Tilanqiao or “basket-carrying bridge”, the historic subdistrict has witnessed the historical events that will be describe later on this paper and host the area where the final design, scope of this research is placed.

Located in the north of the Bund and southeast of Hongkou District, Tilanqiao’s history is dated back to the Qing Dynasty, the “basket-carrying bridge” gain its name because of a wooden bridge above the Xiahaupu Creek where the Xiahai Temple visitors used to carry flowers and offers. Even though the bridge no longer exists since the Americans settled in the area and filled the creek, Tilanqiao still keeps its name.³⁸

Tilanqiao has been declared an historical and cultural area since 2003, mostly promoted by the significance that it represents to the Jewish history in Shanghai even though this is not the only fact that attracts the attention to the Subdistrict. The area is also home of the Xiahai Temple, the Ohel Moshe Synagogue, the Chusan Road, the Tilanqiao Prison and many buildings of high significance left by the Jewish communities. Nowadays even if Tilanqiao is attractive to many because of its historic significance, the reality is that the district besides its few attractions shows a status of decay and lack of quality of life for its inhabitants. As Prof. Ruan Yisan describes, the people are not tempted to stay in Tilanqiao since the population density is high, even though its privileged location within the city, most of its population is shaped by elderly people and the lack of open space is evident.³⁹

Some plans have surged to integrate Tilanqiao with the North Bund, in order to promote the development of the Huang Pu river waterfront, even if the city is making efforts to preserve the historic character of Tilanqiao, this may represent a treat to the area because the prognose to develop the North Bund has led to transform it into a hub of shipping companies and financial firms. There-

fore, the cause of protecting the historic district of Tilanqiao has to continue.

JIAN, Yang, *Historic Tilanqiao to merge with North Bund subdistrict*, 31 January, 2018. Retrieved from <https://www.shine.cn/news/metro/1801319723/> (accessed 29 June, 2019).

RUAN, Yisan, *How to Keep the Atmosphere of the Past Jewish Noah’s Ark in Shanghai*. Retrieved from https://www.icomos.org/quebec2008/cd/toindex/77_pdf/77-LA1H-92.pdf (accessed 20 December, 2018).

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**TILANQIAO SITES
OF INTEREST**

1. Ward Road Gaol
2. White Horse Inn (rebuilt)
3. Zhoushan Road
4. Huoshan Park
5. Xiahai Temple
6. Ohel Moshe Synagoge
7. Jewish Refugees Museum
8. Ocean Hotel
9. Roy Roof Garden
10. Former Jewish Refugee Shelter
11. Former Residence of Michael Blumenthal
12. Former Site of the Far East Conference of the International Anti-Imperialist League
13. Former Office of American Jewish Joint Distribution Committee (JDC)



THE HISTORY

The Ghetto

Since the evidence about the Jewish refugees trace in Shanghai, especially in Hongkou during the Second World War, is presented mostly in autobiographic texts from different survivors, in this paper the collection and summary of the information found about “Little Vienna” its origins, development and end, is considered of extreme importance to offer the reader a width overview about the historic importance of Tilanqiao. (Fig.15)

Exile, the option to survive

*“The world seemed to be divided into two parts—
those places where the Jews could not live and those
where they could not enter.”*
Chaim Weizmann

After the National Socialist German Workers’ Party won the elections in 1933 designating Adolf Hitler as chancellor, the anti-Semitic persecution started to be more evident, especially through government sponsored actions like the Nuremberg Laws 1935, or the Kristallnacht 1938. This situation forced thousands of Jews, in particular German Jews, to seek asylum abroad. The options at the time were very limited, most of them didn’t feel safe staying in Europe and destinations like U.S had strong immigration policies. Time was running against the Jews and the wait for a visa application could have been a life-death decision.

In order to be able to travel abroad the Jews had to apply for a travel permission that was issued by the German authorities, as a requirement the Jews had to prove that they had a place to go, and since the doors of the world were apparently closed the feeling of despair raised. Rumors started to spread, and the Jewish community was talking about a city far away from home that could be a safe scape, a city called Shanghai. They have heard about it, but most of them didn’t know exactly where it was on the map. The Chinese city was for many of them a surreal place, a place far from what they have known their entire life, a new world to discover. In their eagerness to leave Europe as soon as pos-

sible, the Jewish community discovered two main ways to reach Shanghai, the most popular one was by ships owned generally by large Italian lines like Biancamano, Conte Verde or Conte Rosso ⁴⁰ which travelled back and forward between Italy and China.

Those who decided to make it by ship had to be prepared for a four-weeks journey, the steamers sailed from Trieste or Genoa, and stopped over Venice or Naples maybe also Brindisi, sailed then on to Port Said and the Suez Canal. Further on their way to Shanghai they did a brief stop either in Masawa, Aden or both on the way to Bombay, and then from Bombay normally sailed to Colombo, Singapore, Manila, Hong Kong to finally reach Shanghai. (Fig.16) Other possibilities were the German ships that left from Hamburg and had different routes to Genova via Bremen, Rotterdam and Southampton. Some other German ships stopped in Antwerp or Barcelona, to reach Port Said and from there the route was the same as the Italian ships. In almost every port representatives of the Jewish relief communities come on board with essential supplies for the frugal travelers.

After September 1939 German ships no longer sailed to Shanghai and Italian ships also stopped their travels in June 1940 after Italy joined the war.⁴¹ In Mrs. Eisfelders’s letters, a woman that the Conte Verde in Trieste on October 29 travelling in economy class and who landed in Shanghai with her two sons and her husband on November 24, she describes that upon the arrival to their first stop, Venice, they went to San Marco and marveled at the city’s beauty. On board she started to build friendly relationships with her fellow passengers, most of them were Germans and Austrians. In the Suez Canal it began to get warmer and the temperature increased even more as they reach the Red Sea. After a couple of days, the travel became tedious, but entertainment was provided on ship as she mentions concerts and movies were taking place to relief the boredom. As they arrived in Aden and were able to visit around, she had her first encounter with a heavily veiled women “I realize increasingly, that we are making a “world journey” she wrote.⁴²

40 HEPPNER, Ernest, *Shanghai Refuge: A Memoir of the World War II Jewish Ghetto*, Lincoln 1994, p. 42.

41 EBER, Irene, *Wartime Shanghai and the Jewish Refugees from Central Europe*, Göttingen 2012, p. 76.

42 EBER, p. 74-75.

Mrs. Annie Witting who started her journey on board the Conte Verde on May 9, 1939 described the spaces where they were traveling:

“Our ship is ... many stories high. The director of the ship received us and led us to our cabins, where he handed us over to the cabin steward. We are in a luxury cabin with private bath and a first-class cabin with shower for our children. Our cabin has wall-to-wall carpeting and white wood walls; beds, closets ... all are white lacquer; there is direct and indirect lighting, two windows, a large mirror ... After a bath, we were taken to a wonderfully appointed dining room, where we had our welcoming dinner ... We have our own table steward who served us especially attentively, we have our room steward and stewardess, and a Chinese boy”.⁴³

When the numbers of immigrants were still not so high the Jews were allowed to take with them even furniture, old European furniture which was later difficult to keep because their new homes in China were much smaller than the places where mostly of them used to live in Europe. Later as the passengers number increased each person was allowed to take just the most necessary belongings with them, they had to pack their stories in 10kg suitcases and leave their life behind. Even though the travel by ship was comfortable and the landscape was magnificent, most of them remained with the disturbing feeling of saying goodbye to their beloved ones and not being sure if they could ever meet again.

Other way to reach Shanghai was by train, and was mostly used later on when Italy was controlled by the Nazi's Army the travel by ship became dangerous and most of the Jews started to consider the journey by train crossing the Soviet Union, Siberia and the Manchuria to reach the port of Dalian where they had to continue in Japanese steamers along the coast to finally reach Shanghai.

The arrival

The first European refugees arrived in Shanghai in March 1938; this phenomenon was motivated by the “Anschluss” when German-occupied Austria decided to be reunified with the German “Reich”. With maybe only sketches made by their imagi-

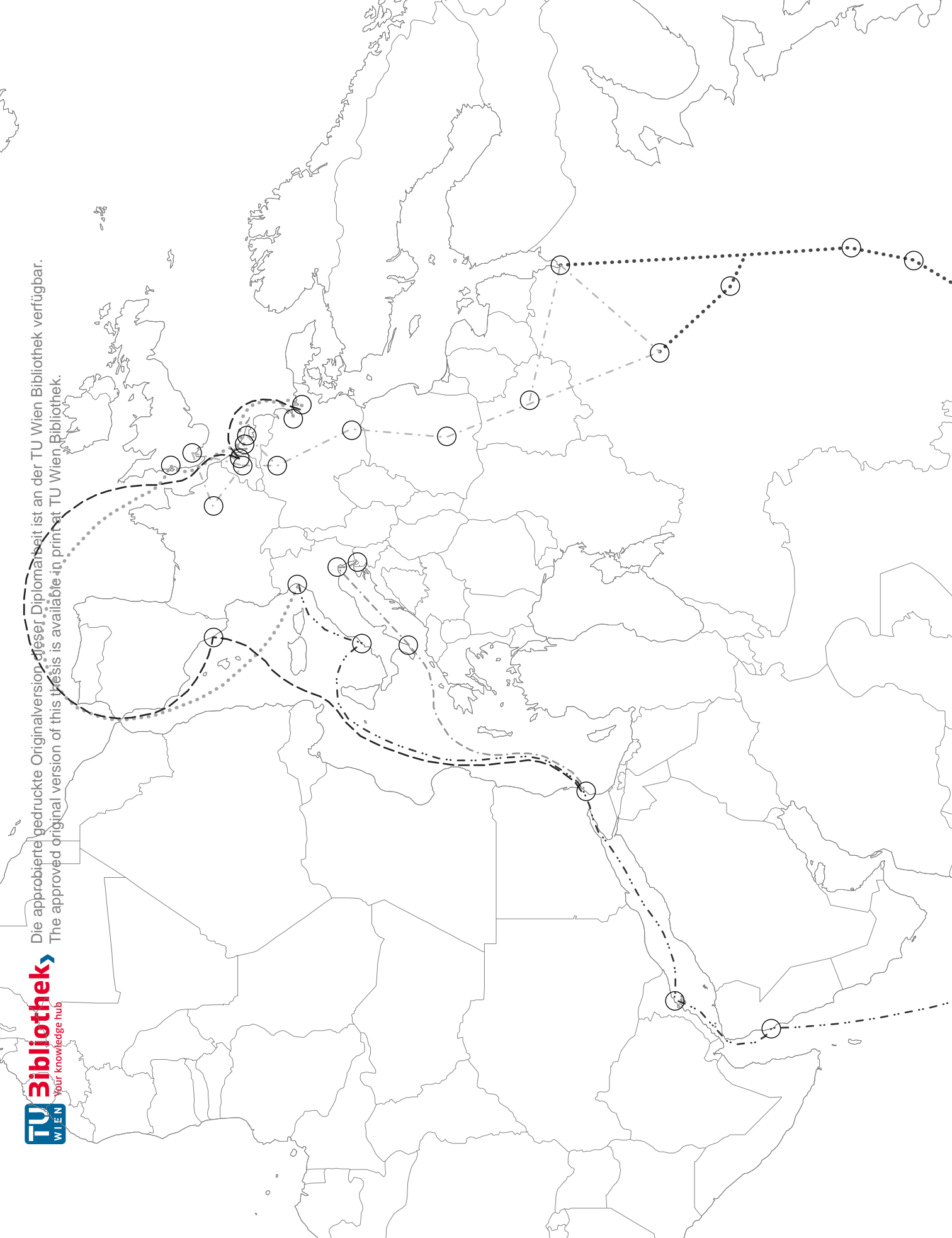
nation, most of the Jews emigrating to Shanghai didn't know what to expect from the Chinese city.

After a long journey, the steamers that transported the Jews, reached China by Asia's longest river, the Yangtze river, and then deviated into Huangpu river, a significant tributary of the Yangtze which is Shanghai's longest river and divides the city into two regions, Pudong (East Bank) and Puxi (West Bank), a landmark that is also regarded as Shanghai's Mother river serving multiple functions for its inhabitants through the years. Navigating through the Huangpu, on their right side, they found a city on ruins that has been suffering as a result of the constant fights between the Chinese and the Japanese Armies since 1937, but also the silhouette of a vibrant city, facing the cosmopolitan flair of The Bund, where they used to land, their expectations increased, this was the first contact that they had with the contradictory Shanghai.

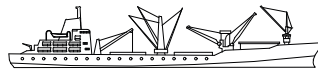
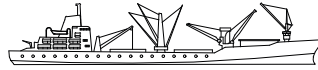
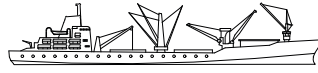
Back then Shanghai was a city of contrasts where extreme poverty and western luxury could be perceived in the same space. With a population of almost 4 Million Chinese and around 100.000 foreigner inhabitants, Shanghai was one of the most dangerous cities in the world, but also an awaken city with an international character. Not only a hazard city, Shanghai was also in fact a paradise for foreigner entrepreneurs since the British opened the harbor, and in their foreigner status they were not subject to the Chinese courts and taxes.

When the Jewish touched the Chinese ground, they were welcomed by an already existing Jewish community with around 5000 members, that arrived to Shanghai motivated by the economic opportunities of an open harbor. From there on the new guests had to forget about their nationalities, they were not longer Germans or Austrians, they were just Jews. Outside the harbor were trucks awaiting to drive them to the next location where they had to complete an uncomplicated registration process. Those who had enough money to pay started to search for a place to live in the French Concession or the International Settlement, two of the best areas in Shanghai at the time.

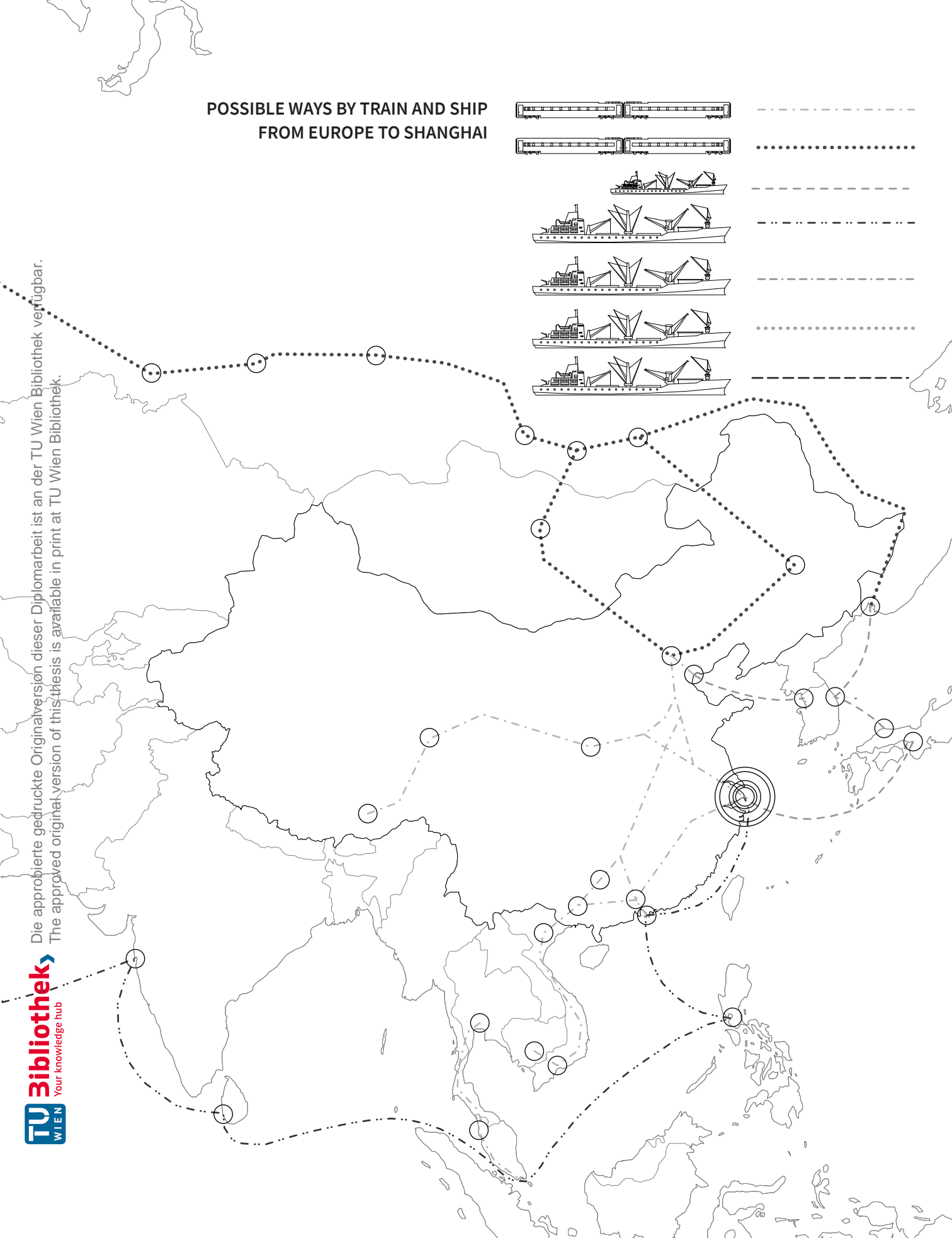
Their origin remains on the 29 of August, 1938, when the United Kingdom and the Qing Dynasty (last imperial Dynasty of China) signed the Treaty of Nanking, a peace treaty that ended the Opium



POSSIBLE WAYS BY TRAIN AND SHIP FROM EUROPE TO SHANGHAI



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war, later the Chinese called it the unequal treaties because Britain had no obligations in return.⁴⁴The terms of the Treaty of Nanking specified that five ports in China including Shanghai, had to be opened (fact that later was decisive for the Jewish immigration) for foreign merchants, not only this but also the Chinese had to concede land outside the city walls for the British to establish a trading-post. Established in 1843 the Shanghai British Concession grew rapidly, and it was followed by the American Concession in 1844 and the French Concession in 1848. In 1863, the American and British Concessions officially joined together, creating the Shanghai International Settlement. Defined as a slice of America and Europe within Asia, the International Settlement and the French Concession were home for most of the foreigners living in Shanghai at that time.⁴⁵ For most of its inhabitants their "Shanghai" consisted only of the foreign concessions and the busy port installations, normally they were not curious about Shanghai's long history.⁴⁶ Both of them existed and operated as an entity that was almost completely separate from Chinese Shanghai, but could not be compared with a colony since they originally remained as Chinese Sovereign Territory.

The barrier of separation is not only geopolitical, but based on human behaviors and desires, which, in the end, remain dominated by the economic system that creates exclusion and segregation. Such is the economic system capable of creating a "city within the city".⁴⁷

The old, sick or the ones that had an unlucky financial situation, found a home in Hongkou since the rent prices were lower by as much as 75 percent 48 or they also found a place to stay in the Heim, the word *Heim* is the German equivalent of the English word "home". The first of these refugee

camps was located at 138 Ward Road in Hongkou,⁴⁹ the building had suffered serious were damages thought the Japanese hostilities but it was prepared to receive the refugees, the Heime was thought as a place to offer some room and food for the ones in need. As the immigration increased additional camps had to be established, four more of them were created and were located in properties donated by different entities like the London Mission Society or Sir Victor Sasson a member of the already existing Jewish community in Shanghai. Normally the "Heime" had a housing capacity for around 300 to 600 people, and the rooms capacity changed from Heim to Heim oscillating between 6 to 150 people in a room.⁵⁰ (Fig.17) With the time, as the immigrant's numbers increased, and the Heime were not a welcoming place anymore:

"At last after a long drive through all this human misery and sorrow, we arrived at the Immigrants Home... We climbed a steep staircase and came into a long corridor, sand and grey, like something out of a bad dream, it looked as if the corridor would never end. Then we came into a bare room, and were taken into the bedrooms. Women and children went one way and men the other. There were no beds, or at least not what we usually call a bed. Only a sort of wooden frame with a piece of linen of doubtful cleanliness stretched over it. We had to sleep on those. These so-called beds stand so close together that there is no space between them and you have to climb into this cot through the only free place, at the foot. Unnecessary to mention is the doubtful pleasures of such close proximity to one's roommates, who are not what you would like to be... There is no chair or stool in the whole dormitory. No table, not even a nail in the wall to hang your clothes on, not even a little shelf at the head of your cot where it touches the wall is there; just a row of cots on one side, close to other and another

⁴⁴ WIKIPEDIA, contributors, *Treaty of Nanking*, 21 May, 2019. Retrieved from https://en.wikipedia.org/wiki/Treaty_of_Nanking (accessed 22 May, 2019).

⁴⁵ SCHEONG, *Chinatown Reversed: The Shanghai International Settlement*, 15 October, 2011. Retrieved from <http://www.through-outhistory.com/?p=1790> (accessed 4 April, 2019).

EBER, p. 6.

BARAONA, Ethel & REYES, César, *A Tale oft wo cities: The Archipelago and the Enclave*, 2015. Retrieved from <http://continentcontinent.cc/index.php/continent/article/view/196> (accessed 1 April, 2019)

KRANZLER, David, *Japanese, Nazis & Jews: The Jewish Refugee Community of Shanghai; 1938-1945*, New York 1978, p. 116.

KRANZLER, p. 129.

KRANZLER, p. 129.



Fig.17 Situation inside the "Heime"

row just like it, on the other side of the bare, long room; ... no sheets, no pillows, just a grey flannel blanket, which looks as if it had served several generations. It is impossible to unpack even the barest of everyday necessities”.⁵¹

Because of the deplorable sanitary conditions not only inside the Heime but also later in the Hongkou Ghetto the new inhabitants received very strict instructions upon to their arrival, in a try to keep every epidemic disease under control and also to keep social order to make the convivence easier:

“Don’t drink the water or brush your teeth with it, or you risk getting typhus - Don’t ever drink milk, or eat any raw fruit or vegetables - Stay away from the Japanese guards at the checkpoints - Don’t go into the old Chinese city, or into the Japanese section of Hongkou - Don’t carry any valuables and don’t trust police men - Don’t walk in the sun without a bath helmet. Wear small towel around your neck to absorb your perspiration and prevent prickly heat. If you get bitten by a mosquito, you get malaria. If you get bitten by a flea from a dead rat, it’s worse - black plague”⁵²

08.02.1943

Despite the culture shock and all the unexpected realities that Jews found out upon their arrival to Shanghai, they knew they have found a place where they could be free and would not be persecuted. Most of them had thought about Shanghai as a waiting room where they could stay during their long immigration processes in order to reach destinations like Canada, but in most of the cases the wait was longer than thought.

As the days passed on, they got more used to their new homes and tried to settle in their new city. Shops, restaurants and coffee houses were opened, newspapers in German were printed, they tried to use their knowledge and talents to find an occupation in Shanghai. From watchmakers, secretaries, actors, doctors, lawyers all of them were decided to

build a better future in the far China. Also, different workshops were taking place to provide them some knowledge that they could later use in small business. (Fig.18) The daily survival was everything but easy, but with time and effort they tried every day to evoke an apparently quiet life. The real turning point of this process was the attack to Pearl Harbor on December 7, 1941, this event had an enormous impact for the Jewish in Shanghai and triggered a series of events that changed their life drastically.

“Pearl Harbor has become another milepost for the refugees - already we refer to this or that happening before or after Pearl Harbor”.⁵³

From the first day after Pearl Harbor’s attack the Japanese attitude, especially in reference to the foreigners changed radically, by that time the Japanese army was the real power in Shanghai, the war atmosphere could be perceived in the air since the beginning of the Pacific war and no one knew what the Jewish immigrants should expect

“Before Pearl Harbor, the Japanese mostly respected the international zones...But now they are mounting a heavy-handed takeover. Like the Nazis in Europe, they sweep through Shanghai.

Private art collections are looted, then in quick succession, the mansions of the ruling class, the stock exchange, and vast factories are confiscated by the Japanese authorities”.⁵⁴

As a result of this, American charitable funds for the Shanghai refugees ceased and Japanese authorities accepted that their Nazi ally had left German and Austrian Jews “stateless”. The Nazis tried to influence the Japanese to rethink the situation of the Jews in Shanghai and the rumors about Colonel Josef Meisinger, also known as the “Butcher of Warsaw”,⁵⁵ visiting Japan increased, apparently the Nazis were convinced that the “final solution to the Jewish Question” had to be applied also in Shanghai to the Jewish immigrants.

KRANZLER, p. 133-134.

HEPPNER, p. 41.

KAPLAN, Vivian, *Ten Green Bottles: Vienna to Shanghai-Journey of Fear and Hope*, Toronto 2002, p. 186.

KAPLAN, p. 186.

WIKIPEDIA, contributors, *Josef Albert Meisinger*, 19 May, 2019. Retrieved from https://en.wikipedia.org/wiki/Josef_Albert_Meisinger (accessed 22 May, 2019).



Fig.18 Jewish Business in Shanghai

But they didn't know that since 1930 Japan decided settling Jewish Refugees escaping Nazi occupied Europe in Japanese controlled territory as Shanghai or Kobe. This plan was called "Fugu Plan" and was created in order to profit from the potential of Jewish intellectuals for the economic, technological, and scientific boom of the Japanese empire, as well as possibly establish contacts with wealthy Jewish businessmen in the Western world.⁵⁶

On 5 December 1938, the Japanese five minister conference took place to discuss the entire array of the Jewish-Japanese problems and on its declaration could be read:

Our diplomatic relationship with Germany and Italy requires that we avoid embracing the Jewish people, but we should not reject them as they (Germany and Italy) do because of our declared policy of racial equality... This is particularly true in our need for foreign capital and our desire not to alienate America"⁵⁷

Following this idea, the Japanese decide to control the Jewish population more and the plans of Josef Meisinger were reduced to the creation of a Jewish Ghetto in Shanghai. In the morning of the 18 February, 1943, without warning or preamble the Jewish were enjoying their daily Newspaper reading, they found a report that changed their life almost instantly:

Due to military necessity, places of residence and businesses of stateless refugees in the Shanghai area shall hereafter be restricted to the under mentioned area in the International Settlement. East of the line connecting Chaoufong Road, Muirhead Road and Dent Road; West of Yangtzepoo Creek; North of the line connecting East Seward Road and Wayside Road; and South of the boundary of the International Settlement"⁵⁸

Hongkou, the last stop
By the beginning of May all the Jewish refugees, more specific the ones that arrived after 1937 to

Shanghai, were relocated in the area of Hongkou. The area was not walled neither surrounded with barbed wire, but the limits of the Ghetto were controlled by the Japanese army. (Fig.19)

In charge of the Ghetto was the Japanese general Mr. Goya, a short man who used to call himself the "King of the Jews", he was known for his brutality and aggressive attacks, sometimes slapping the Jews in the face for no reason. To leave the ghetto one had to process a special pass, and anyone who was able to give sufficient evidence of professional compromises outside the ghetto has been given such a Passport to leave between 7am and 7pm. These passports were issued by Mr. Goya and he never hesitated to made the Jews stand in long lines for hours to get their permissions. The "Pao Chia", a Jewish policing unit, practice also a sort of power in the Ghetto, mostly controlling the entrance and exit in the Area of the refugees. But the Japanese Authorities apart from segregating and issued passes to control the flow of people that could go outside the Ghetto did almost nothing else to regulate refugee life.

Hongkou was called at that time "Little Tokyo" and was a heavily industrialized zone mostly controlled by the Japanese, in the area was possible to find cheaper rent prices than in the rest of the city but that also meant that the living conditions were not the best. Not only this but also Hongkou's market prices were much lower since the housing accommodations were originally built for low income families and Chinese laborer.

Those who had their business or homes outside this area had to sell everything at derisory prices, they were also allowed to trade places with Japanese living in Hongkou, even tough when it meant to trade for example a nice, clean, even remodeled house in the French Concession, for a place in a dismal and neglected dwelling.

The lane system "Lilong" was the predominant housing typology by that time not only in Hongkou but also in most of Shanghai. This term applies to a particular street and housing arrangement that could be considered as a hybrid between Chinese courtyard houses and British row houses. The Li-

TOKAYER, Marvin, *The Fugu Plan: The Untold Story of the Japanese and the Jews During World War II*, Jerusalem 2004, p. 60.

GROSSMAN, Joan & ROSDY, Paul, *The Port of last Resort*, Vienna 1998. Documentary, Retrieved from <https://www.flimmit.com/zufucht-in-shanghai/> (accessed 10 April, 2019).

KAPLAN, p. 199.



Fig.19 "Stateless refugees are prohibited to pass here without permission"

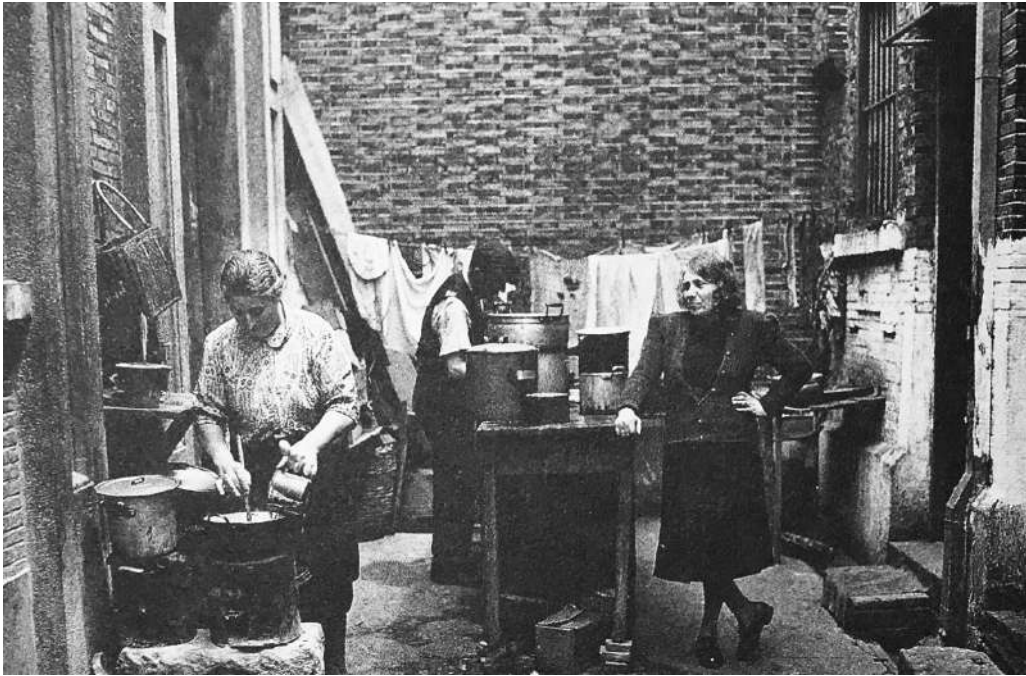


Fig.20 Lilong's lane used to cook by Jewish women



Fig.21 Street of "Little Vienna"

Ward Road Gaol

The Ward Road Gaol, a prison located also in Hongkou which was inside the boundaries of the Ghetto is the subject of the final design that will be present later on this paper. Both of them, the Ghetto and the Prison are the shapers of Hongkou's history and identity, therefore the final design positions the prison as the possibility to create new ways of interaction in the area but also to revive old memories and conserve their authenticity. Evidence about the past of Ward Road Gaol is difficult to find, in this research, it would be presented based mostly on autobiographic stories from former inmates.

The need for a new Prison

In the 1840s with the establishment of foreign settlements, Shanghai emerged as a global trading port. This generated a mixture of institutions that were formed by Chinese imperial authorities and foreign representatives working together and cooperating in mutual interests, that reflected Shanghai's rise to prominence. Foreign consuls had an increasing responsibility for local government, and after 1854 foreign authorities had the power to tax and police their own settlement under the jurisdiction of their consuls, with the acquiescence of the Qing government.⁶² The British court Assessor, in his report of 1887 pointed out the need for a prison

in the interest of civilization so that China might learn that punishment can be effectual without the employment of barbarous methods which are in vogue throughout the Empire"⁶³

Not only this but also the increasing number of native offenders" for whom the council was obligated to provide prison accommodation, and were normally held in improvised prisons within their consulates, were the key factors to make a decision. It was first in 1897 when the council started the construction in 117 Ward Road (few houses away from the place where the first Heime for the Jewish refugees were settled years later), and in May 1903 the first 430 inmates were transferred to

Ward Road Goal.

While most of the Chinese prisons at the time were inspired by Pentonville in London which followed the rules of the "separate system" that encouraged the separation of the inmates (almost like a permanent solitary confinement) from one another as a form of rehabilitation, Ward Road Goal was inspired in prison models present Canada, Singapore and America. Prisons like Pied-du-Courant in Montreal, Quebec or the Kingston penitentiary in Kingston, Ontario, may have served as model for the construction. Not only because of its architecture but also because of the system that they considered may help to the prisoner's reintegration into the society. (Fig.22) These advanced ideas are reflected on Charles Dickens writings in his American Notes as he visited the Kingston Penitentiary in 1842

"There is an admirable jail here, well and wisely governed, and excellently regulated, in every respect. The men were employed as shoemakers, ropemakers, blacksmiths, tailors, carpenters, and stonecutters; and in building a new prison, which was pretty far advanced towards completion. The female prisoners were occupied in needlework".⁶⁴

These works reflect the emphasis on reform through labor which was also adopted by Ward Road Goal and influenced also the distribution and organization of the prison and converted it into a model for the local authorities.

Structure

Ward Road Gaol on its first forty years was considered the biggest prison in the world, therefore it was not a surprise that people called it the "Alcatraz of the Orient". Specially built for those who committed crimes in the international Settlement; the jail experienced expansions through the years, in order to respond to its increasing population.

By 1934 Ward Road Gaol consisted on a complex of different blocks, usually with five floors each. (Fig.23) Crowded with around 6500 prisoners that were located in 2915 cells (not including 250 hospital cells) distributed in six blocks and an extra

DIKÖTTER, Frank, *Crime, Punishment and the Prison in Modern China*, 2002 New York, p. 307.

DIKÖTTER, p. 308.

DICKENS, Charles, *The Complete Works of Charles Dickens: Pictures from Italy and American Notes*, 2019 New York, p. 205.



Fig.22 Prisoner showing his Art at Ward Road Gaol



Fig.23 Map of Ward Road Gaol

juvenile block. The administration, hospital and workshops had their own block each, and the kitchen and laundry services were located in the same building. The prison also offered quarters for the Chinese and foreigner's warders.⁶⁵ To understand the complexity of its infrastructure and population, Ward Road Gaol accommodated the equivalent to more than half of the entire prison population of England at that time, where in 1929 only five prisons could hold 1000 or more prisoners.⁶⁶

The cell blocks were arranged into two rows of cells placed back to back, creating two parallel rows, with about forty-five cells each. Each cell had an open iron grille and a door in direction to the gangway which run the whole length of the cells. Each row was under an open, timbered and ventilated roof. This organization allowed the replacement of the heavy and massive wood doors for open iron grilles, that improved the supervision of the inmates and the ventilation in each cell.⁶⁷

All the buildings were built out of concrete and steel, taking in consideration the climate characteristics of Shanghai with freezing winters and hot and humid summers, the conditions had to be really difficult for the inmates since the buildings had neither air conditioner or heating systems.

The life inside

The communist entered in Shanghai and took over the prison, destroying most of the evidence that described how was the life inside Ward Road Gaol. Most of the sources that survived are memories, articles and a few archives of the British administrations.⁶⁸

Each building in Ward Road Gaol had five floors containing cells of about 1.5 x 2.1 meters each, which were planned for just one inmate, but by 1934 the prison had only 2925 cells that were shared by around 6000 inmates. The prison was conceived in a Sing-Sing typology, this system that was named after its most representative building, the Sing-Sing prison (1828) in USA, tend to ar-

range the cells in the inner side of the building, in a back to back position in order to avoid communication between them and connected with a narrow "Pawlatschenartige" corridor, like in many other prisons the corridor areas where the result of three punctual factors, the width of the cells, the number of cells and the width of the corridor. This typology was thought to optimize the prison system, allowing to house the maximal number of inmates, using the minimal space and the minimal number of personal to supervise them.⁶⁹ (Fig.24-25) Taking in consideration that in some points each cell in Ward Road Gaol housed around 3 inmates, it is hard to imagine that the prisoners had the minimal possibility of a feeling of privacy. As most of the prisons that are located inside the city, Ward Road Gaol at one point had no other place to expand, generating and overcrowded situation that lead to outbreaks of influenza and tuberculosis threatening the health of the prisoners constantly. The "City of the Doomed" as it was called since the prisoners were forced to keep silence, also reported high numbers of suicides, this may confirm the many rumors about inhuman treatments inside the prison including punishments with the baton as part of the daily life. Rooms like dark isolation cells, an execution chamber and a secure command center in case of riot were added to the prison's structure, establishing a hard discipline and strict order.

"The prisoners were described in one newspaper as having "good discipline", being "peaceful and easy to handle"⁷⁰

As mentioned before, Ward Road Gaol introduced in China a concept of reform through labor that was inspired in western ideas, these ideas could be seen as an ideology against Calvinist concepts of "Shame as a first step to recovery".⁷¹ This means the inmates were thought and involved in different activities, in the early years of the prison these activities included carpentry, mat-making,

DIKÖTTER, p. 311.

DIKÖTTER, p. 311.

DIKÖTTER, p. 308.

DIKÖTTER, p. 314.

SEELICH, Andrea, *Handbuch Strafvollzugsarchitektur: Parameter zeitgemäßer Gefängnisplanung*, Wien 2009, p. 243.

DIKÖTTER, p. 318.

SEELICH, Andrea, p. 22.



Fig.24 Cells Block from the inside



Fig.25 Cells Block from the outside

stone breaking and tailoring,⁷² but printing and bookbinding were the main activities of the workshop, since the prisoners took care of almost all the documents of the Shanghai Municipal Council.⁷³ Not only the labor as an activity but also as an opportunity to leave the cell is an important aspect that could affect the mental state of every inmate.⁷⁴ Workshops and cells were placed in different buildings creating probably a clearer rhythm into the prison's infrastructure, where one could define the paths, work area, living area, functional rooms, etc. As labor also education was introduced into the prison system

As well as labor, the jail was the administrative center for Reform Through Education, which was translated for me by an officer - without the slightest hint of irony- as brainwashing".⁷⁵

The contact with the outside world was very restricted, visitors and letters were allowed once every couple of months and strolling outside the walls was off course unthinkable. Dominic Stevenson and ex inmate who lived in Ward Road Gaol from around 1992, described in his book how isolated they were

The washing area had another attraction. By standing on a water pipe, it was possible to climb up and see out of the window; but this was no ordinary window: it provided a tiny glimpse of the outside world. By looking across the outbuildings and over the prison wall, you could see people going about their daily business down below. It seemed strange that life was carrying on all around you, less than 50 yards away. The window at the other end of the shower area had an even better view of the city, and you could see Shanghai's famous tower that resembles a spaceship".⁷⁶

But this attempts to look through the windows and be able to dream for a moment with the outside world were punished with cruelty once one was discovered. To avoid this Ward Road Gaol is also

surrounded by a 5 meters high wall that was constructed to isolate the area and which has just two entrances, they still working nowadays as a possible connection point with the city of Shanghai.

As every prison, Ward Road Gaol had two main groups of users that experienced the buildings in different forms, the inmates and the personal which was in charge of the security and functionality of the prison. Through the years, the staff of the prison was not only Chinese but also some of them came from different countries like India, this in fact created an interchange of cultures and backgrounds inside the prison, since some of the inmates were also not Chinese.

Social systems were established to keep the order inside Ward Road Gaol, as Dominic Stevenson described, the guards wanted nothing to do with the day-to-day of the prison, this means that the inmates were strongly involved in different activities in order to keep the place organized and clean, for what his book evidenced, the inmates did in general a remarkable job. Strict schedules were imposed to control the daily activities of the prisoners, for example, the doors of the cells were open at 5:30 am every morning, and were locked up between 6 and 9 in the evening depending on the season, and an hour a day of exercise was permitted.

Dominic Stevenson described also that the inmates were involved in the security of the prison to avoid escapes and facilitate the labor of the guards, the system consists of that every prisoner, except for the foreigners, had the numbers and ID cards of other two prisoners, if one of them went missing the two others would be held responsible. In this order all of them had to take care and know the exact location of their mates. So simple as it sounds, this created a complex and effective security and surveillance network. This could be reflected in the fact that in the Ward Road Gaol's history, less than three prisoners managed to successfully scape.

Ward Road Gaol nowadays

The remarkable position of Ward Road Gaol in China's modern history makes it a unique example

DIKÖTTER, p. 309.

DIKÖTTER, p. 315.

SEELICH, Andrea, p. 22.

STEVENSON, Dominic, *Monkey House Blues, a Shanghai prisoner memoir*, Cirencester, 2011, p. 102.

STEVENSON, p.6 Chapter 8.



Fig.26 Back entrance to Ward Road Gaol



Fig.27 Ward Road Gaol from the outside

in the country. It witnessed Shanghai's historical events and experienced different periods of the city going through social upheavals and reaching today's progressive situation of the urban landscape. Ward Road Gaol is still standing nowadays, and its imposing and massive appearance is conserved since more than 100 years. On the other hand, the fast growing of China leads to radical changes in the city, and the area of Hongkou is not an exception, signs of development and progress could be seen in the surroundings. Because of that, the land where the prison remains is considered as valuable land inside the city, and has awakened the interest of possible investors. The doubts about what to do with the prison raised and till nowadays there is not a concrete answer.

It was suggested that its prisons function should be relocated, considering that the people living next to it expressed often their discomfort and how living nearby affected their daily life, but some historians had the fear that the closure of Ward Road Gaol could destroy a chapter of Shanghai's history. Some also have described Ward Road Gaol as an "undeveloped island",⁷⁷ since its structure is almost the same as the one 100 years ago, and because of its design and use it was difficult to renovate. In this order of ideas, the prison may also had prevented the local economy from keep developing, making its impact in the zone considerable.

Professor Ruan Yisan, an academic from Tongji University said

"We will keep what is worth keeping (but) urban renovation and development is the inevitable trend"⁷⁸

Making a statement that sooner or later the developing processes will take over Ward Road Gaol, but this should be seen as an opportunity of reconciliation for Shanghai with its historical buildings. The prison could change its image and help to grow the economy of the district, but commercialization and modernization in the city has to be handled carefully especially when is in historic areas.

DONG, Liu, *Unlocking the city's prison doors*, 20 February, 2013. Retrieved from <http://www.globaltimes.cn/content/762952.shtml> (accessed 22 May, 2019).

PHILLIPS, Tom, *China Prepares to Close Down its «City of he Doomed»*, 05 July 2013. Retrieved from <https://www.telegraph.co.uk/news/worldnews/asia/china/10162321/China-prepares-to-close-down-its-city-of-the-doomed.html> (accessed 22 May, 2019).



Fig.28 Ward Road Gaol main gate



Fig.29 Ward Road Gaol surrounding wall

ANALYSIS OF THE URBAN CONTEXT



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Connectivity with the City

The Traffic Network of the area shows that its main connection North-South is the Dalian Road, a two-way stretch conformed by 3 to 4 lanes in each direction, conditioned also with a bicycle/scooter lane in both directions. This main Road also connects the area with Pudong in the south through a tunnel that cross the Huangpu River, represents a boundary to Yangpu district and is considered as a road of high flow mostly used by medium to high speed traffic. In direct relationship with the area of the Ward road Gaol the connections between north and south are side streets as the Anguo Road or the Baoding Road, both of them are formed by two lanes, one in each direction, and represent a moderate flow of traffic without any specific lane for bikes or scooters even though the flow of these two ways of transport is considerable on both of these roads.

The Situation on the West-East Axis is different since the Changyang Road, as the main connection of the area in this axis is located exactly in front of the Ward Road Gaol and may be interpreted as a separation between it and the rest of Tilanqiao. Formerly named as the Ward Road, the entire stretch of the route belonged to the denominated International Concession and its end was almost the border with the outside of Shanghai jurisdiction. The Road nowadays has a peripheral character ensured by very large-scale buildings on the sides, it is a road of constant high flow of traffic with usually never less than two lanes and an optimal lane for bicycle/scooter mobilization in each direction. As an important way from Hongkou to the Bund it is considered relevant for the district because it organizes medium and high local traffic speeds, mainly cars, motorbikes and just some bicycles.

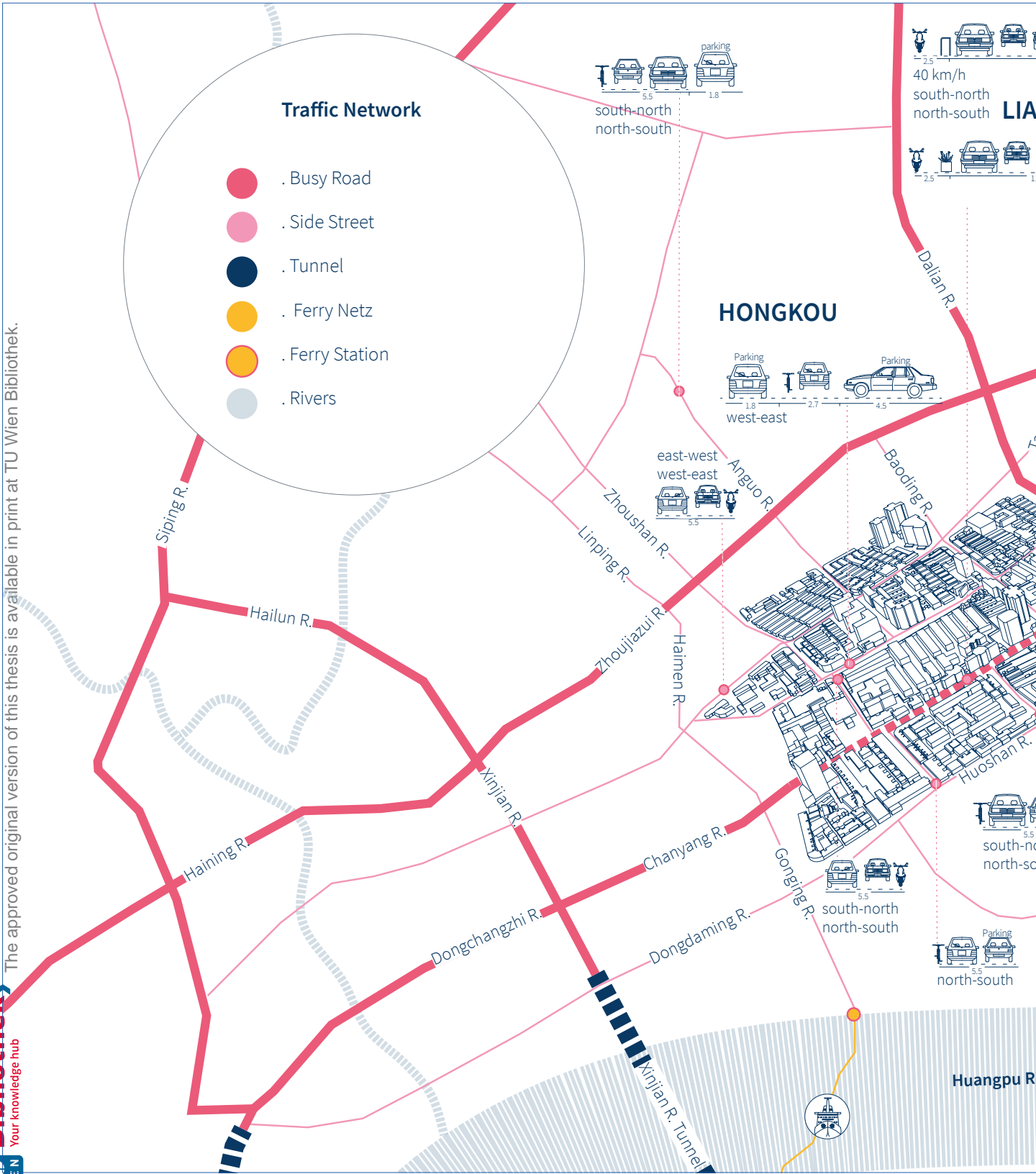
The Kunming Road, the West-East Axis surrounding the Ward Road Gaol located in its northern part, encloses a much more local picture. With two lanes in one direction, no special lane for bicycles/scooter and partly functioning as parking facility, along this street the daily life of the district is more visible, the traffic is moderate and the flow of bicycles/scooters and motorbikes is considerable.

This give us a clear classification of the roads in which the Dalian R. and the Chanyang R. are matrix roads, which existed before any urban development. Roads as the Kunming R. are a settling route,

which is specifically conceived to give access and serve lots. And finally, the Baoding R., Anguo R. or the Zhoushan R. are considered as connecting routes, which serve as a connection between streets and linking two matrix roads: Zhoujiazui R. and Chanyang R.



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LIA

south-north
north-south

south-north
north-south

Huangpu R.

Public Transport Infrastructure

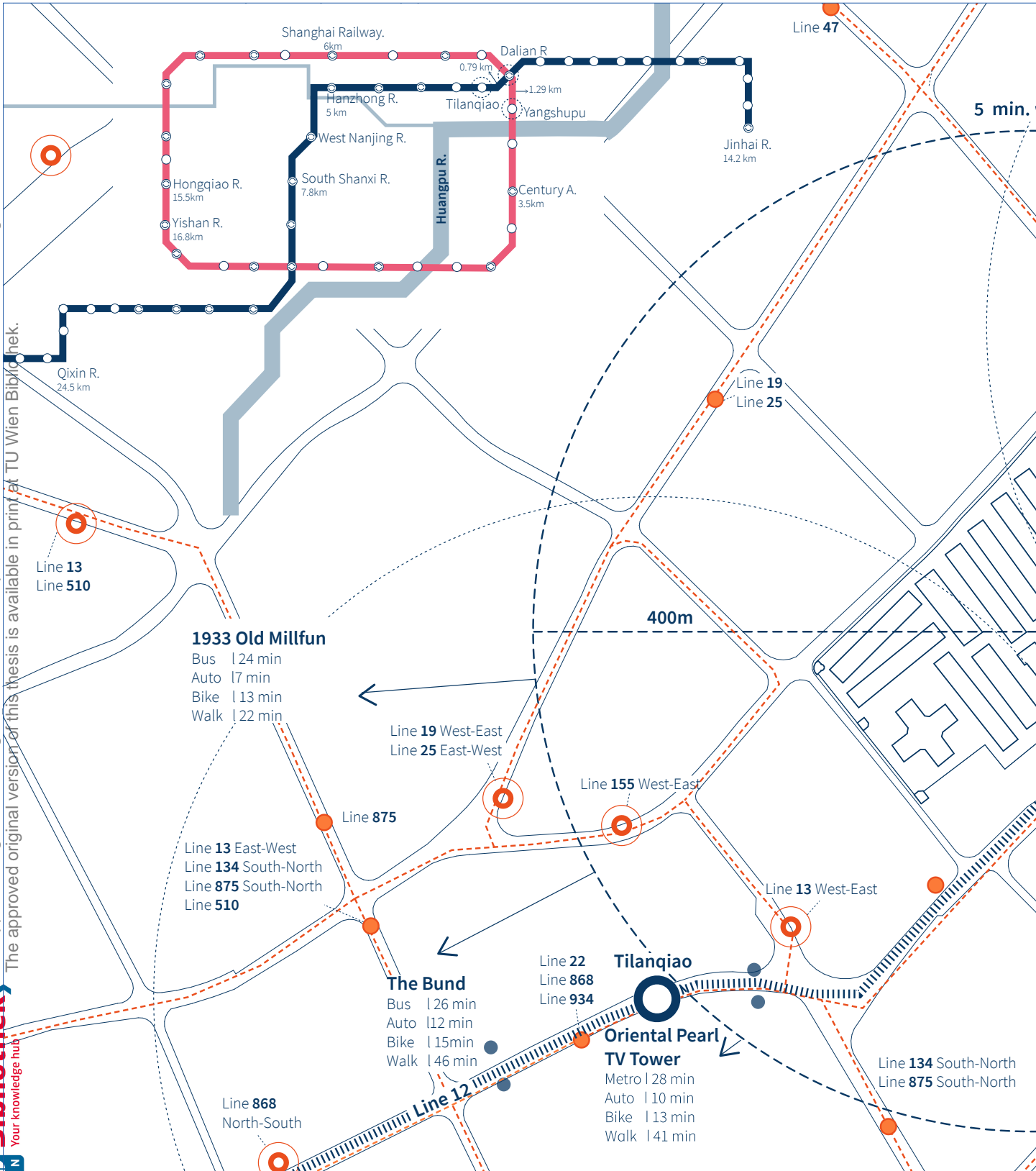
The Public transport infrastructure in the area is based on bus service and metro. Within 5 minutes walking from the Ward Road Gaol the stations of Dalian Road and Tilanqiao are reachable. The Dalian Road Station began to function at the end of 2005 with the line 4 (the only loop line in Shanghai), was conceived as an interchange station between line 4 and line 12 at the end of 2013 and is accessible by 5 notable and adequate entrances, one of them is located on the same side as the Ward Road Gaol. The Tilanqiao station further on the west side of the Ward Road Gaol is a stop of the line 12 (an east-west line) and is accessible by four different entrances that includes one on the side of the Ward Road Gaol. Even though Dalian Road and Tilanqiao are not considered as important and affluent stations they are the fastest link of the area with the rest of the city making important points as the Bund or the Oriental Pearl Tower reachable within approximate 30 minutes.

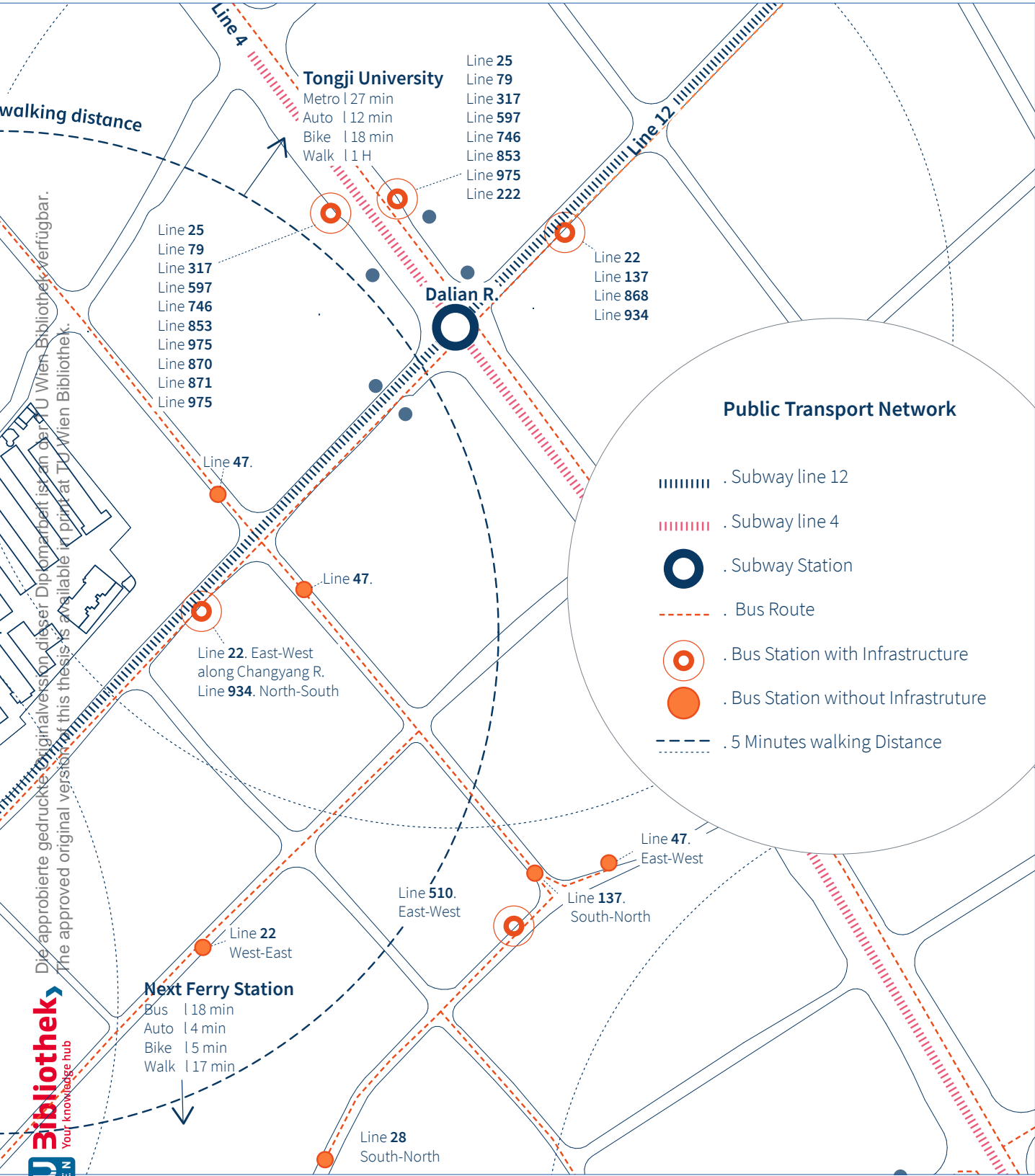
Another remarkable public transportation type present in the area is the bus system, with a considerable number of different lines including rush hours lines and night lines, the bus system may be the principal way of transportation of its inhabitants. Also, within less than 5 minutes distance from the Ward Road Gaol is located a stop of the special tourist bus, a system conformed by 10 lines that starts at the Shanghai Stadium and access most of the famous destinations in the city. The area is in terms of public transport infrastructure well connected even though these connections are relatively new in comparison with some other parts of the city. It is evident that since the metro service was introduced into the area its accessibility is easier, a factor that may help to arise its importance and notability.

With a considerable number of bus stations including a tourist line and two metro stations within a 400m radius, the Ward Road Gaol is easy accessible, but when arriving from the east side of the Ward Road Gaol, it is not visible, its main entrance located on the east goes unnoticed, making evident lack of a landmark, in contrast to its southern and western side where the surrounding wall can be interpreted as a landmark or as a reference.



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Pedestrian Network

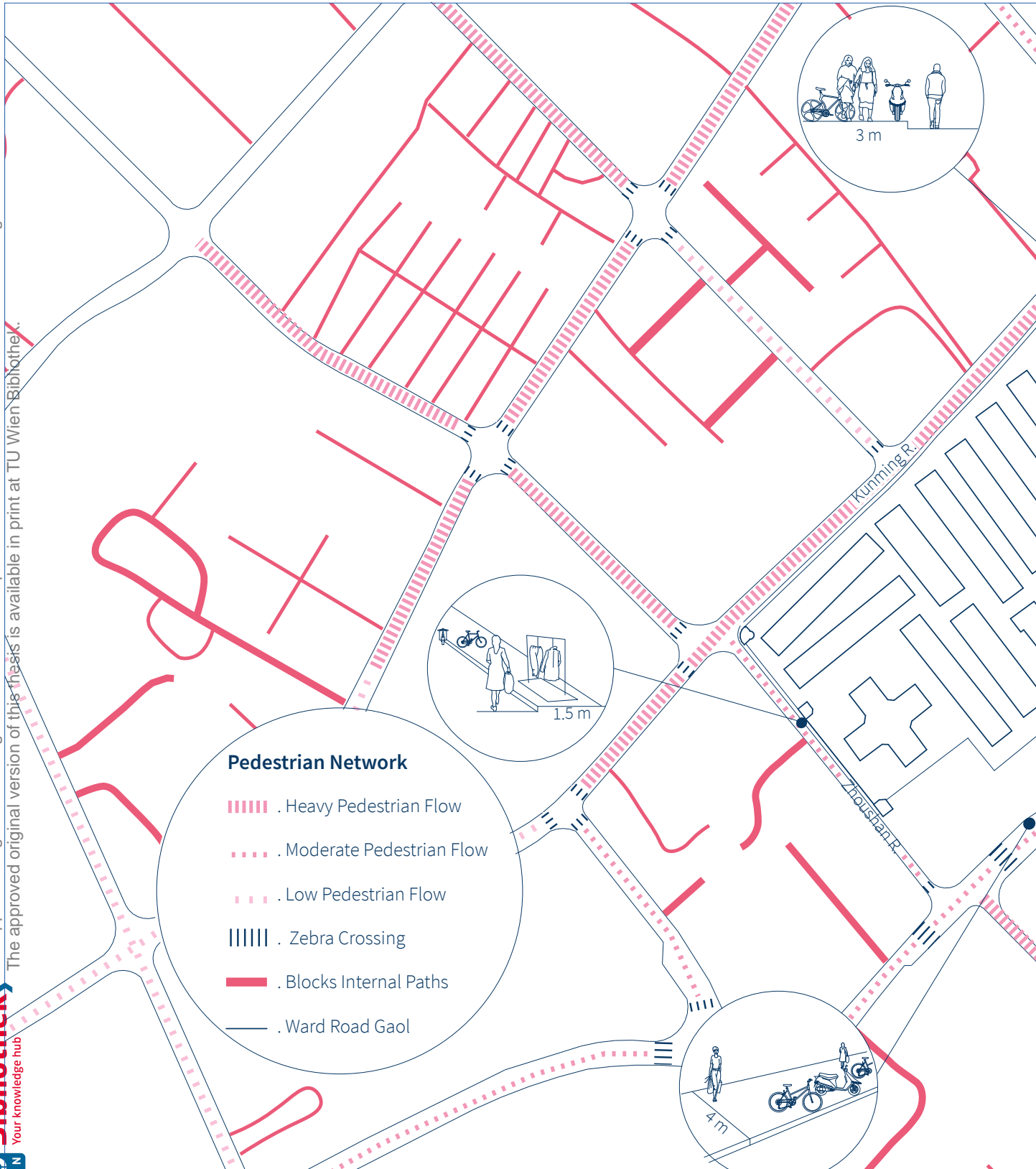
The streets next to the Ward Road Gaol are livable streets where pedestrians are visible even though the infrastructure of the sidewalks may not be the best. Obstacles on the streets, mainly daily use items as bicycles, scooters, clothes, chairs... are present (making evident the lack of the space of its inhabitants inside their living facilities) and interrupt the free movement of the pedestrians causing that many of them prefer to walk on the street than on the sidewalk.

This is not the case on the sidewalks of the Chanyang Road, which are around 4 meters width, offering delimited zones for bicycles parking and enough space to walk, but even though its good condition, the flow of people is not remarkable, with very few pedestrians.

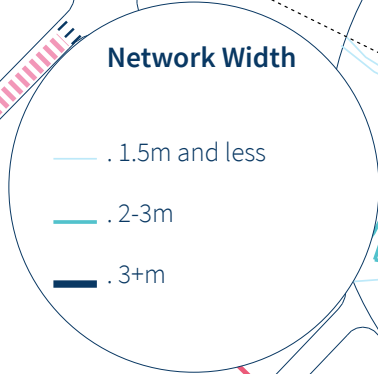
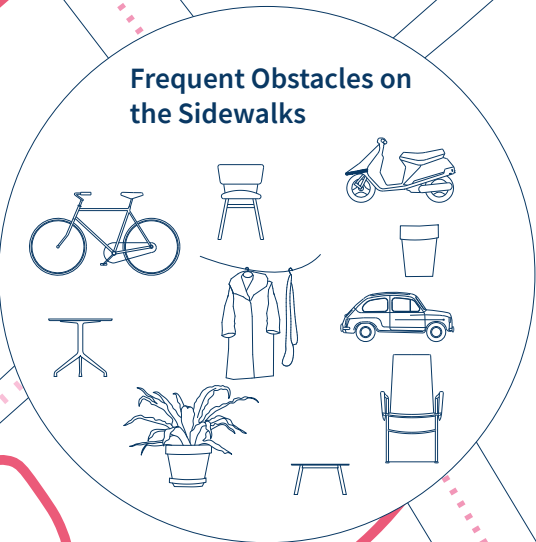
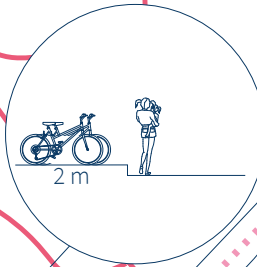
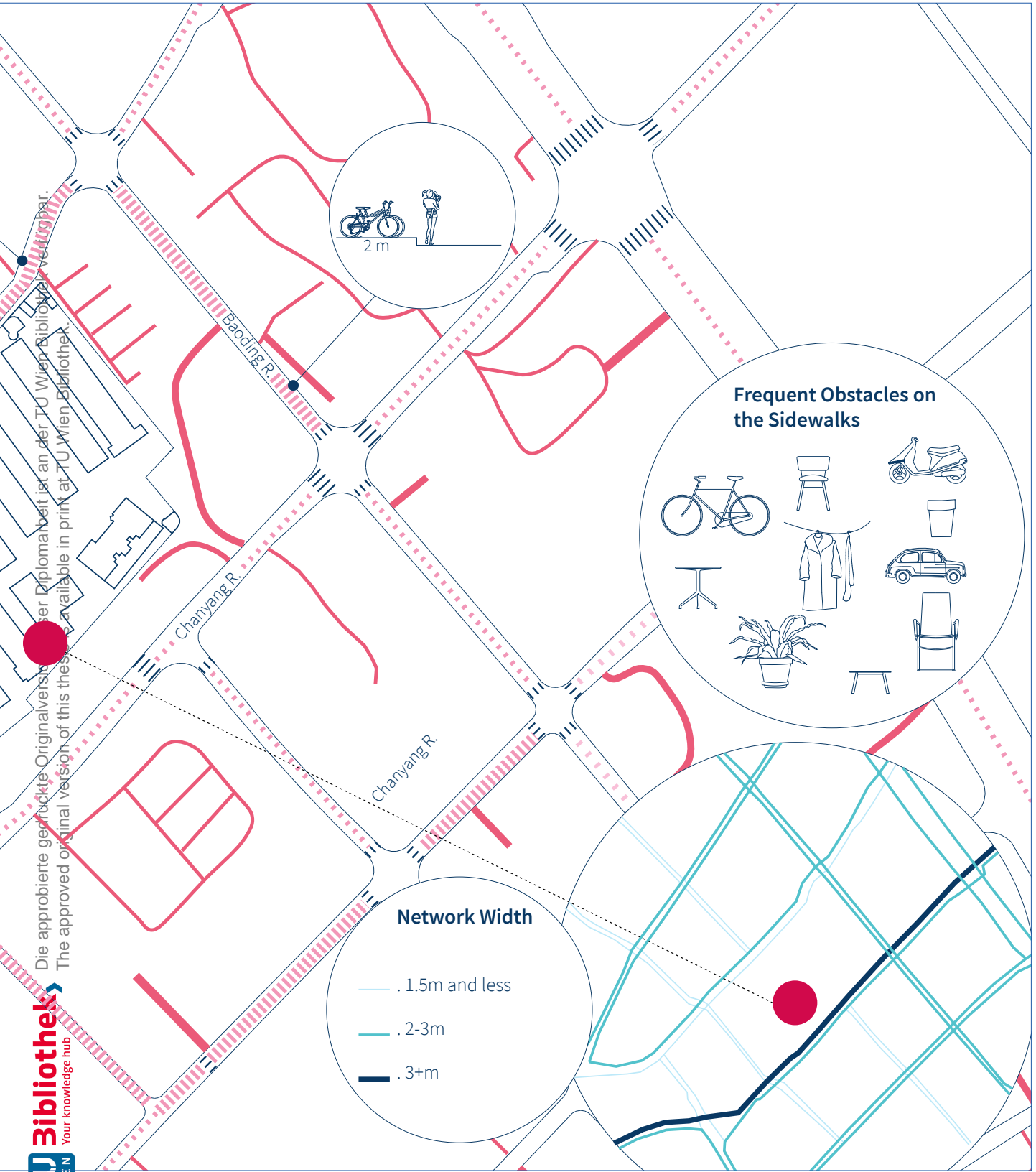
There is also a noticeable network of alleys within the defined blocks changing the permeability of them, for example in the north west some typical mikumen are visible because of the lanes systems, but in the case of the Ward Road Gaol's block the access is controlled and the possibilities to get inside the block as a pedestrian are very limited, this also endured by its surrounding wall which as a control statement, delimitates the block in a very rigid way avoiding any interaction (physical or visual) with the pedestrian system.



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Urban Pattern

The Urban pattern reveals how the surrounding buildings are organized in relationship with the connections to the city. With many street-side oriented facades the zone is livable and inhomogeneous, revealing that the streets and the built environment remain in a strong coexistence. This relationship offers an urban image where the daily life of the inhabitants could be perceived making the district very unique.

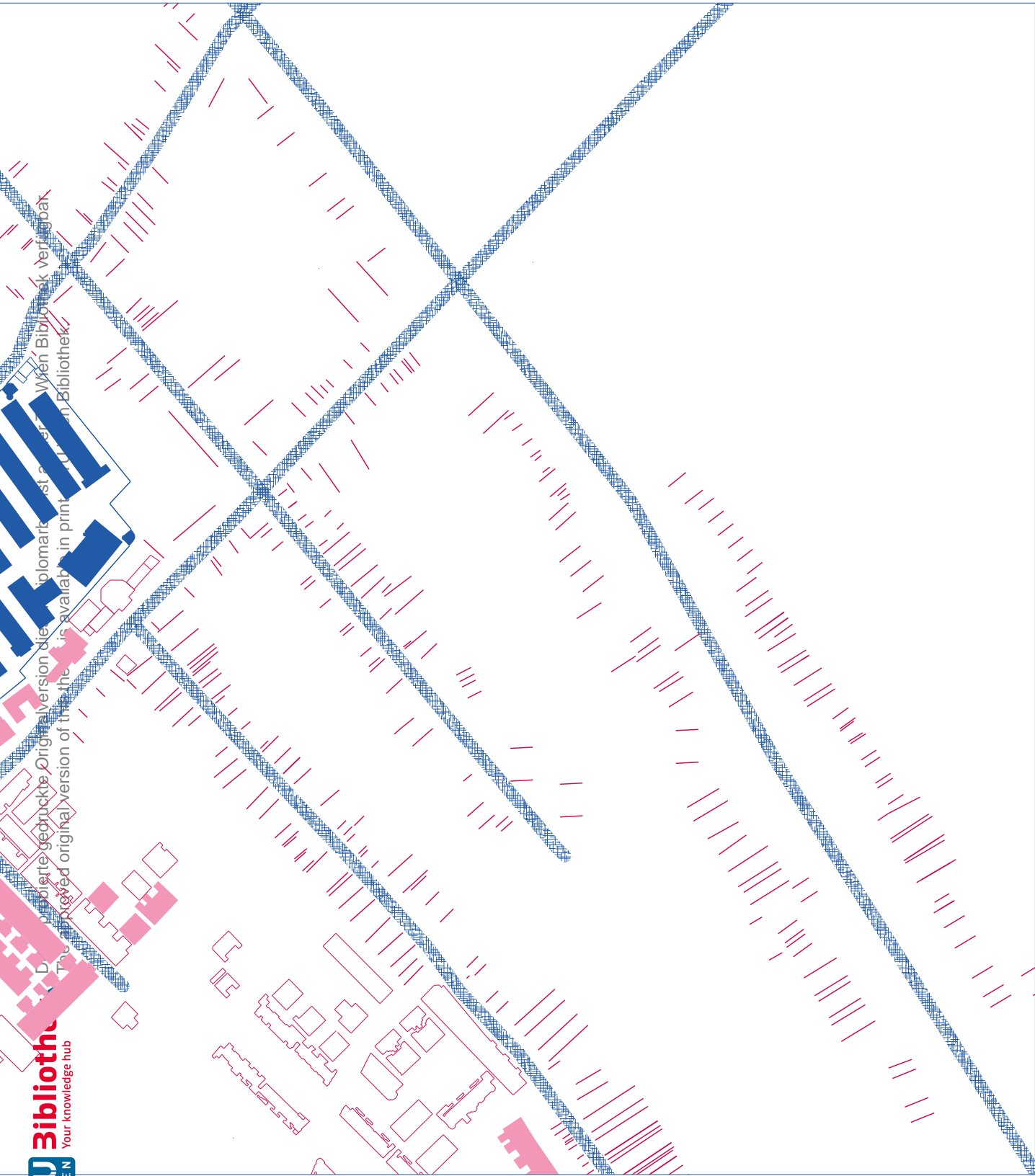
For its inhabitants the relationship with the streets is important since they are in contact with them almost directly as a result of the historic urban forms influenced by factors as buildings height or density, converting the streets into a living room where people interact, work, move or transit, even though it is not in the appropriate conditions.

As highlighted in the graphic most of the protected and preserved historical buildings in the area are also an integrated part of this system because of their position ensuring that they stay in connection with the people and the urban structure. In the Ward Road Gaol is its surrounding wall which cuts any relationship with the street making its directly surroundings seem as rest land, without any feature, creating an isolated island that breaks the urban life because the lack of interaction, this does not mean that its potential to be reintegrated the city is not enormous.



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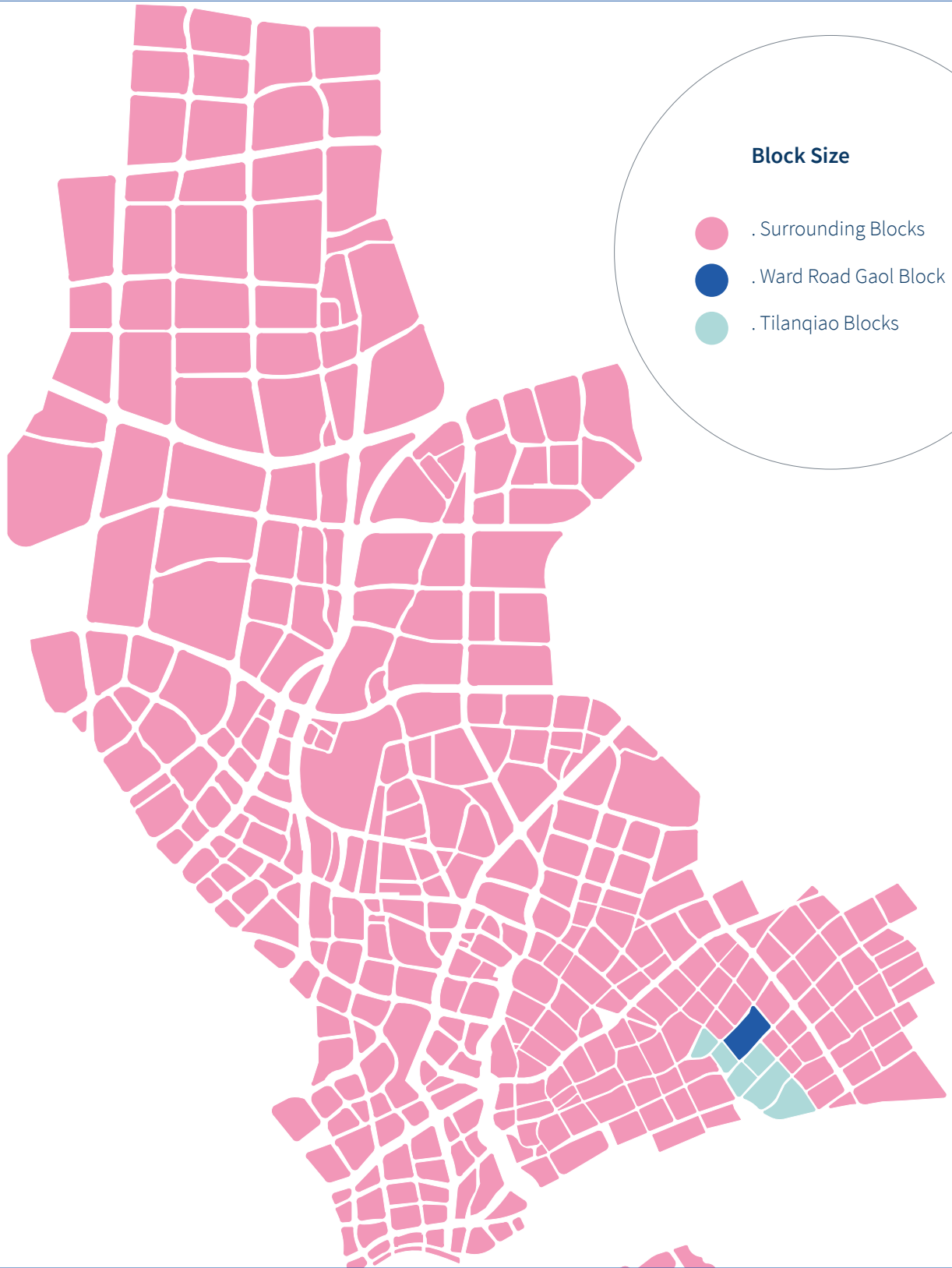
Blocks Morphology

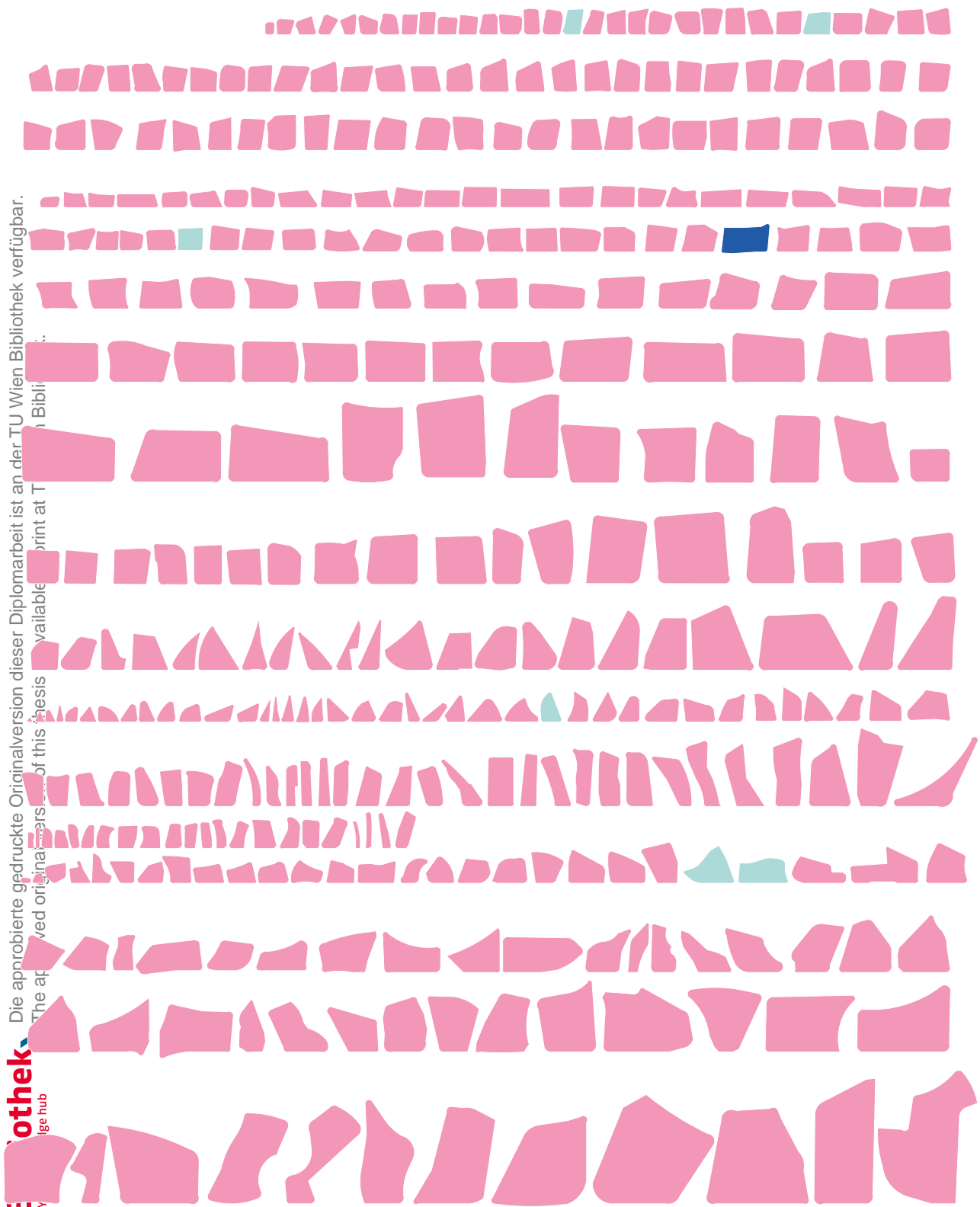
In Shanghai the urban blocks occupy an important feature within the urban tissue of the city, as a general rule the exterior of the blocks is delimited by peripheral streets and the interior tissue is irrigated by alley systems as noticed in the pedestrian analysis.

The urban blocks are shaped in different forms with a predominant square morphology and they varied greatly in sizes. In the case of Hongkou it is evident that in its southern part the scale of the blocks is smaller than in the north, here is to take into consideration that the south part of Hongkou including Tilanqiao were part of the International Settlement and the arrange of its blocks is dated from that time, without any drastic changes till nowadays. The northern part was later developed and is closer to the urban planning patterns of the modern Shanghai. Therefore, the blocks size is revealing the history and development of the city, creating different urban forms. The Ward Road Gaol is located in a regular square shaped block divided in an irregular way, but its position is interesting as a strategical point to connect Hongkou with Tilanqiao.



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Land Uses

In the area predominates the residential use, present in different typologies as shikumen and some high-rise buildings, but this does not mean that the people have enough space to live, since the average size for a house hold is 10m², forcing the residents to build improvised structures as for cooking spaces or storage.⁷⁹ At a first glance one could distinguish a morphological feature of residential buildings located within each block and bounded by mix use. The definition of mix use in this case refers mainly to living in the upper floors and commercial shops on the ground level facing the street side, an explanation for it could be the need of the inhabitants to reach some sort of economic development and the lack of space in the area for it. Overlapping this graphic with the pedestrian analysis, is notable how the mix use typology influences the way how the people move and interact.

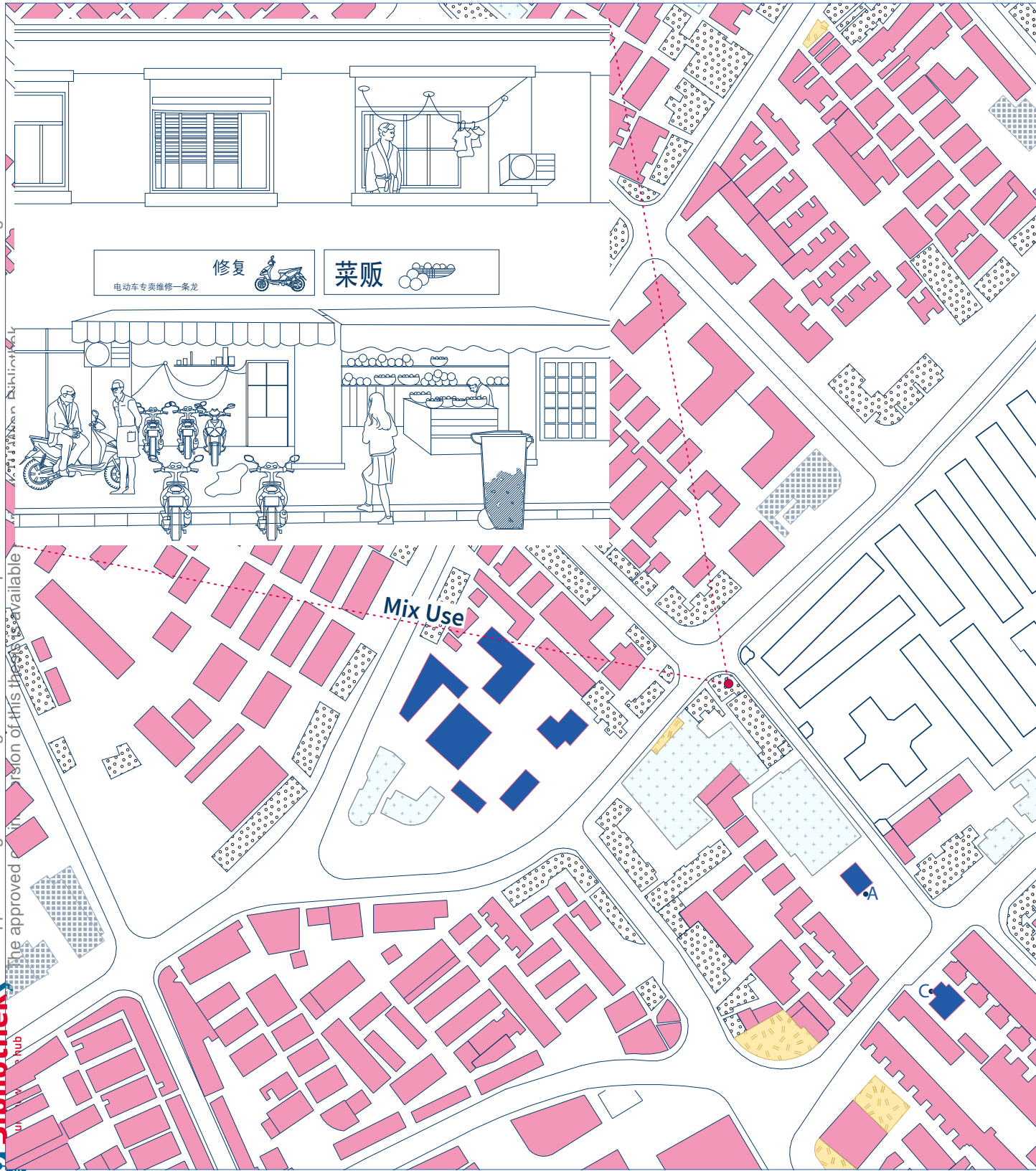
As cultural facilities, buildings of the Jewish time are listed as sight-seeing points, some of them are the White Horse Inn Coffee (which has been rebuilt after being demolished for street enlargement works), or the former Jewish Refugee Shelter, even though the only one offering cultural activities for its visitors is the Jewish Refugees Museum which is the major attractor of tourists in the area. One of the most special cases is the Roy Roof Top which at that time was the center of music and culture of the people, but nowadays its deplorable conditions makes that this place is closed for visitors. Another important cultural point is the Xiahai Temple, which may not be famous but its architecture and small gardens create a small Oasis within the city.

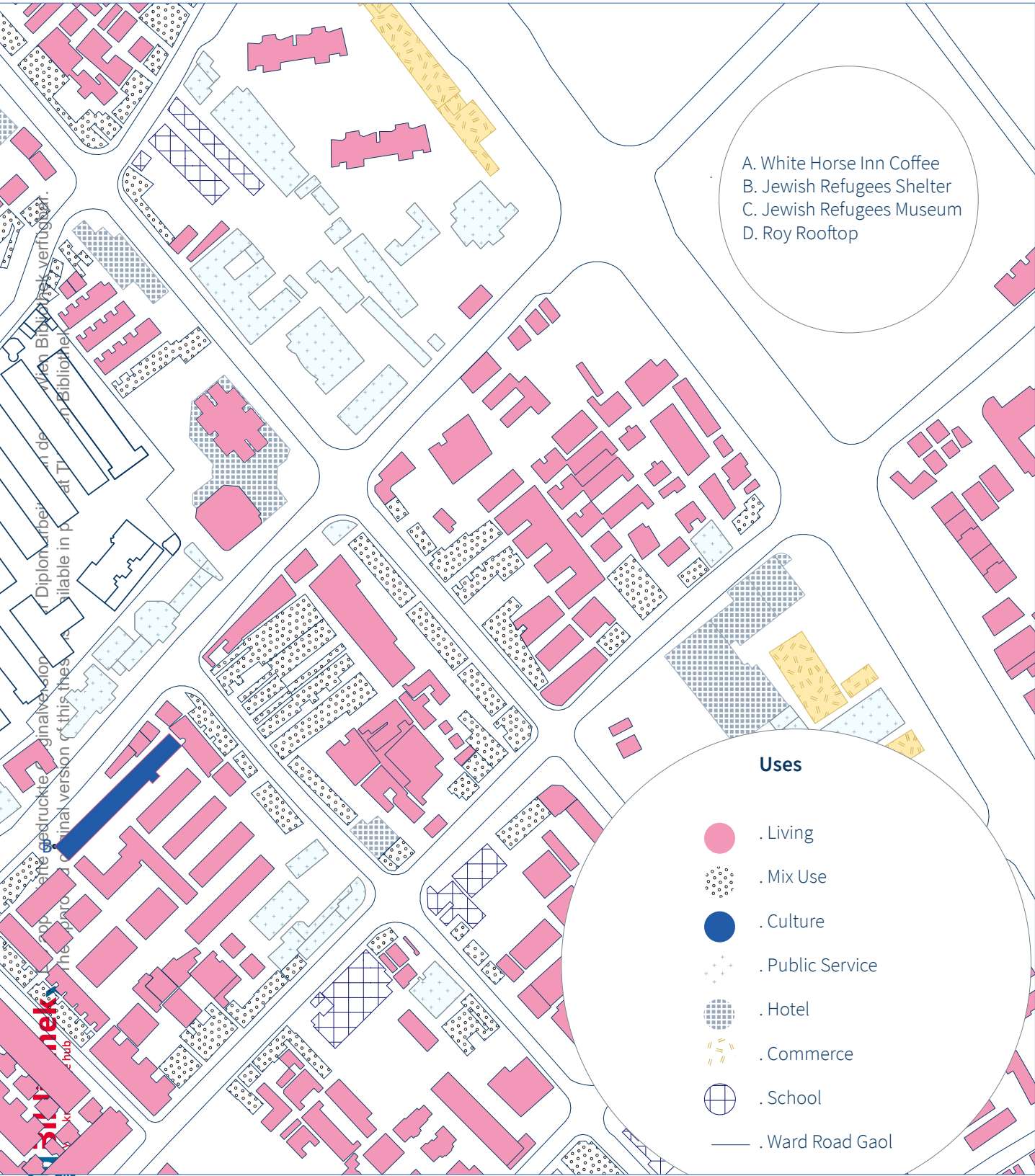
The almost monotonous function layer in the area is evident, therefore the introduction of new functions as sport facilities, offices or more cultural attractions to create a colorful palette is needed in order to promote interaction within the inhabitants but also attract external visitors enduring the social urban fabric.

⁷⁹ RUAN, Yisan, *How to keep the Atmosphere of the Past Jewish Noah's Ark in Shanghai*. Retrieved from https://www.icomos.org/quebec2008/cd/toindex/77_pdf/77-LA1H-92.pdf (accessed 15 June, 2019)



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- A. White Horse Inn Coffee
- B. Jewish Refugees Shelter
- C. Jewish Refugees Museum
- D. Roy Rooftop

Uses

- . Living
- . Mix Use
- . Culture
- . Public Service
- . Hotel
- . Commerce
- +
 . School
- . Ward Road Gaol

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Green Space

As the history of the area was marked by industrialization and high-density populations as workers or refugees living there, the space for green areas was very limited or almost inexistent and nowadays the panorama is not much different. Green alleys delimitating some streets have been created helping the pedestrian environment to be more unique and comfortable, but the actually green qualitative areas are a problem. Even though some parts have been demolished and green zones have been conceived instead, most of the spaces have no qualities or infrastructure to attract people, and are presented more as gardens where interaction with the environment is very limited.

The only qualitative Green Space is the denominated Huoshan Park, which once was a recreational place for the Jewish Refugees, an area of 3,700 square meters which is also place for some Jewish cemeteries, giving it an important historical value. Huoshan Park is planned as a place to stay and the affluent of visitors no matter the season is evident, its spatial configuration gives the possibility to take part into recreational activities as Tai Chi or board games and is considered as the only place to gather for the inhabitants of the area.

The high use and concentration of people in Huoshan Park every day, highlights the need of more spaces like this in the area which may improve the quality of life of its population, although to create these spaces in an urban environment as Tilanqiao means that they should be achieved mainly through demolition, creating a conflict between preservation and improvement.



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Buildings Height

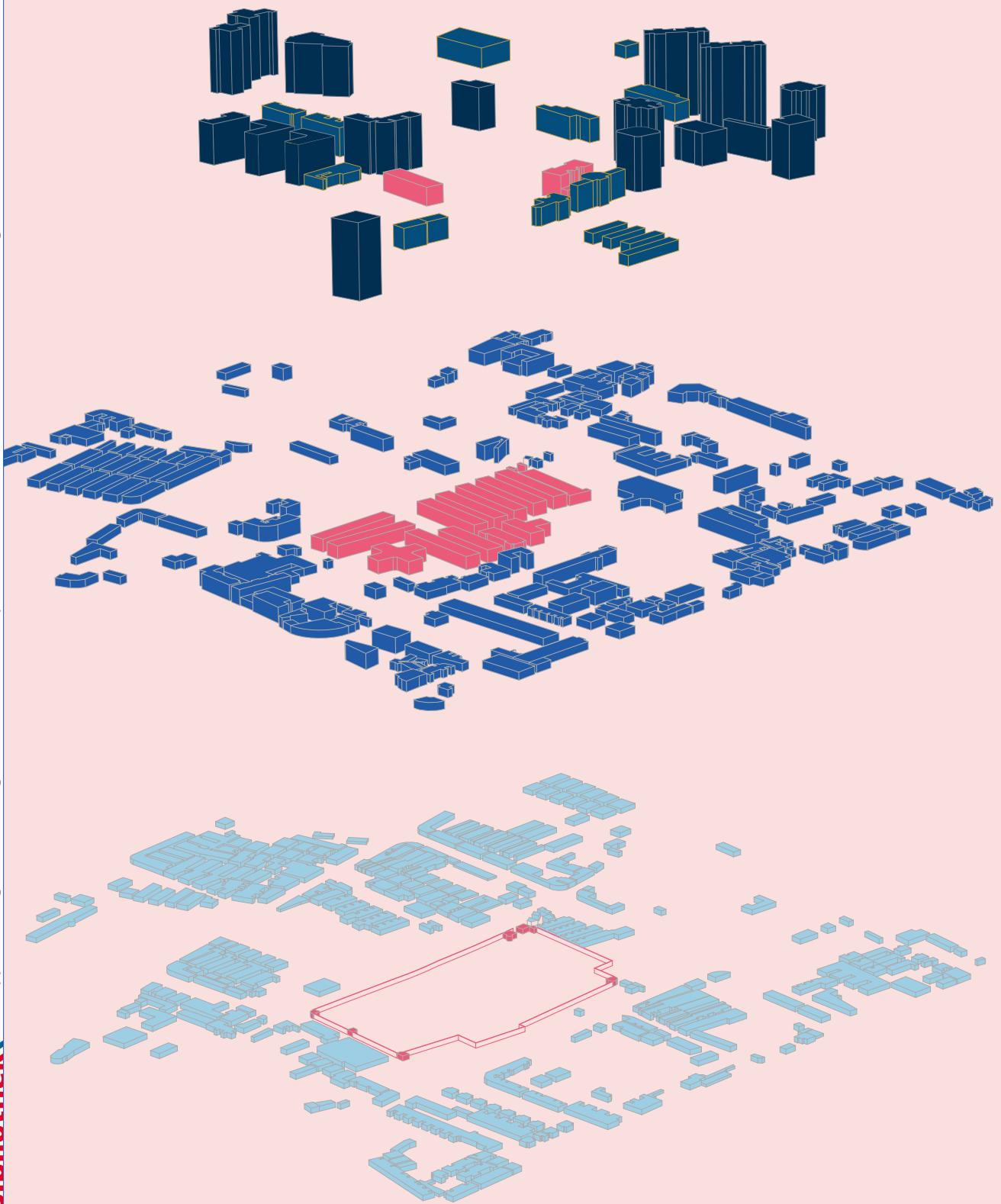
There is a predominant height in the zone from 3 to 15 meters, this mainly because of the area was born with the first intention to house the workers of the industries nearby, therefore typologies as the lilong were frequently use and are visible even nowadays producing a low-rise urban picture. Higher buildings were introduced later following the new Shanghai's patterns to house more people using less land. In this order through the height of the buildings, history and evolution is also present and readable.

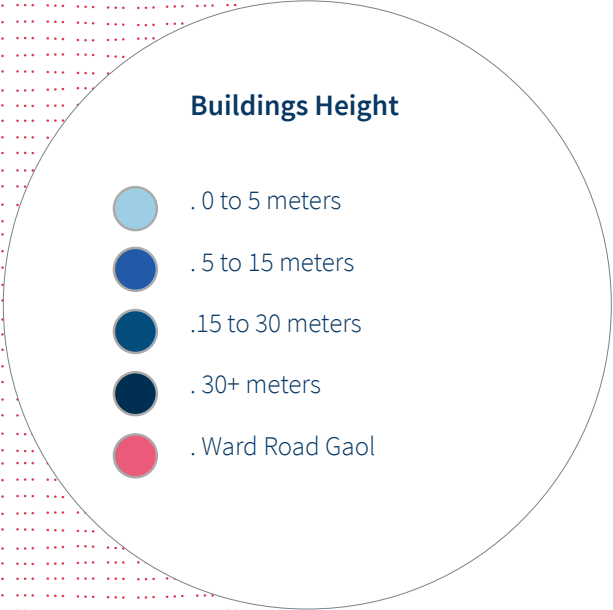
The differences in the arrangement of the buildings depending on its height is also interesting, showing that the smaller buildings are positioned in an ensemble with their neighbors creating a more interconnected pattern, in contrast to the taller buildings which are arrange mostly in a solitary position.

The low-rise pattern endures the historic appearance, gives the area a distinctive character and has shaped the community; But it is also clear that the horizontal organization provides less space than the vertical compositions, which is a disadvantage in zones as Tilanqiao with a high population density.



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Buildings Height

- 0 to 5 meters
- 5 to 15 meters
- 15 to 30 meters
- 30+ meters
- Ward Road Gaol

Demolition Panorama

According to historical maps comparison Tilanqiao have not been subject of demolition more than some small parts in order to improve the street network, and since the area was declared an historic area, the probability of some drastic demolitions is lower.

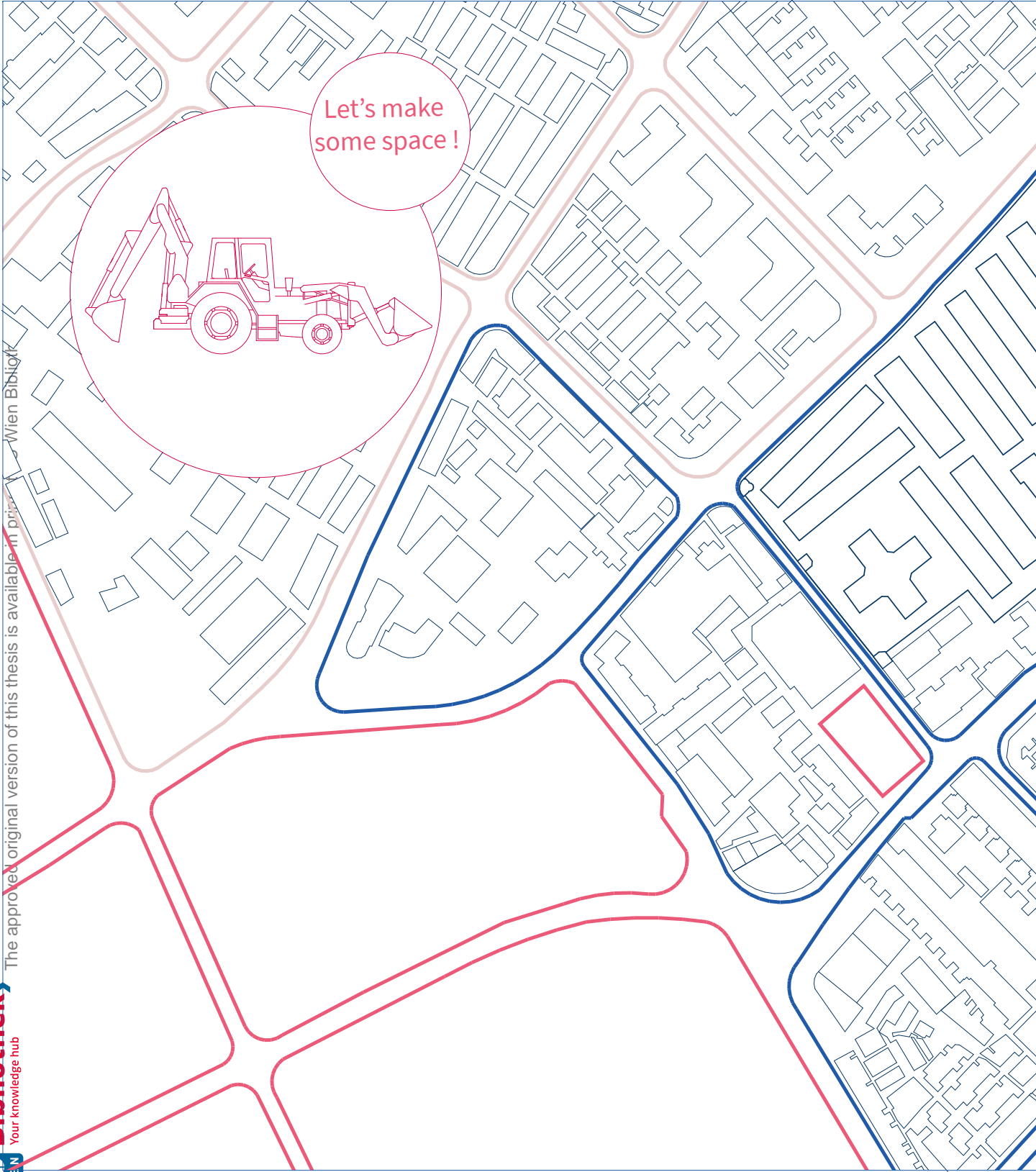
But as represented in the graphic this is not the case in the surroundings, on the west entire blocks, most of them containing traditional shikumen, have been demolish, and in the east the scenario is not different. In this area the predominant new typology is based on mix-use, high-rise buildings arranged as solitary bodies and surrounded by gardens, creating new urban patterns which change the community character in a very drastically way.

To the north the remaining shikumen structures may have been in risk to disappear even though the Hongkou district is leading a preservation plan focused on this unique typology, but arguing to just preserve those who have heritage value. The program is mostly based on the northern part of the district and attempts to renovate 2.4 million square meters of old residential buildings by 2020. Hopefully with this experience the district will lead some attention to its southern part in order to improve the inhabitant's quality of life and not lose the historical character.

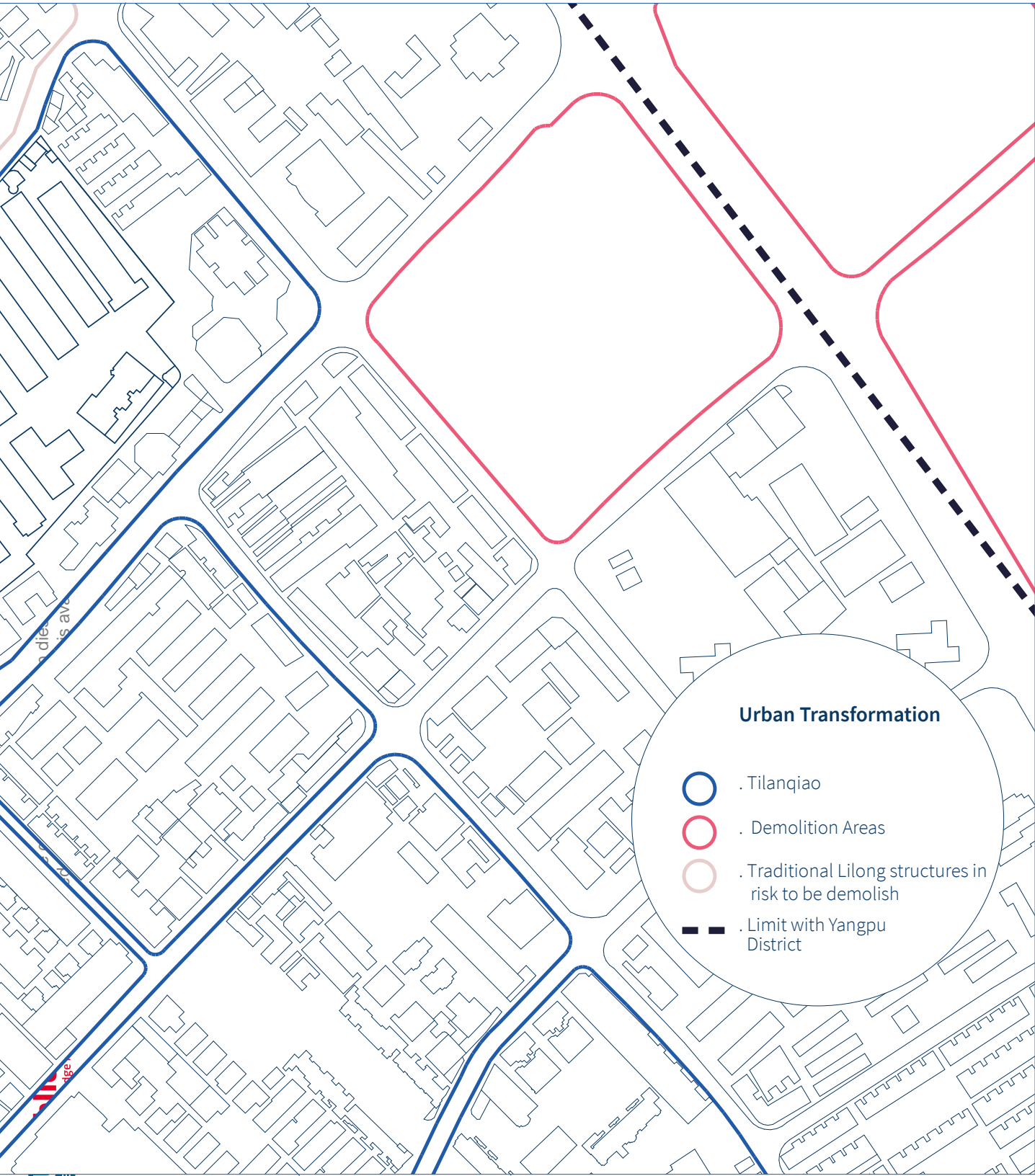
The Ward Road Gaol itself even if it is classified as a historic building have been a place of expectation through the years, confronting the conservation with the possible investor's interests. Its potential to contribute with the development of the area is more than evident, its strategical position makes it interesting for future investors but its history and what it represents make of it a dilemma for the city.



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Let's make
some space!



ANALYSIS OF THE PRISON

Use

Prisons may constitute one of the most violent forms of architecture, it is one of those less spaces where the users cannot decide if they stay or not and most of the time their interaction with the built environment is highly restricted and controlled. They are built mostly with three primary aims as Léopold Lambert defines, the first one being the expulsion of individuals from society, who have been found guilty of illegal acts, the physical punishment of those individuals in order for them to repent of their acts and the display of an example of power and deterrence to the rest of the society.⁸⁰ Forcing the individual (users) together no matter their past, culture, interests or personalities.

Therefore and through its use prisons are a very unique architectural task, some critics make reference to the fact that the same architects who are building schools or residential buildings may also design prisons and some others make a call for architects to never design incarceration forms and specifically never plan isolation rooms or execution chambers, considering it as an immoral act, this just to show how polarized is the function into the architectural panorama. Over time, the way how societies keep their inmates have not shown considerable changes, in some societies, prisoners are held under inhuman conditions even nowadays. Therefore, to break with the terror meaning of its use and architecture in order to heal a society may be considered as a hard goal to reach.

In the specifically case of Ward Road Gaol, according to Dominic Stevenson in his Memoir *“Monkey House Blues: A Shanghai Prison Memoir”* allegations of violation of human’s rights toward high profile prisoners have been revealed highlighting apparent abuses in the prison. Its function per se and affirmations as the ones from Dominic Stevenson have created an image of the prison which may have prevented efforts to change its use in order to reintegrate it into to the city.

80 LAMBERT, Léopold. (September 2018). *Break Out*. TOPOS, issue 104, p. 82.

81 KIM, Dongsei. (September 2018). *Metamorphosis of a Zone*. TOPOS, issue 104, p. 74.

Wall

“When designers draw a line, it may become an interior partition, an exterior wall, a property of fence, an edge of a city, a zone between regions, or a wall between nations. Equally depending on how we imagine, use, and experience a border, it becomes a means to “include” or “exclude”, which defines us and them”⁸¹

Dongsei Kim

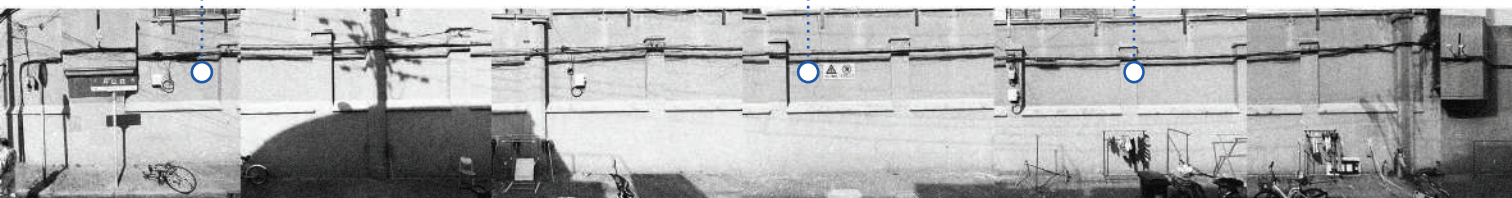
One of the strongest and most visible characteristics of Ward Road Gaol is its surrounding wall, as almost any prison its wall allocates those inside into a specific social group: Inmates, making it an artefact to exclude and showing the psychological and symbolic effects that such borders contain. Therefore, one could say that the surrounding wall interposes power and control in this case, fact that is even more evident with the presence of CCTV, watching towers and barbed wire. Containing just two entrances in its all length which are strictly close most of the time for obvious reasons, the wall is also which have kept the inside of the prison isolated preventing any direct relationship with the area, but at the same time is the contact zone between inside and outside and their only point of interaction.

To interpret borders as inflexible, barriers or instruments of control is common, but it blinds us in front all the possibilities that a border contains. Starting from the idea that the meaning and function of borders is neither given or fixed, they could also include, create community and strength the sense of belonging, making evident that borders may serve different purposes at the same time even when they are contradictory. In this sense is the space that a border embraces, the arrange and the permeability in relation with the outside what may could help to shape the image of a border and its functional role.

CCTV

Warning sign. Do not
climb the Wall

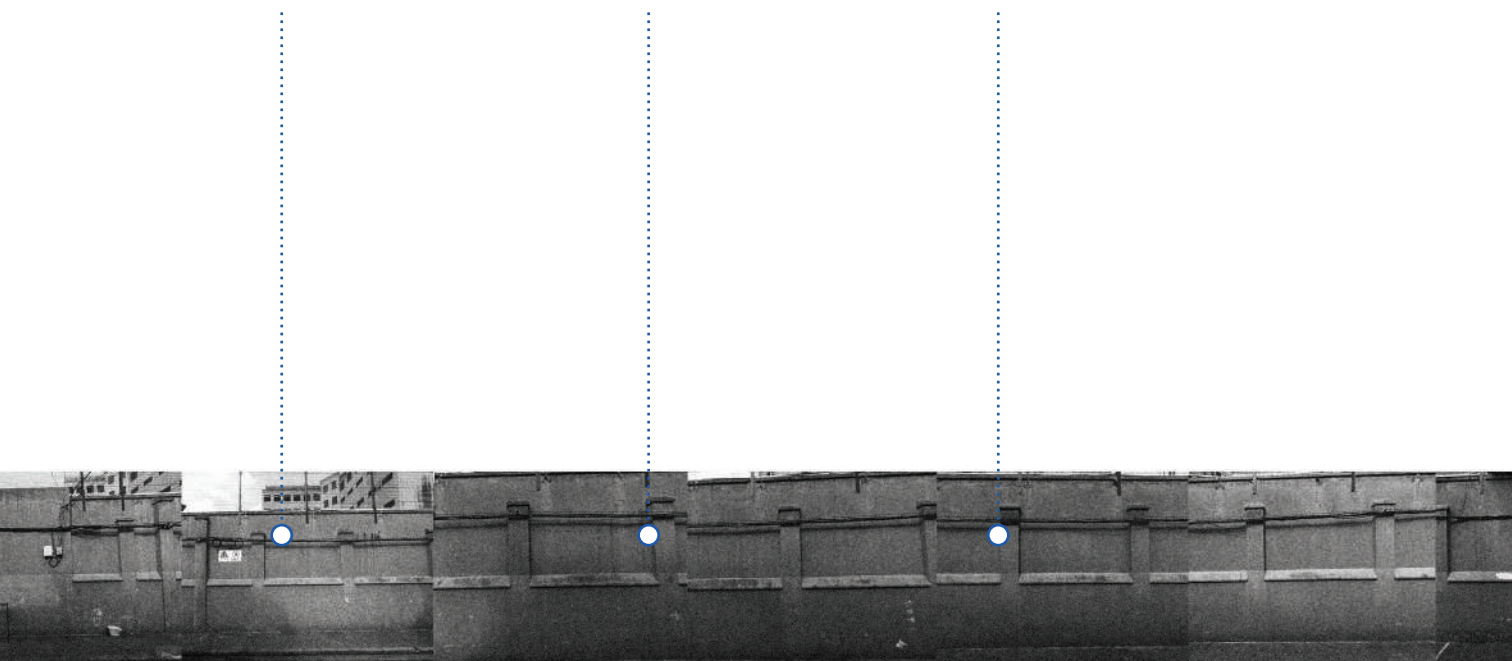
Narrow sidewalks +
Obstacles



2m Width Sidewalk

Informal Uses

Electric Installation

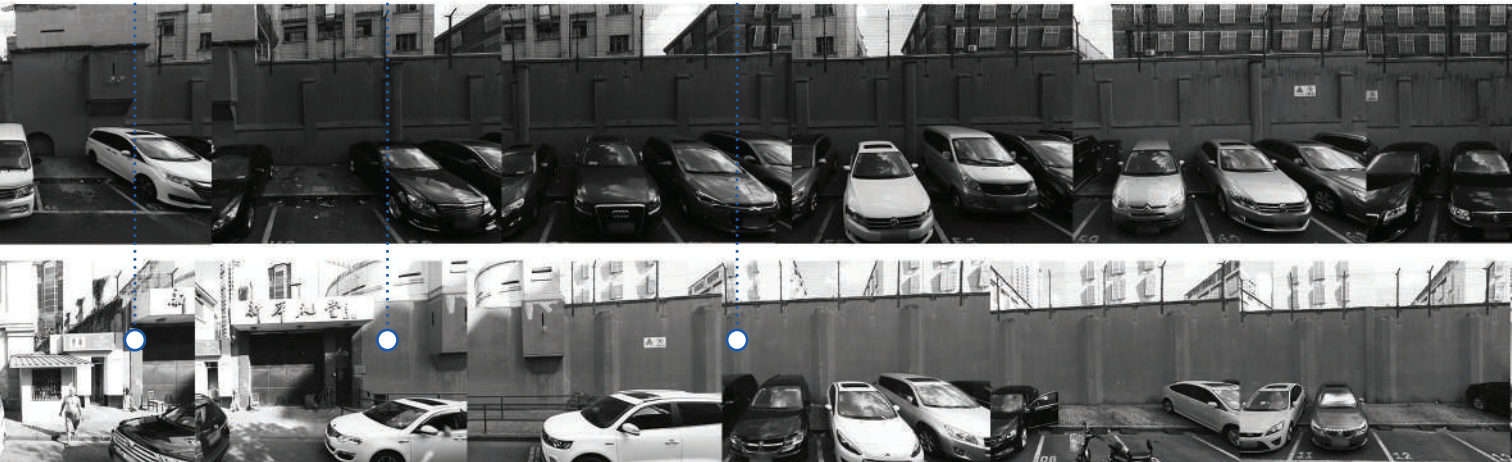


North Facade

Public WC

Access to Prison

Warning sign. Do not climb the Wall



Narrow sidewalks +
Obstacles

Parking Space

Electric Fence

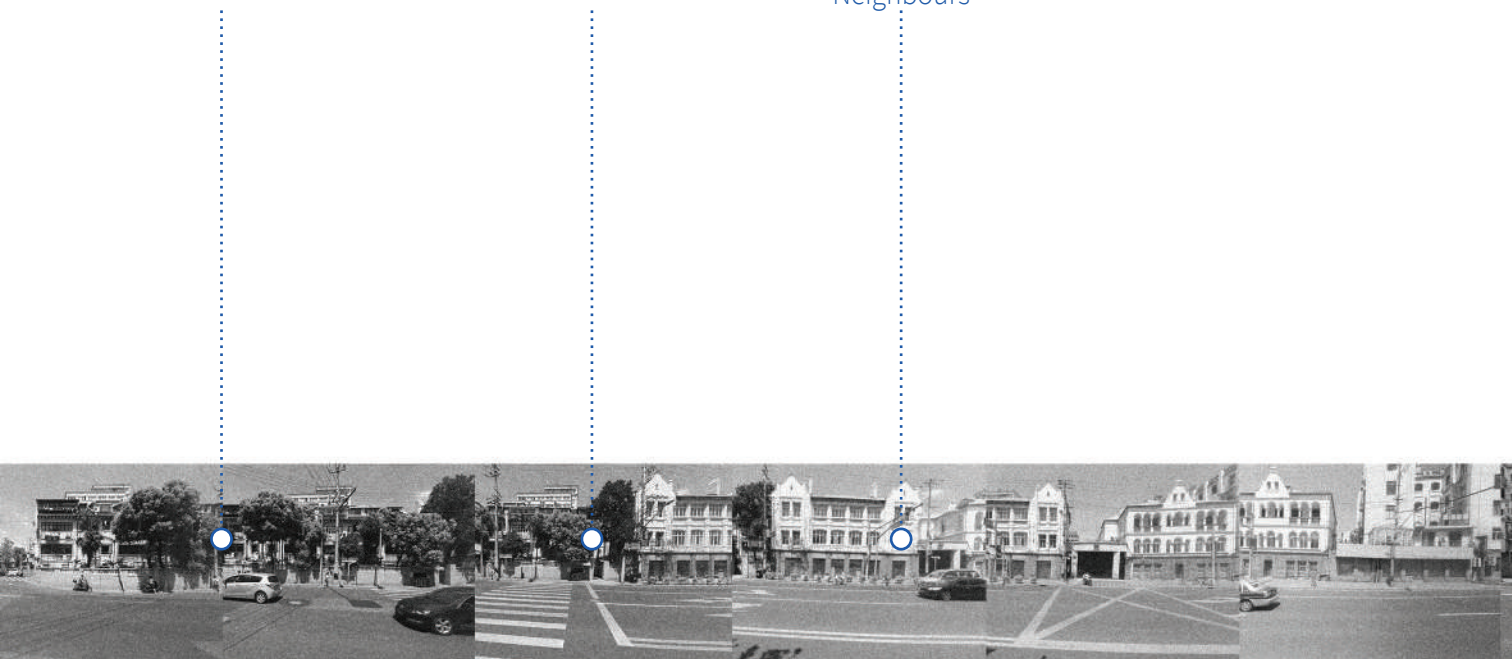
CCTV



40 Km/h Traffic

Bike Lane

Picturesque
Neighbours

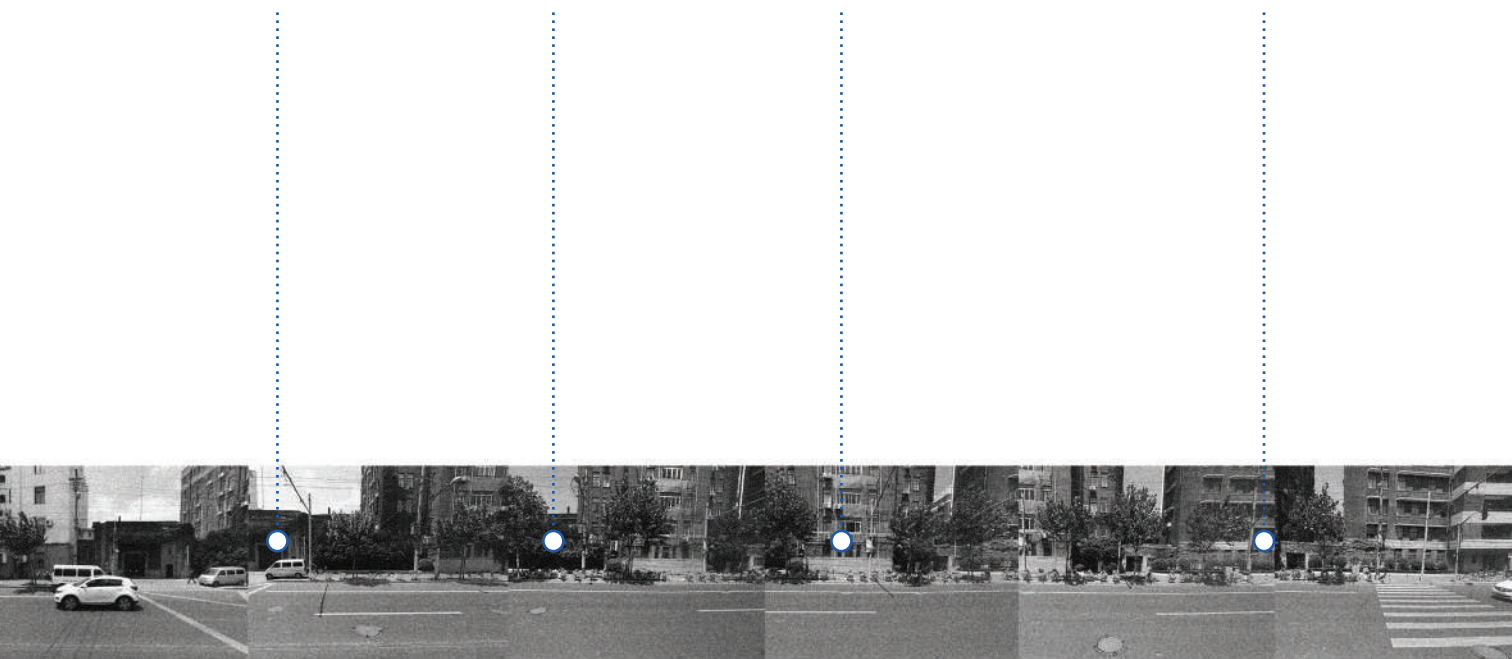


Main Access

Green

Width Street

4m Sidewalk



Cell Blocks

The spatial configuration of the complex is divided into blocks, most of them containing prison cells for the inmates, creating a strong homogeneity that is notable on the inside and on the outside of the buildings through the typology and used materials. It is evident that Ward Road Gaol have been subject of densification through the years, adding new buildings with different functions than just imprisonment, but in general its blocks follow the same design with measures of 15x90 meters approximately. Because of their dimensions and shape the blocks create a particular arrangement of the space in which from south to north long and narrow lanes are the predominant and the movement from west to east is limited, this organization strength even more the homogenous character of the area which is evidently connected with the prison use.

On the inside the two lines of cells, as mentioned before, are located back to back on the center of the block with an area of approximate 3.20m² each cell, this structure was thought in order to avoid any communication between the inmates, reduce their space to the minimum in order to allocate more people in less space and to optimize the monitoring work. These parameters are very limited to the prison objective, therefore to find another function for the buildings trying to keep the most of their structure may have been an obstacle to rethink another life for the Ward Road Gaol.

Free Space

The Ward Road Gaol as many other city prisons in the world have suffered of overcrowding, having no space to expand since the city have been growing around it, therefore though the years new buildings have been constructed inside the area converting the free space into a left over that do not offer any facility, functioning only as transition space. Also, because the regimen of the prison emphasizes that almost the totally of the daily activities of the inmates have to take place in the same block where they live, the Ward Road Gaol did not put any attention into its free spaces, resulting into monotonous concrete spots organized between the blocks.

Conclusion

With the understanding of the three concepts of public memory, heritage and scale, three parameters are to be taken in consideration at the moment of transforming an urban historic area. Historic areas should be conceived as places where public memory occurs. In the case of Tilanqiao with its actual mono-function pattern, this will be conceived through a mix of uses that will offer to its society an opportunity to enrich their daily life as individuals and as a community taking in considerations their needs and interests. The evidence of the past should be kept especially in areas with a strong background as Tilanqiao, but also a certain flexibility to integrate new forms is to be considered if this would mean improvement, here the relation between old and new is not to be considered anymore as a dilemma but as a cooperation in which both parts complement each other. In the specific case of Tilanqiao the beginning of an interaction between the historic and the modern city is evident in the sense that Shanghai has integrated Tilanqiao as a whole in its infrastructure system successfully but the area nowadays do not represent an active urban component of the city, therefore an improvement is to be achieved in which the historic structures will be integrated to the urban context by their functionality and qualities. Finally, to think about the scale while reforming the complex is highly important; in order to bring spatial qualities that are not present nowadays, building an optimal frame in which social interaction and integration will be conceived shaping a sense of community and identity.



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THE PROPOSAL

Problem identification

A. Cultural good

The Ward Road Gaol is presented as a cultural good, but nowadays the only interaction that visitors may have with the buildings is just visual. Firstly, even though with different transportation methods the Prison is well connected to the city, the access to the area is blocked by its surrounding wall, creating a strong impermeability around the complex which is endured by its massiveness and its authority character with elements like CCTV or barbed wire. Therefore, the Ward Road Gaol is more a place to contemplate from the outside than a place to experience.

B. Purpose

For obvious reasons is the use of the Ward Road Gaol which prevents any interaction between the complex and outside users. Not only because the function of a prison requires isolation from the outside and high security measures but also because how we imagine prisons has nothing to do with how we imagine the spaces where we want to live and coexist. Its use has also discouraged the economic growth and development in the area, resulting in a problem for the community.

C. Pedestrian Network

Ward Road Gaol may be interpreted as barrier, not only enclosing almost the whole block and avoiding any public alley system inside of it, but also making the sidewalk on its surroundings not appropriate and monotonous which generates an unpleasant experience for the pedestrians.

D. Lack of free Space

Inside the complex the lack of space is evident, resulting by the need for expansion of the prison, which leads to the construction of different buildings in the spots available.

E. Unused potential of location

With a privileged position in an historic district which is attracting the attention of Shanghai and not far away from promising development projects as the ones in the North Bound, the Ward Road Gaol has remained as an undeveloped island inside the city, and therefore its historical value and potentials are not being use.

F. Typology

With narrow spaces and optimization for activities as monitoring, the imprisonment typology is difficult to adapt to others purposes in which the well-being and quality of life are some of the main purposes.

Solutions and Potential

A. Reorganize the Complex

The organization of the structures that conforms the complex is a key point in the architectural and spatial concept. New forms should be introduced but also the interaction between the buildings and their surroundings are to be rethink, in order to create new spatial situations with qualities that will help to make the complex more attractive. A place with such a cultural value should be readable as a unity and give the impression of integrity to endure its presence.

B. Purpose

In order to endure the social sustainability of the community the function layer of the Ward Road Gaol should break the mono function and be conceive into a mix use system which offers different possibilities for the existing population of the area, visitors and new inhabitants. The Mix Use purpose will shape a social urban fabric where interaction and integration are motivated, evoking memories from the past but also constructing memories for the future. The whole area of Ward Road Gaol should represents a place of cultural significance offering different cultural, educational, recreational and living content.

C. Open Space

Free spaces are to be open by reconsidering which buildings should be removed, these spaces should have qualities that will encourage the desire of the people to stay and enjoy them. A Green Belt will be created in order to bring the people again in connection with nature even though it is in the middle of the city. The ideas of a plaza will be brought into the area in order to offer the people spaces to encounter and interact, also by bringing indoor activities to the outside.

D. Adaption of the Buildings

Prisons are built to last; this is evident in the inherent architectural features of the prison typology. In this order, the cells block typology is to be studied in order to find different options in which they can be adapted to the new uses trying to keep some of their essence in order to give them a new life. Creating different typologies for different uses will promote also an heterogenous identity into the complex breaking with the monotonous character existing.

E. Optimizing Access to the site

New access points to the area are to be introduced in order to create a permeability which will allow a better connection with its surroundings. Inside the complex the movement patterns are to be changed in order to create stronger connections between the buildings and the open spaces.

Keep the historical layer:

Even though as defined before prisons are architectural forms of “terror” in the case of the Ward Road Gaol it has also an incredible historic value. For this reason, its past is not to be forgotten but its future is to be rewriting, being an opportunity for the community to reinvent themselves.



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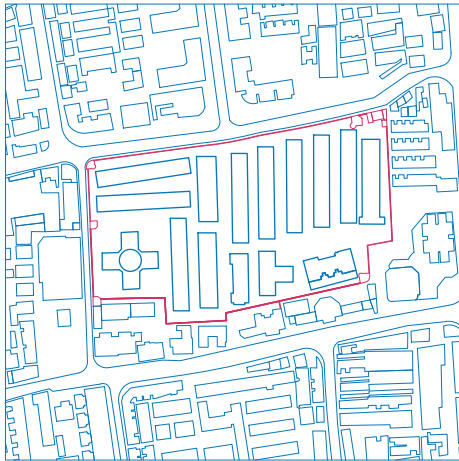
THE DESIGN

Guidelines

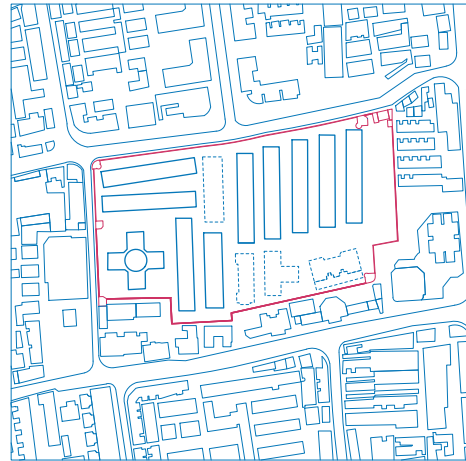
From the Problems and solutions postulated before a list of guidelines for the design phase are to be presented

- A. Liberate the area in order to generate free space
- B. Achieve a new spatial organization by the establishment of axes
- C. Create an area defined by mix uses which will attract different groups of users
- D. Open Access points to endure the permeability of the area
- E. Allow the coexistence of the past and the future in the same place
- F. Adapt the typology to the new functions

A. Liberate the area in order to generate free space

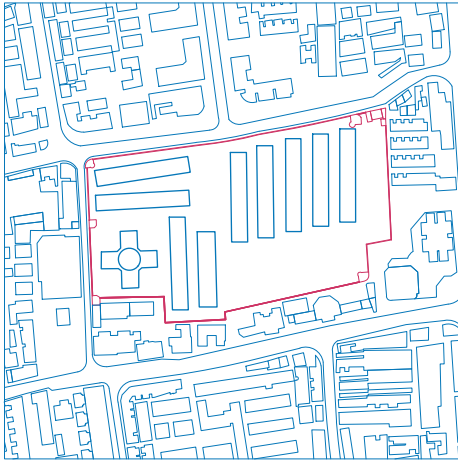


Current situation

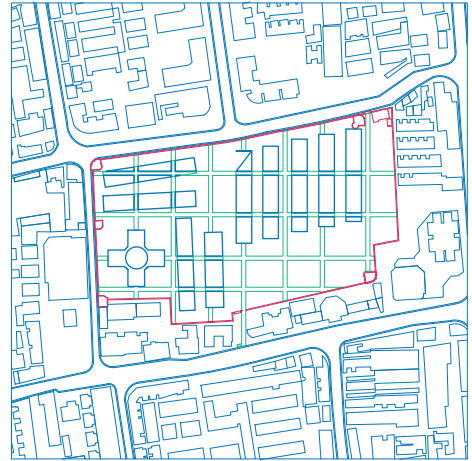


Situation after liberating space

B. Achieve a new spatial organization by the establishment of axes

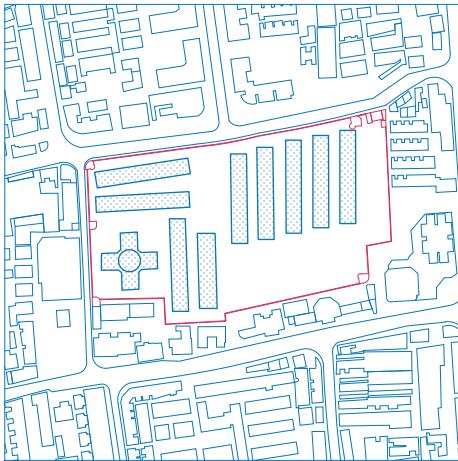


No defined axes

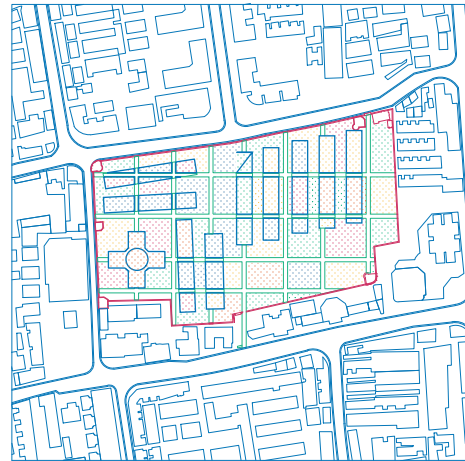


Defined axes to create a new spatial division and endure the connection with the surroundings

C. Create and area defined by mix uses which will attract different groups of users

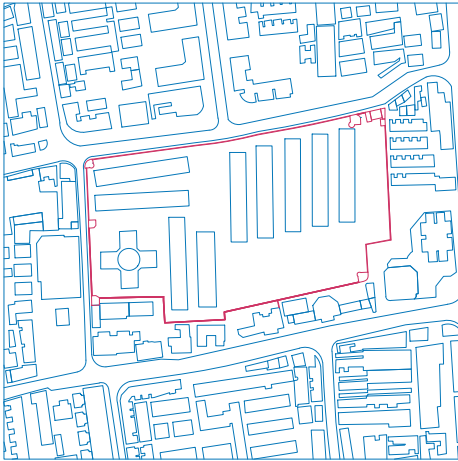


Mono-function

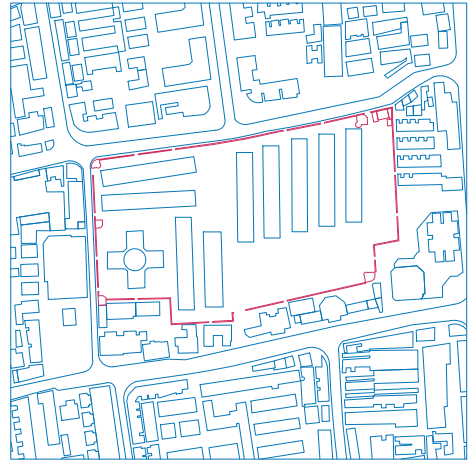


Desired mix of uses

D. Open Access points to endure the permeability of the area

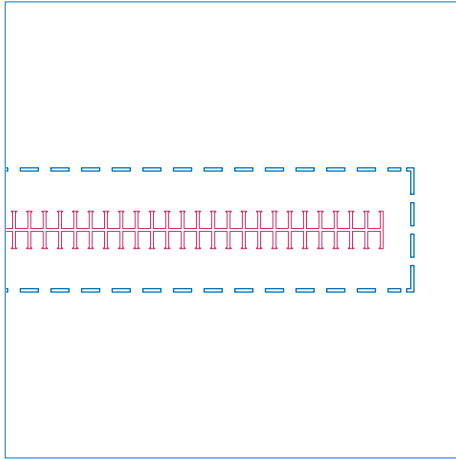


Existing impermeability of the area

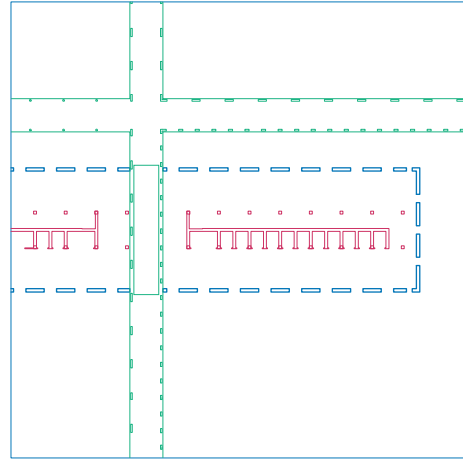


Openings in the surrounding wall to ensure the accessibility to the area

E. Allow the coexistence of the past and the future in the same place

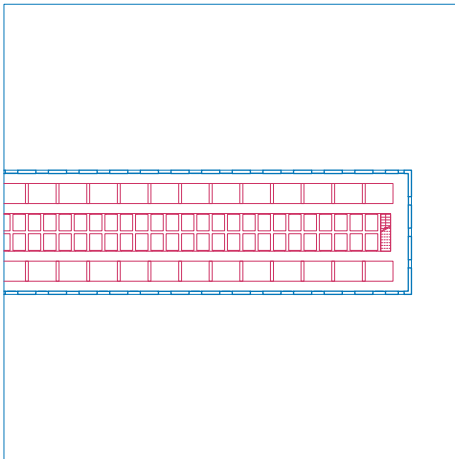


Existing Structure

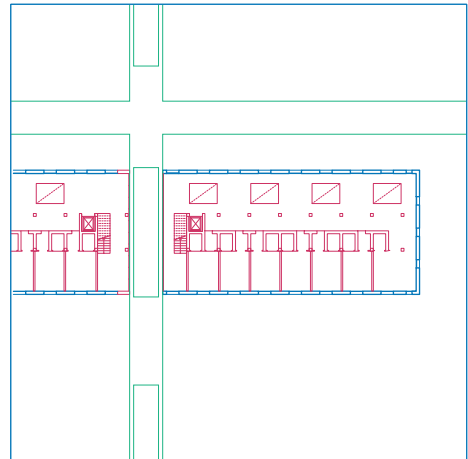


The integrations of new forms and the existing structure

F. Adapt the typology to the new functions

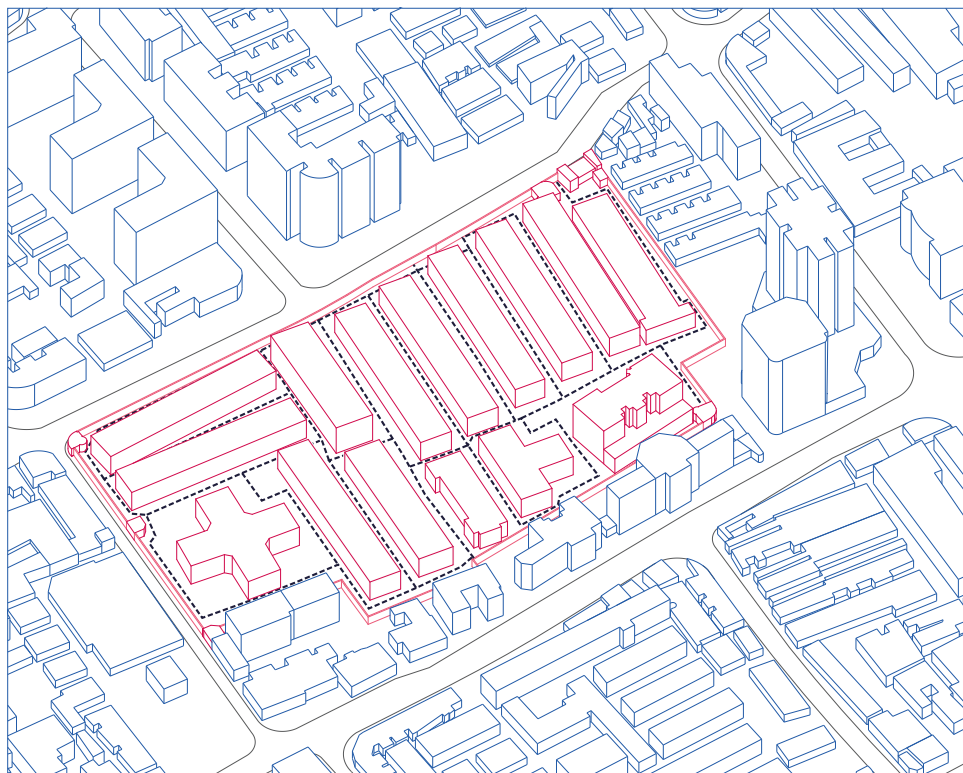


Existing cells block floor plan

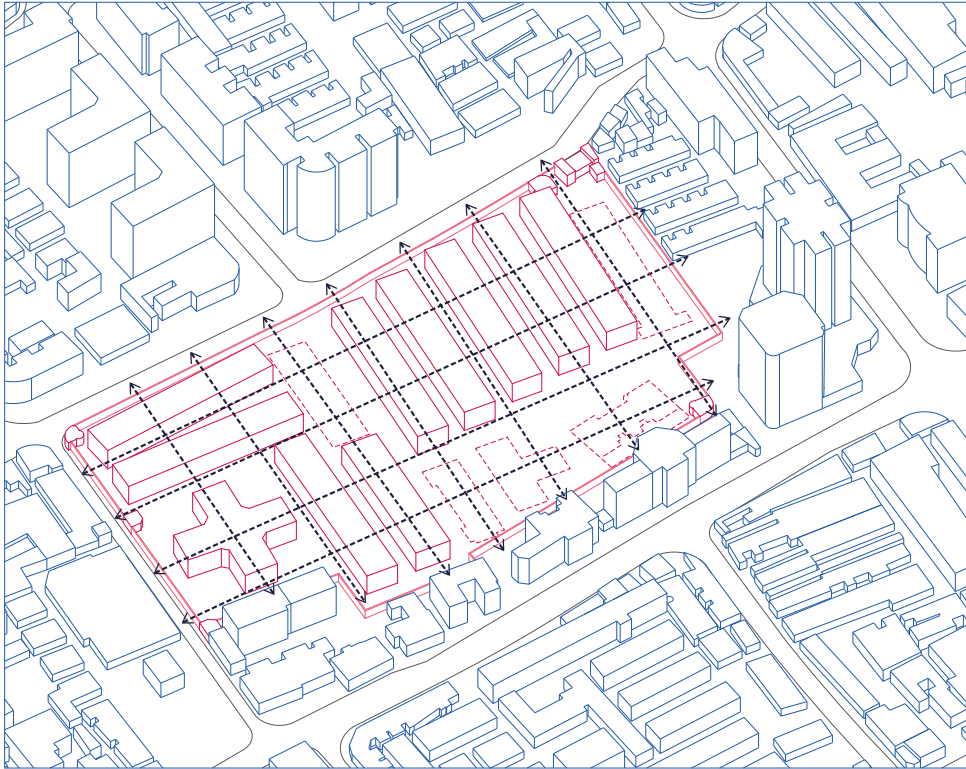


Adaptation of the new floor plans to the new uses

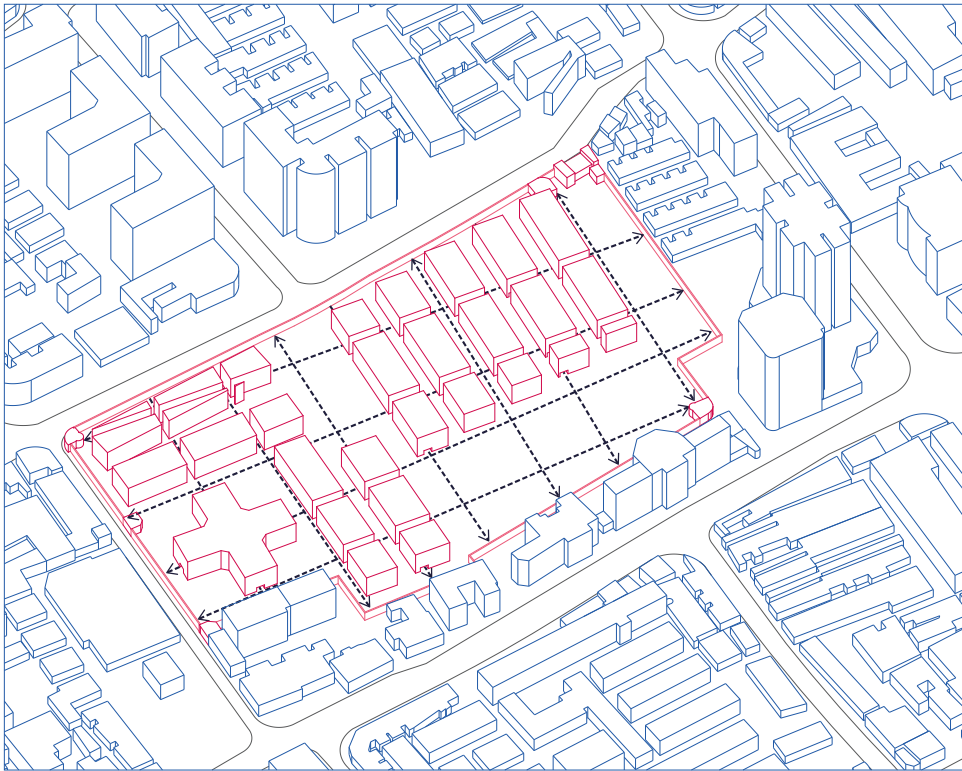
Concept



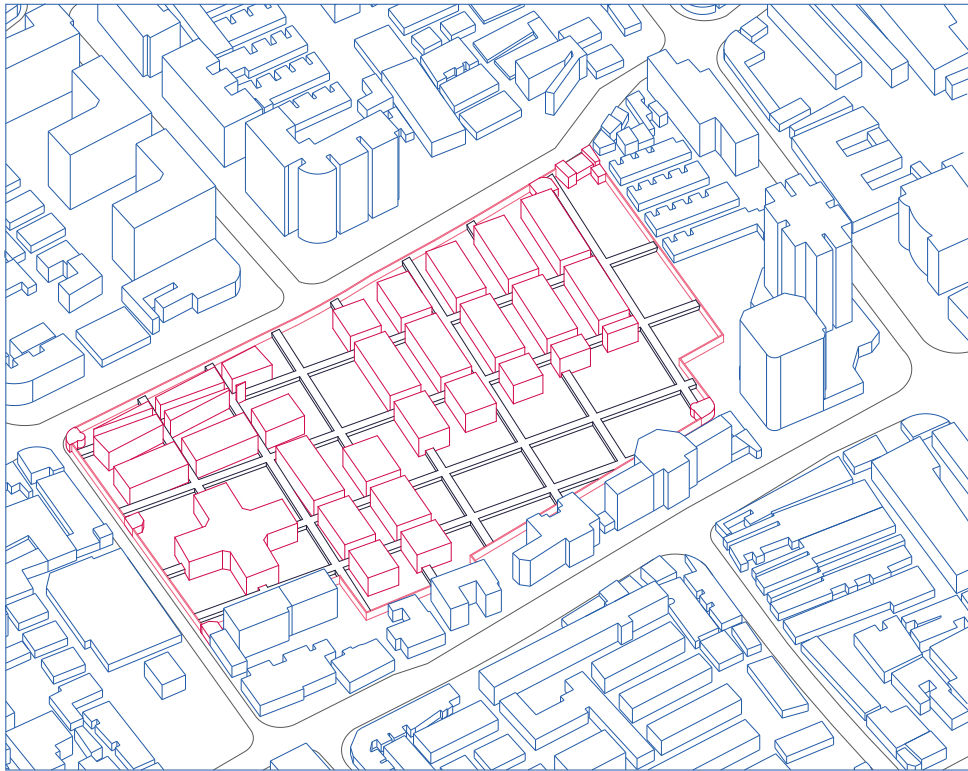
Current Situation



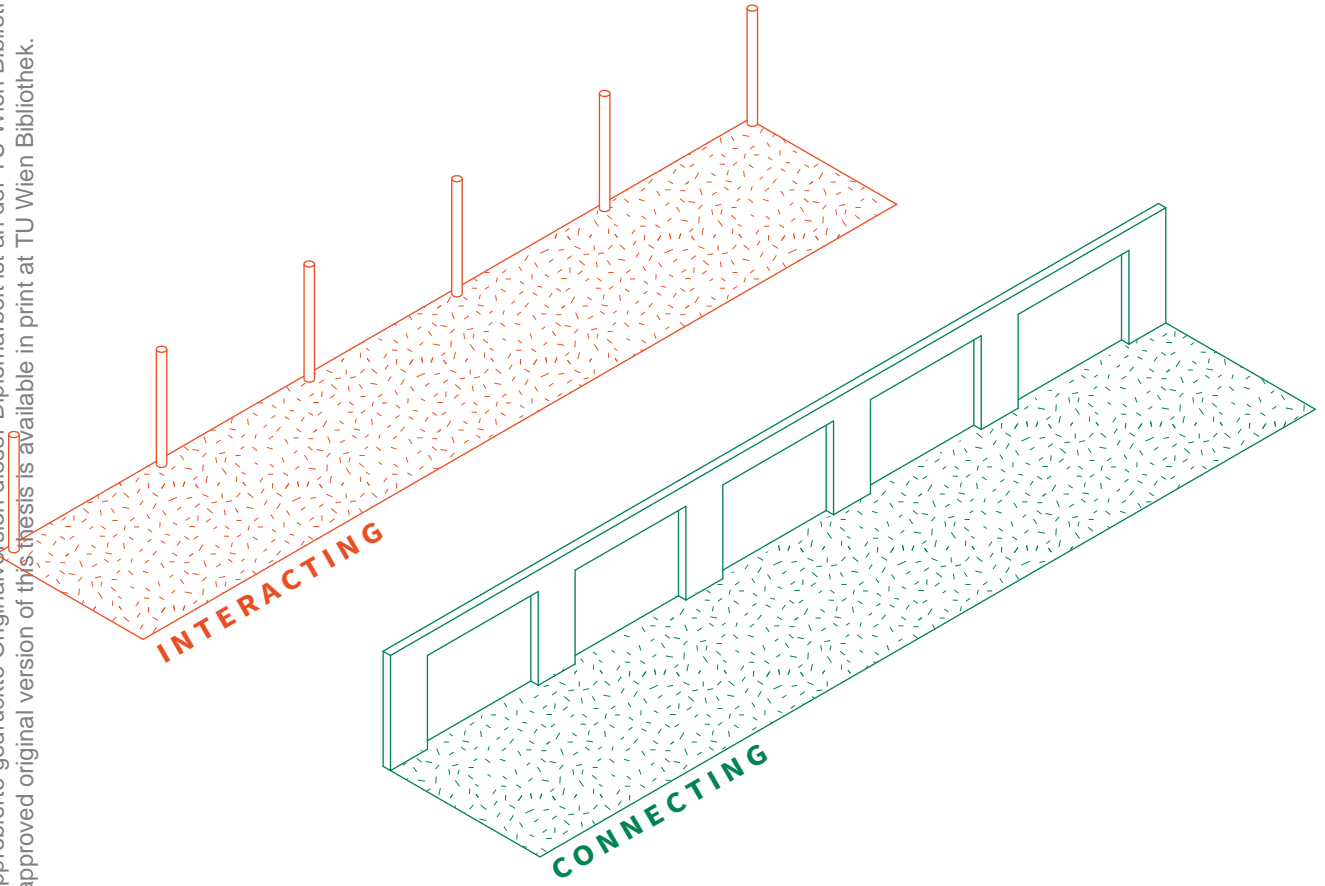
The creation of new axes and the liberation of space by the demolition of specific buildings offer a new way to experience and connect the space

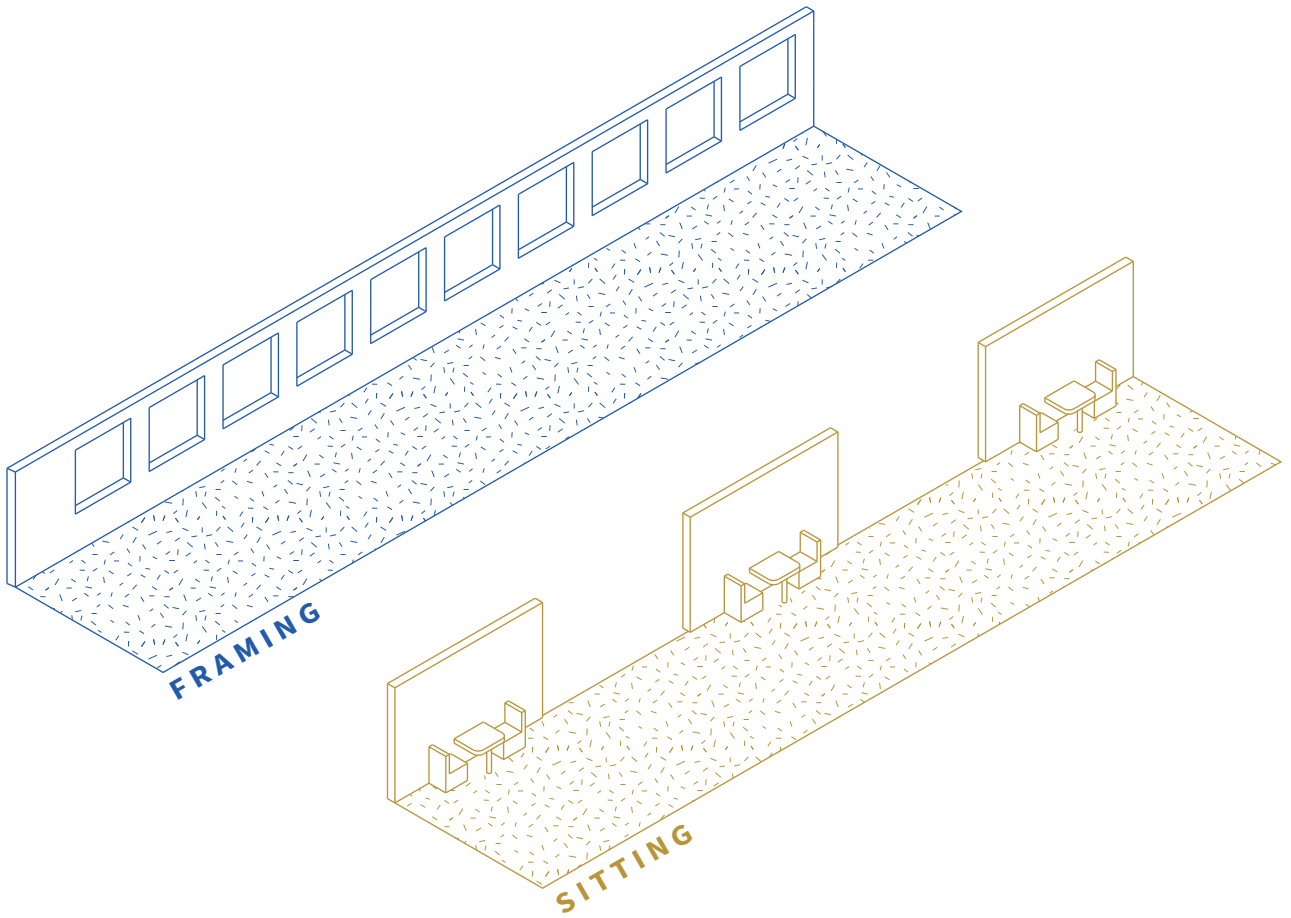


The definition of the axes allows a new distribution and division of the existing and the creation of new spatial qualities

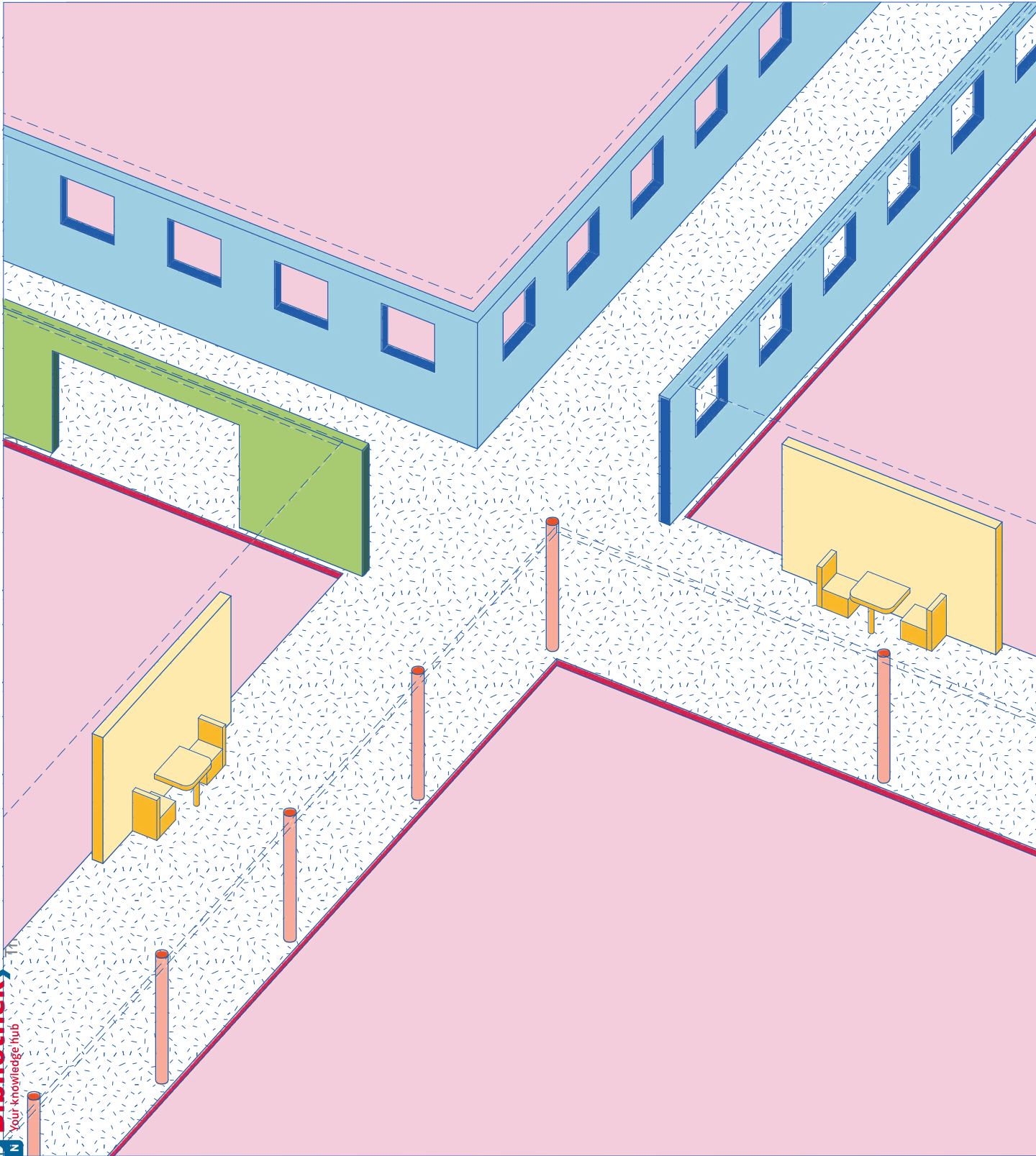


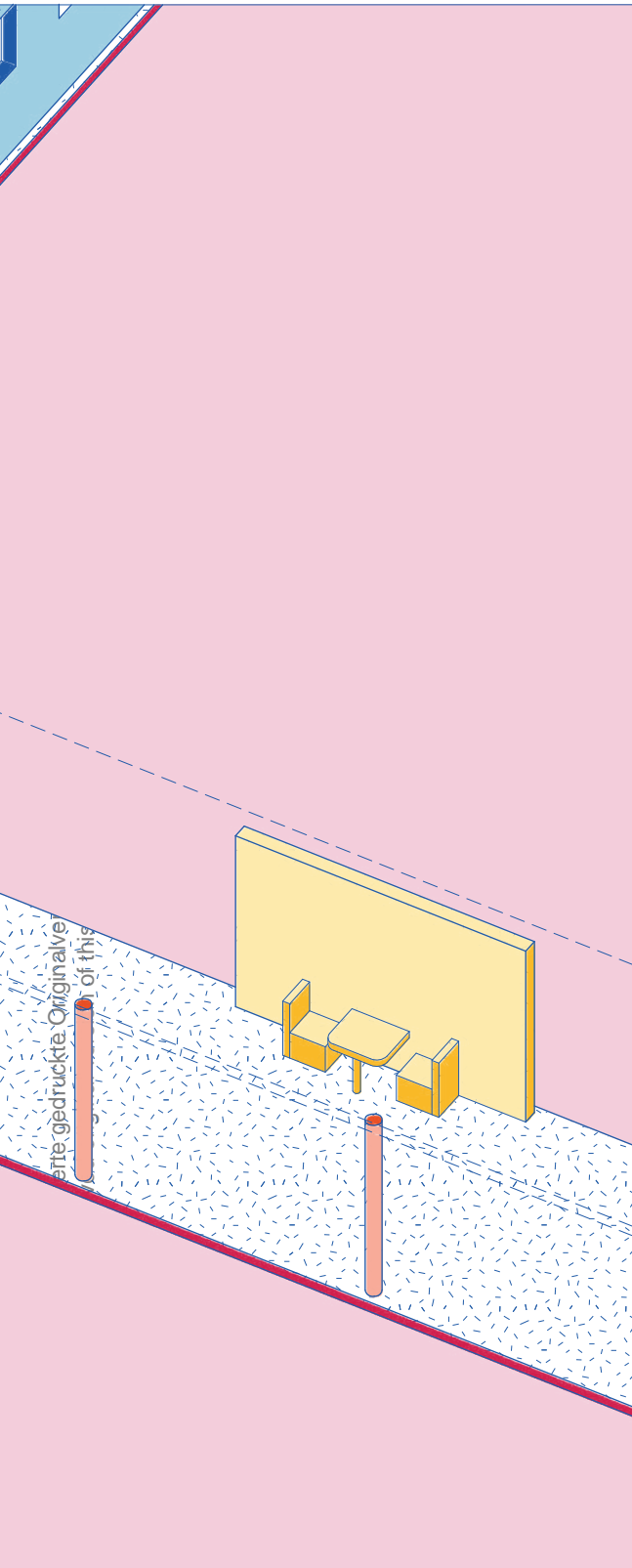
By cutting the existing structures, the axes not only re divide the outdoor areas but also the indoor spaces creating and intersection between the old and the new



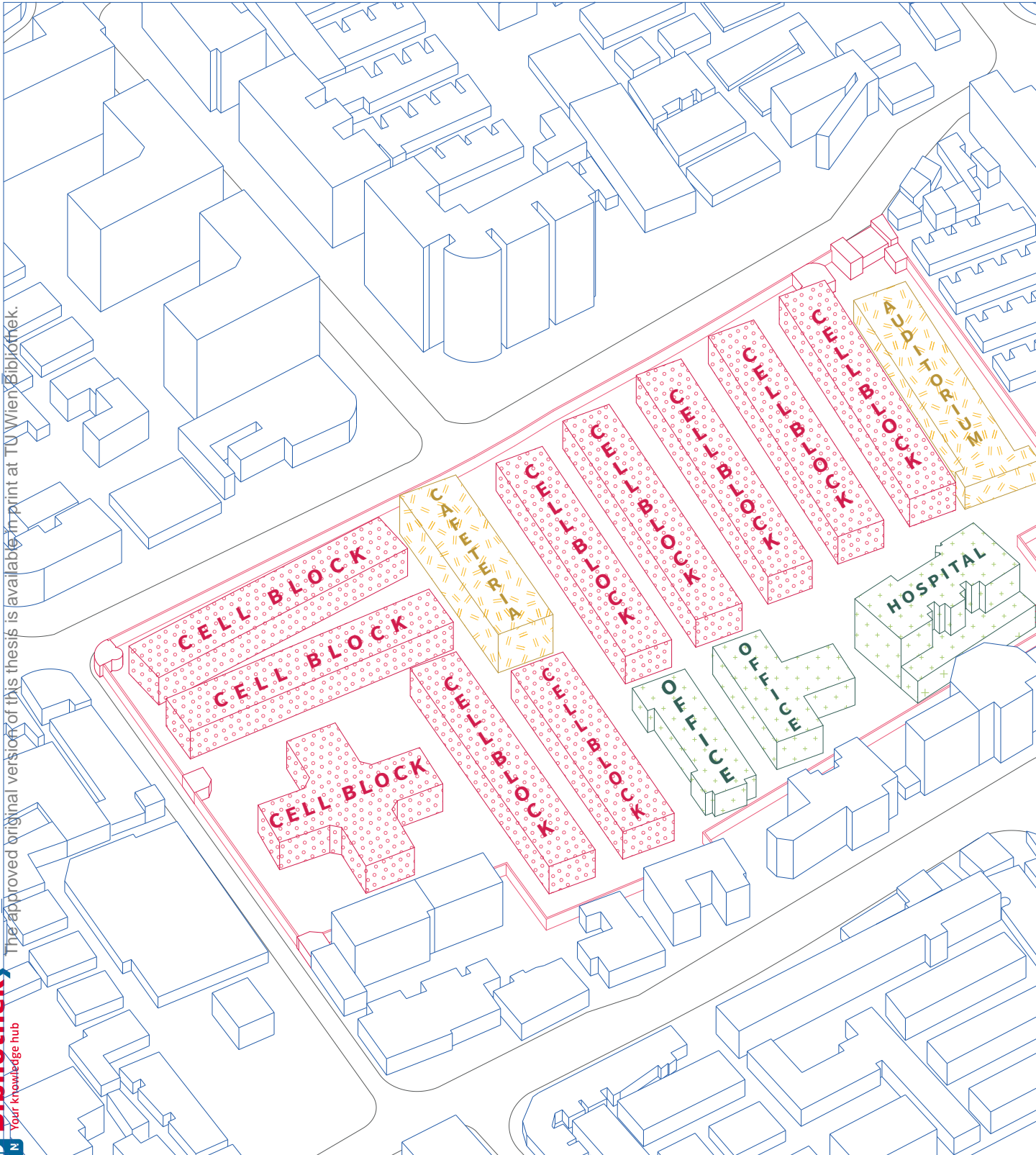


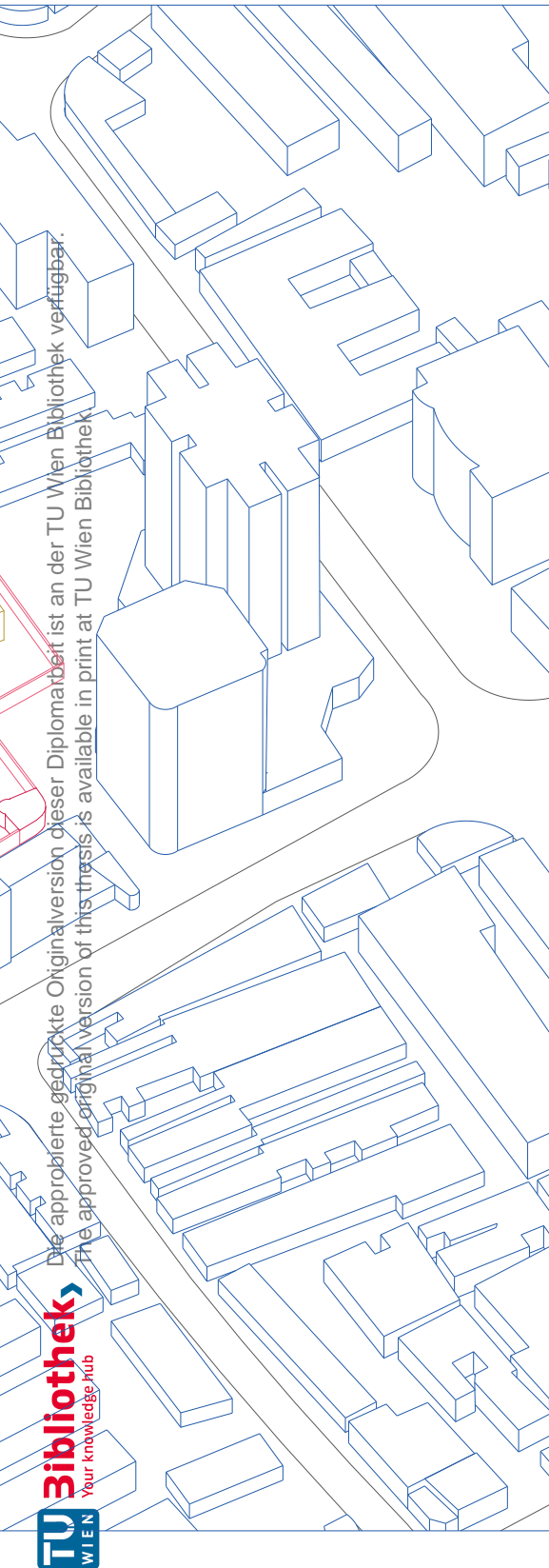
The axes are materialized by four different structures that create variable levels of permeability





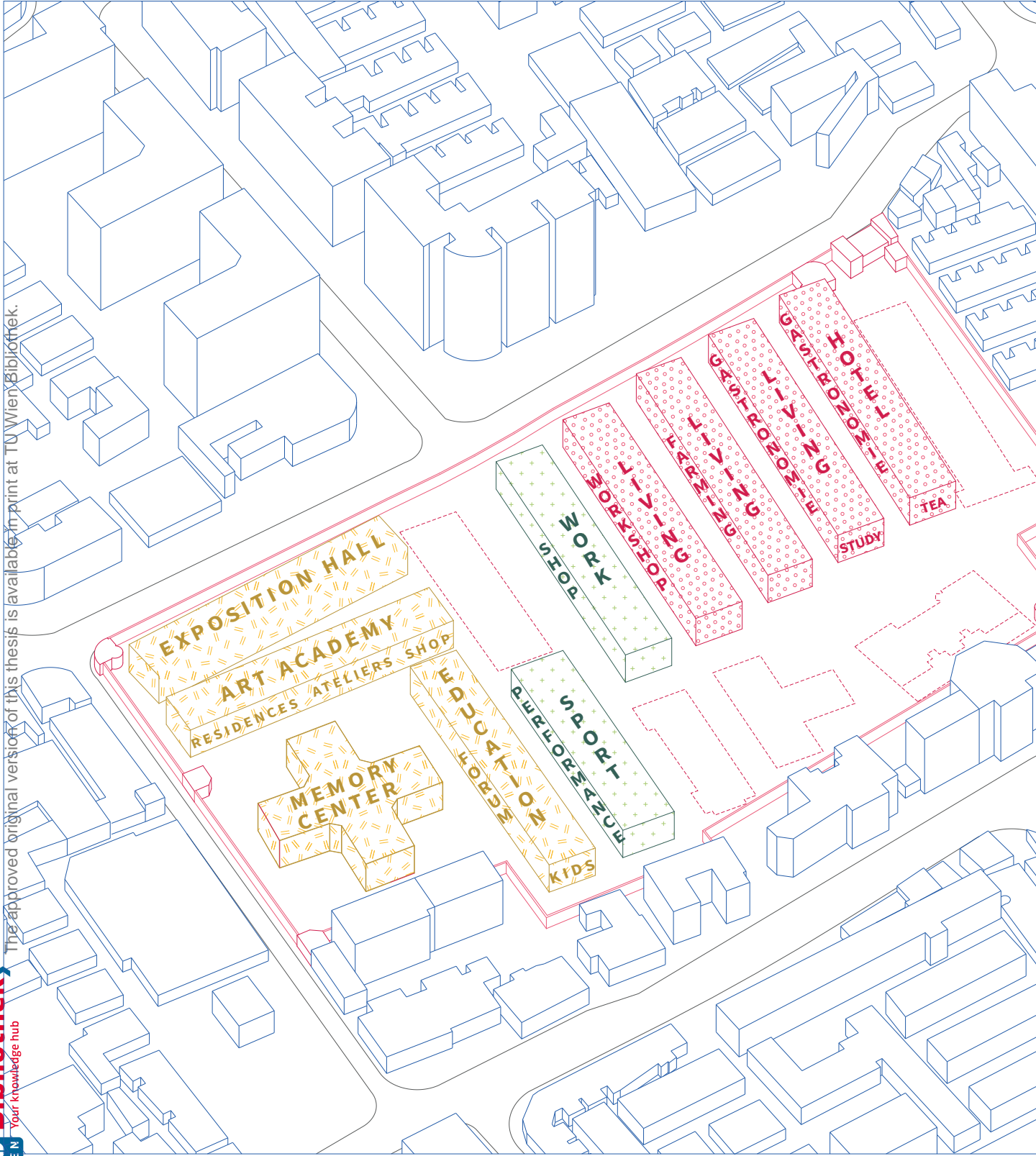
Combine together the different structures offer changing spatial and visual sequences. The axes built a shelter for the visitors and at the same time they serve the courtyards

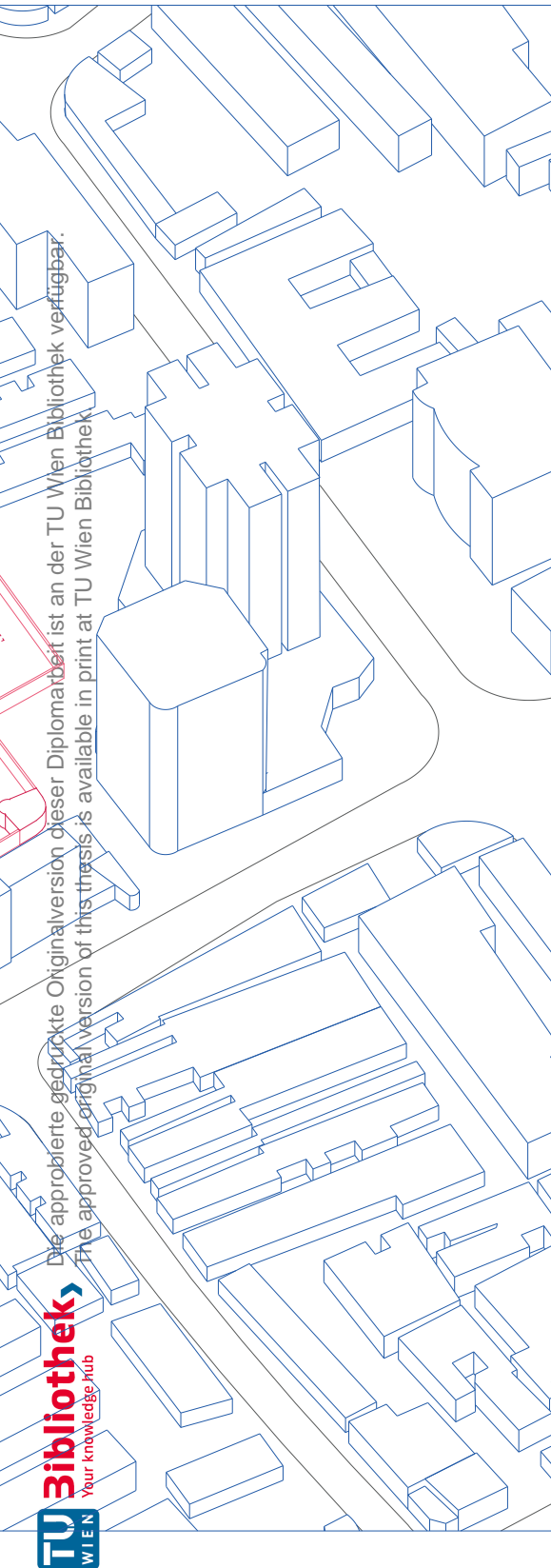




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The prison typology is by definition not permeable to the city and its buildings are all designed to work in pro of the prison function, ignoring the community of the area



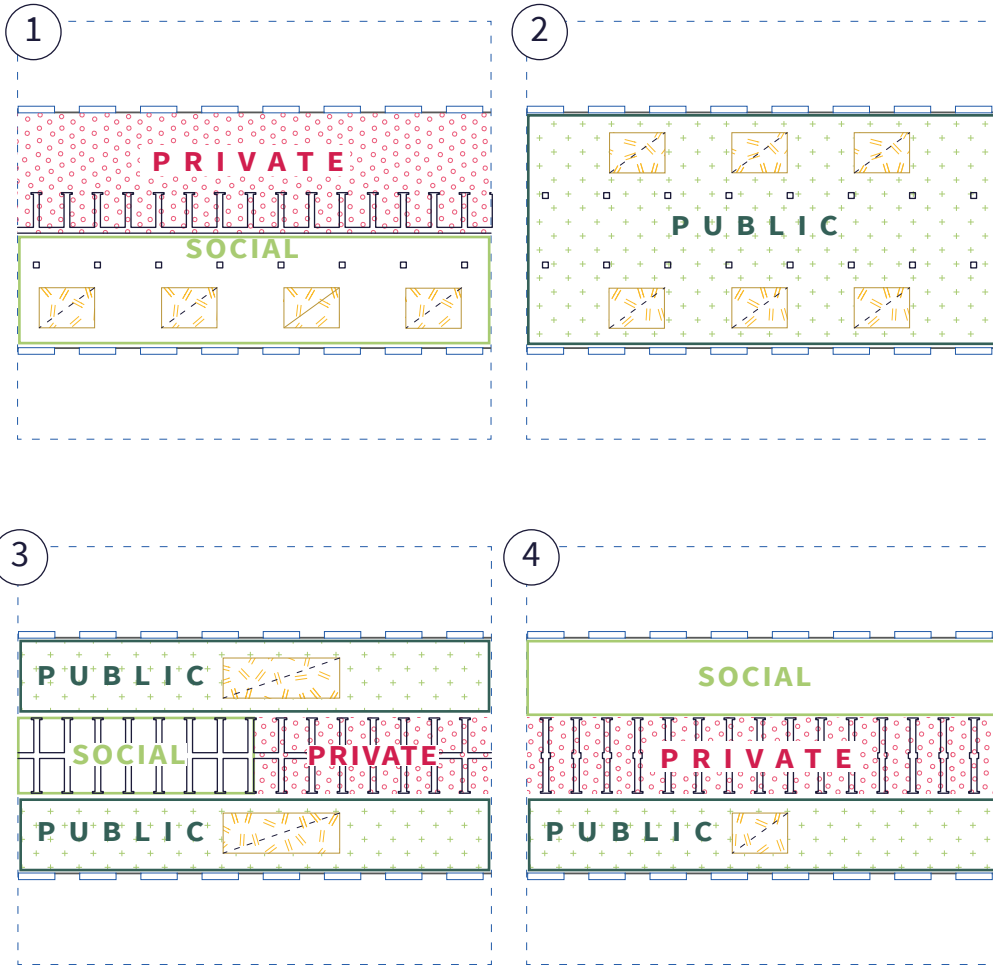


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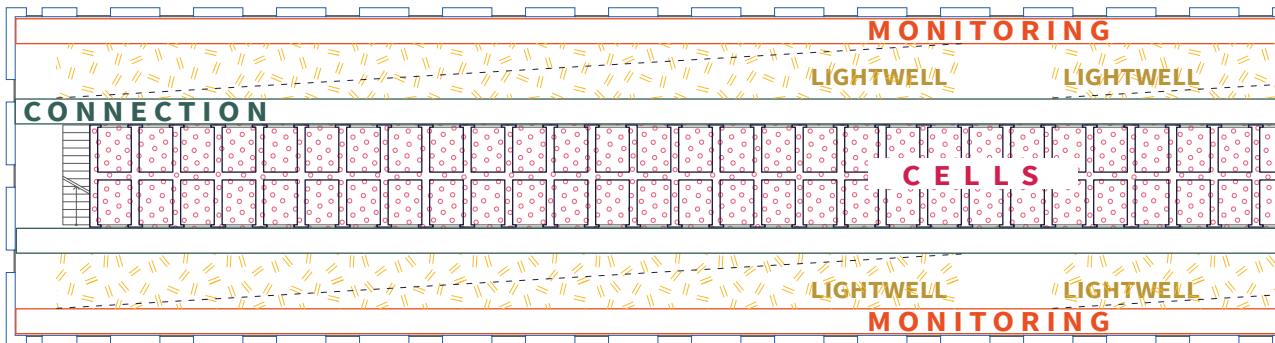


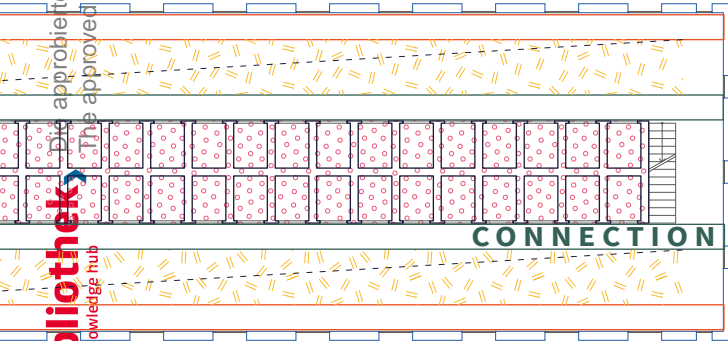
The mix of uses will ensure a colorful palette of visitors. The plurality of the functions activates the complex all day long and the location and distribution of the different uses react to the existing surroundings

Desired floor plan scenarios

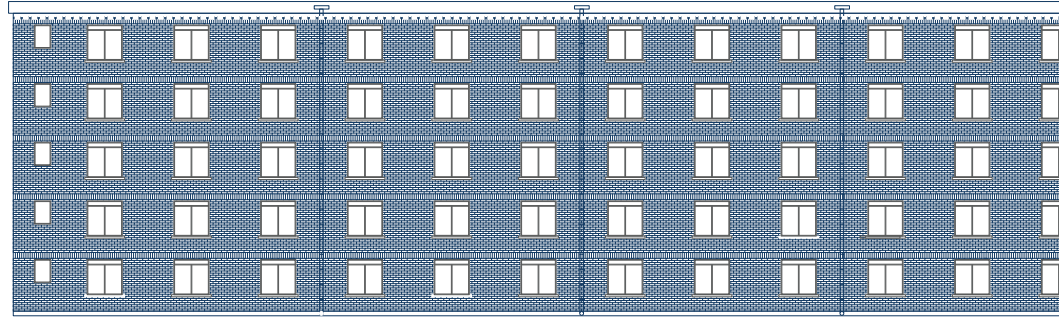


Current floor plan situation





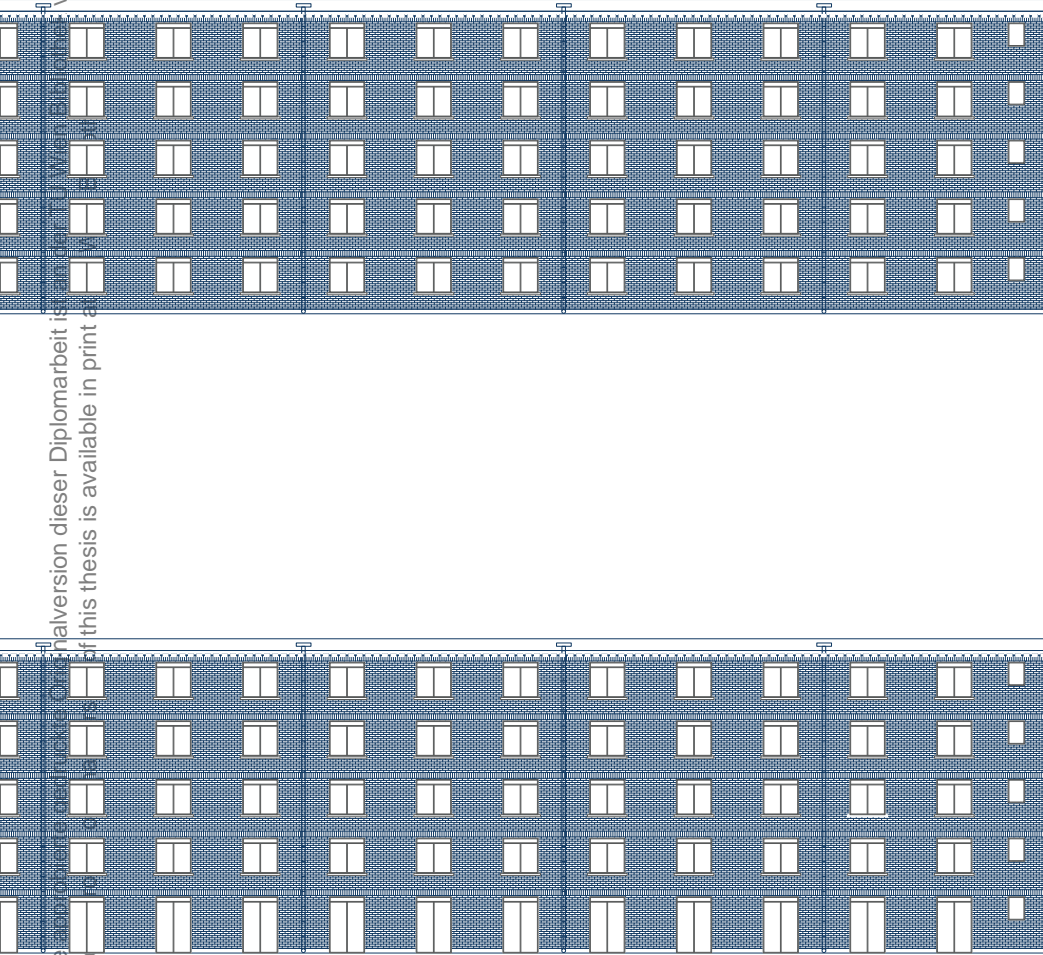
The new position for the plan is at the same time respecting the existing structure while liberating himself from the restrictive arrangement of the prison cells. From the modification of the existing plans four main new typologies are created, in order to respond to the new functions



Current facade

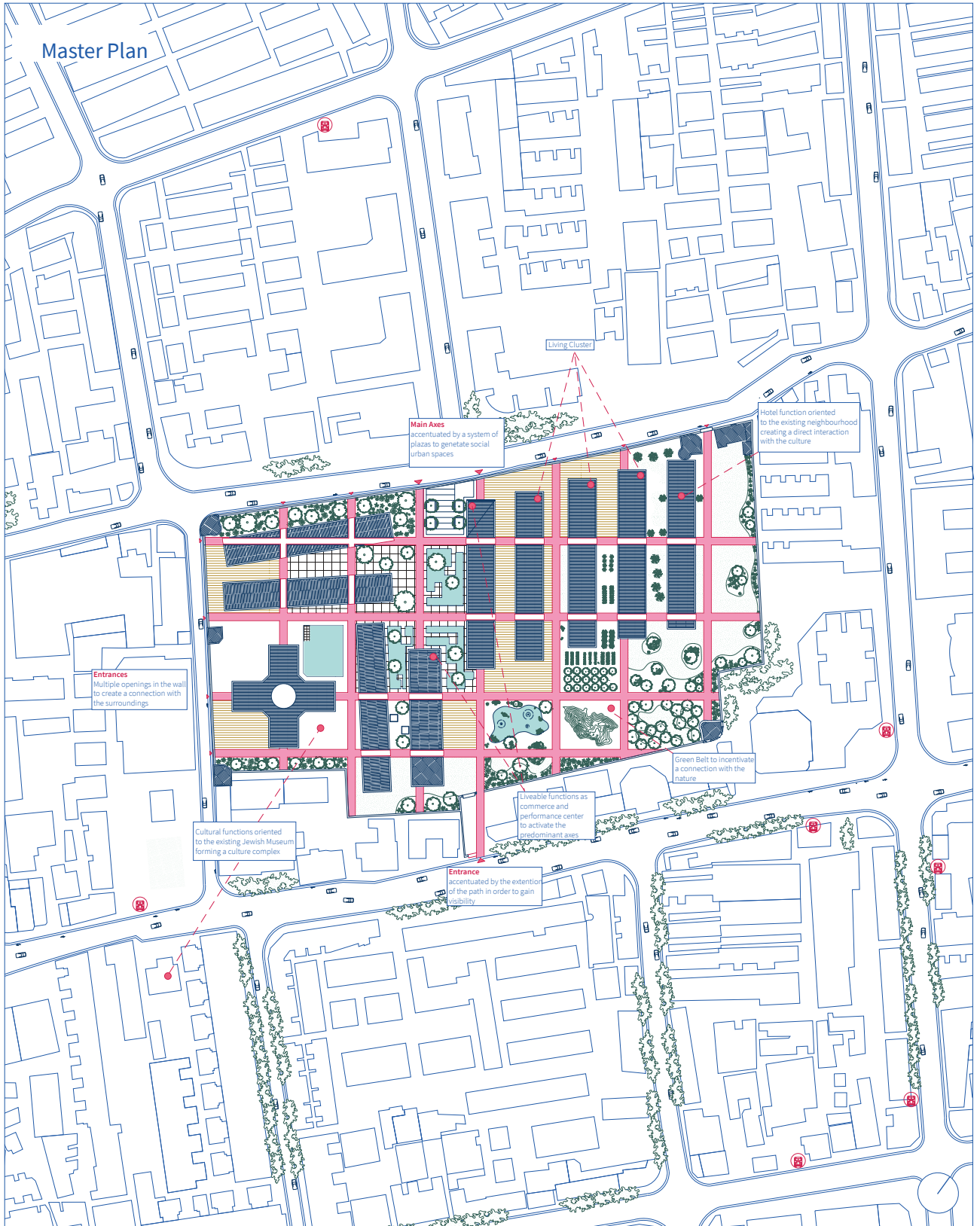


The integrity of the facade is respected but in order to connect the buildings with its surroundings the opening in the ground floor are to be enlarged





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Floor Plan I Ground Floor

Indoor Functions

1. Gallery
2. Exhibition Space
3. Arts Center Lobby
4. Paint Atelier
5. Sculpture Atelier
6. Arts Coffee
7. Information Point
8. Introduction Space
9. Multimedia Exposition
10. Cooking School
11. Forum
12. Kindergarten
13. Indoor Garden
14. Performance Space
15. Dance Ground
16. Juice Bar
17. Clothes Shop
18. Plants Shop
19. Bikes Shop
20. Clothes Shop
21. Craft Store
22. Barbershop
23. Accessories Shop
24. Pottery Workshop
25. Paper Workshop
26. Jewelry Workshop
27. Photography Workshop
28. Textile Workshop
29. Carpentry Workshop
30. Urban Farming Facilities
31. Entertainment Spaces
32. Learning Niche
33. Bar and Restaurant
34. Hotel Lobby
35. Tea Room

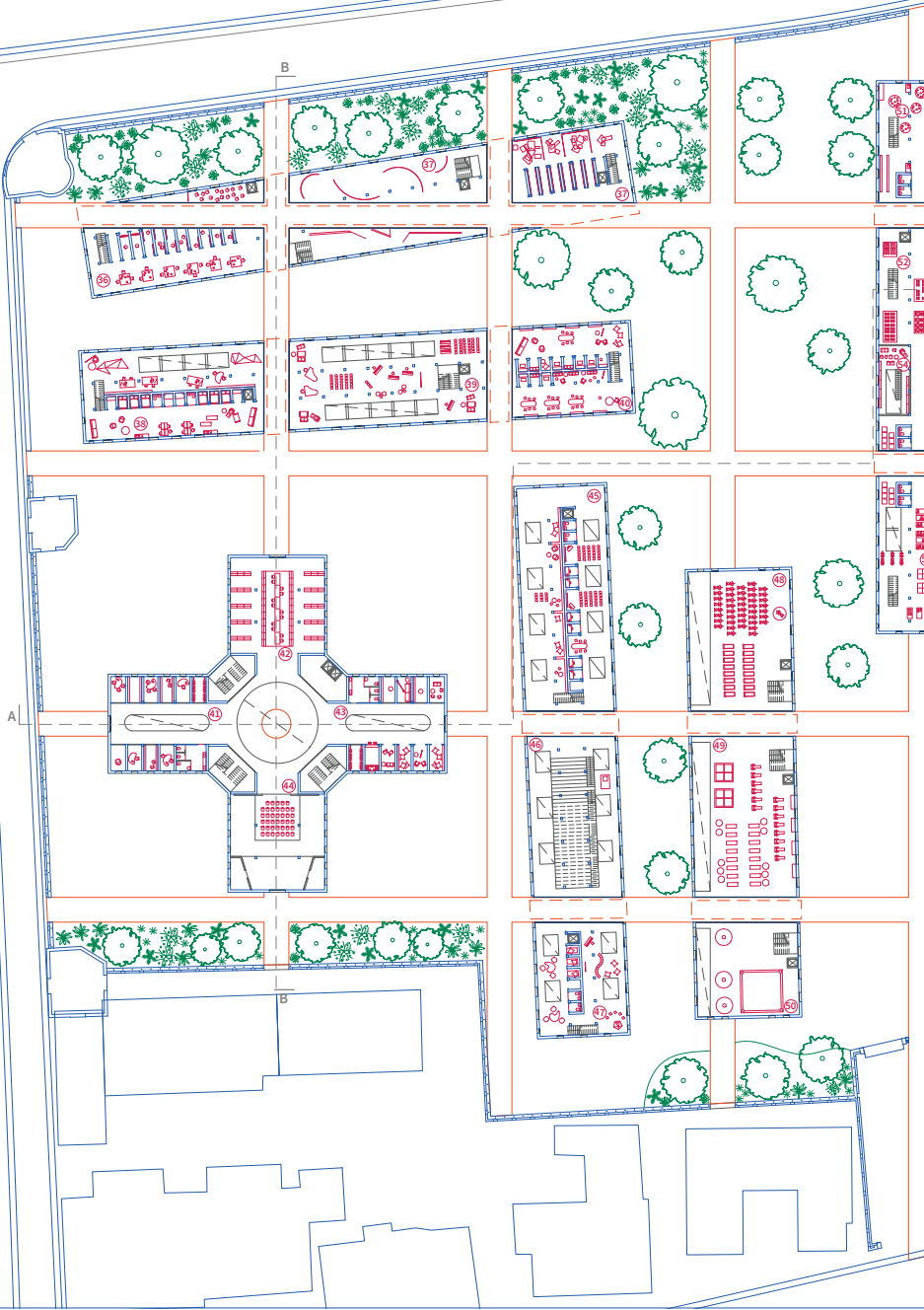




Floor Plan I Second Floor

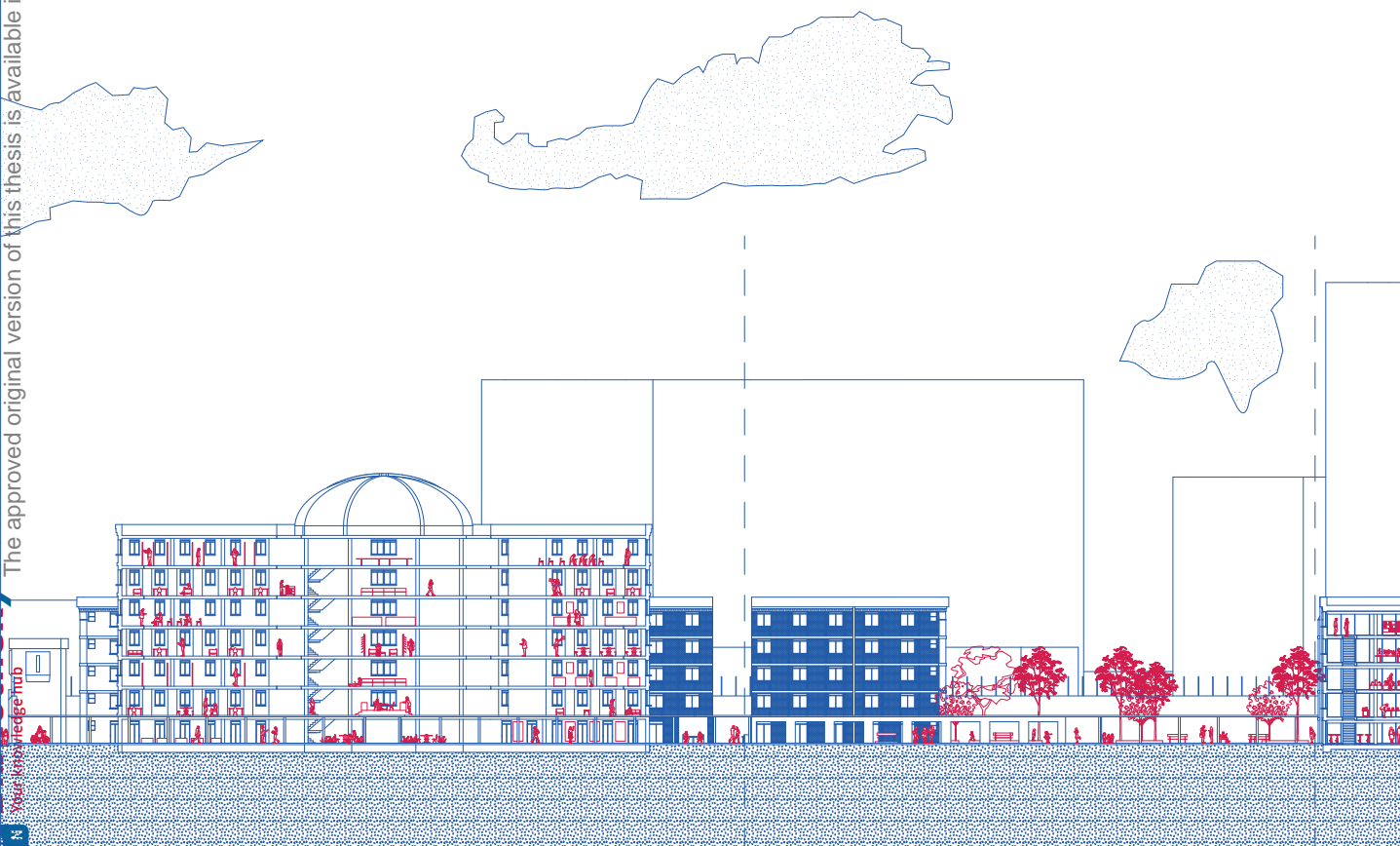
Indoor Functions

- 36. Art For Kids Space
- 37. Exposition Space
- 38. Artists Residences
- 39. Music Atelier
- 40. Arts Coffee
- 41. Writers Hub
- 42. Archive
- 43. Lounge Area
- 44. Theater
- 45. Languages Academy
- 46. Forum
- 47. Kindergarten
- 48. Running and Spinning
- 49. Groupal Fitness Courses
- 50. Boxing
- 51. Paper Shop
- 52. Utensils Shop
- 53. Electrodomeotics Shop
- 54. Furniture Shop
- 55. Flea Market
- 56. Living Space
- 57. Communal Area
- 58. Living Space
- 59. Communal Area
- 60. Communal Area
- 61. Living Space
- 62. Semi-private Space
- 63. Learning Niche
- 64. Hotel Rooms
- 65. Tea Room

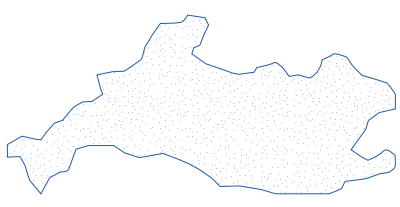
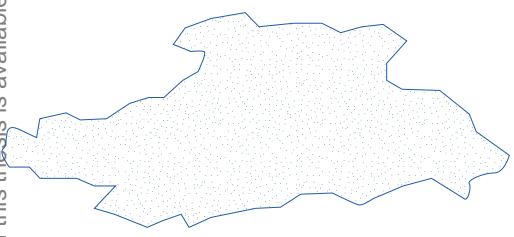
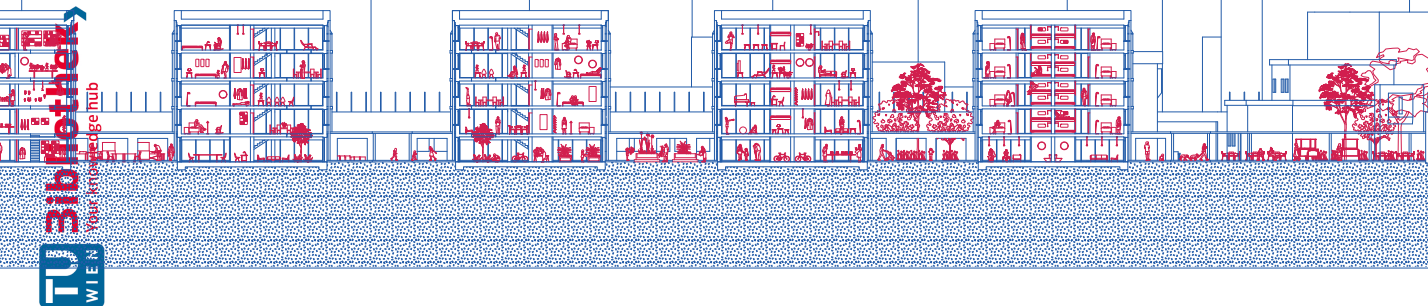




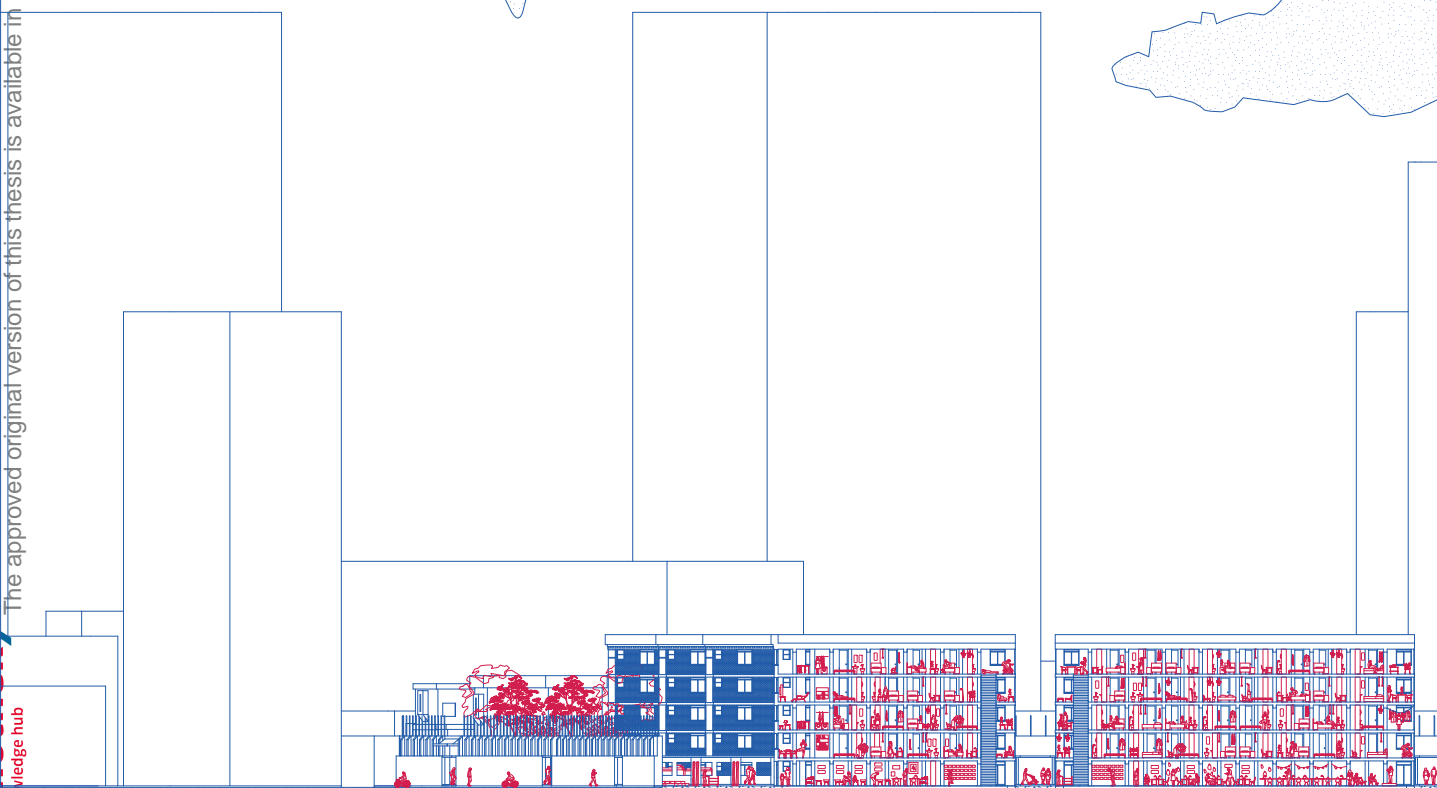
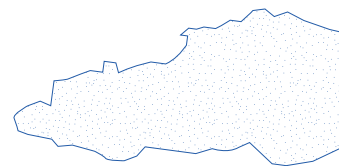
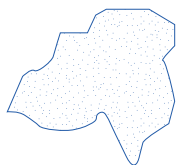
Section A



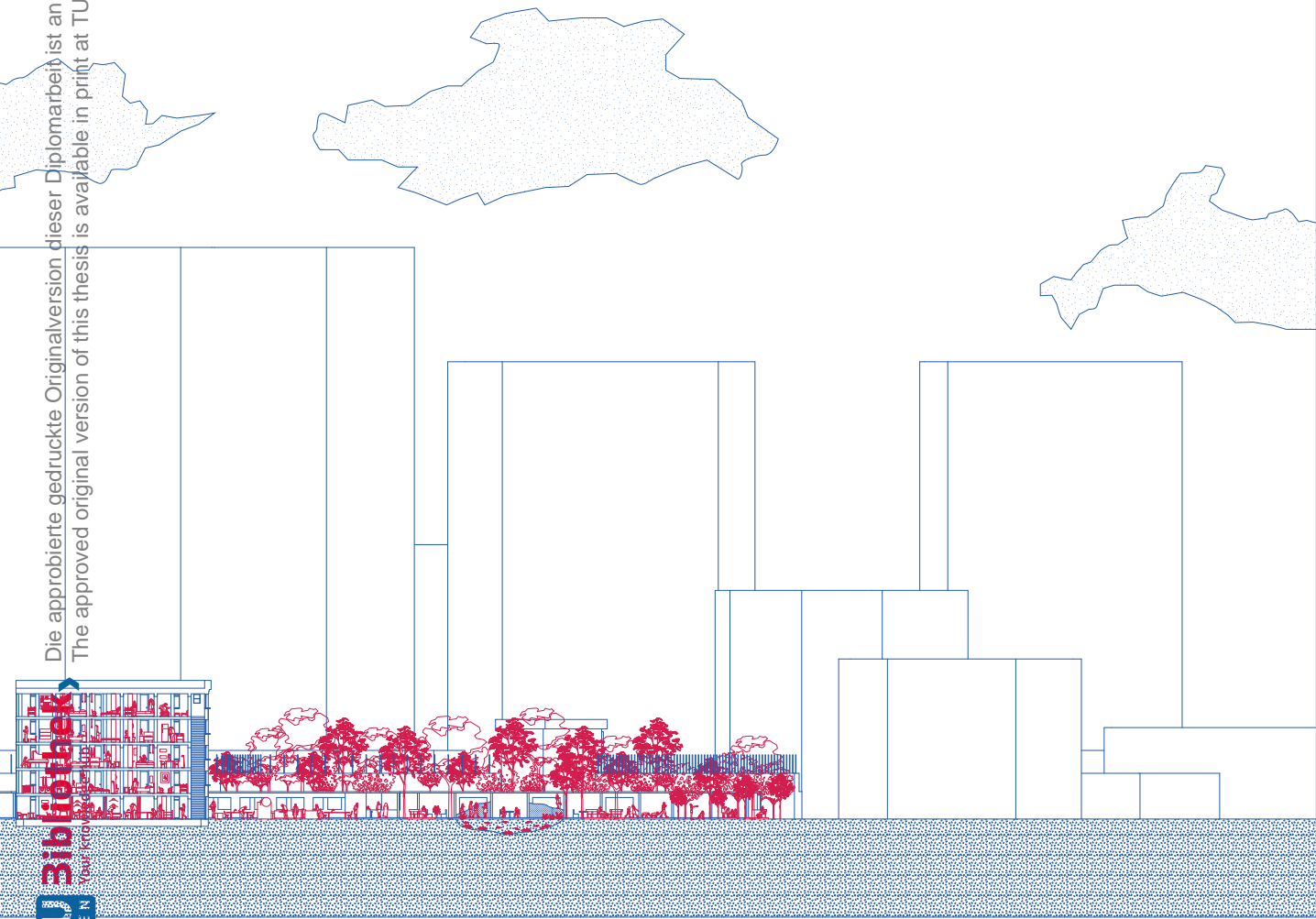
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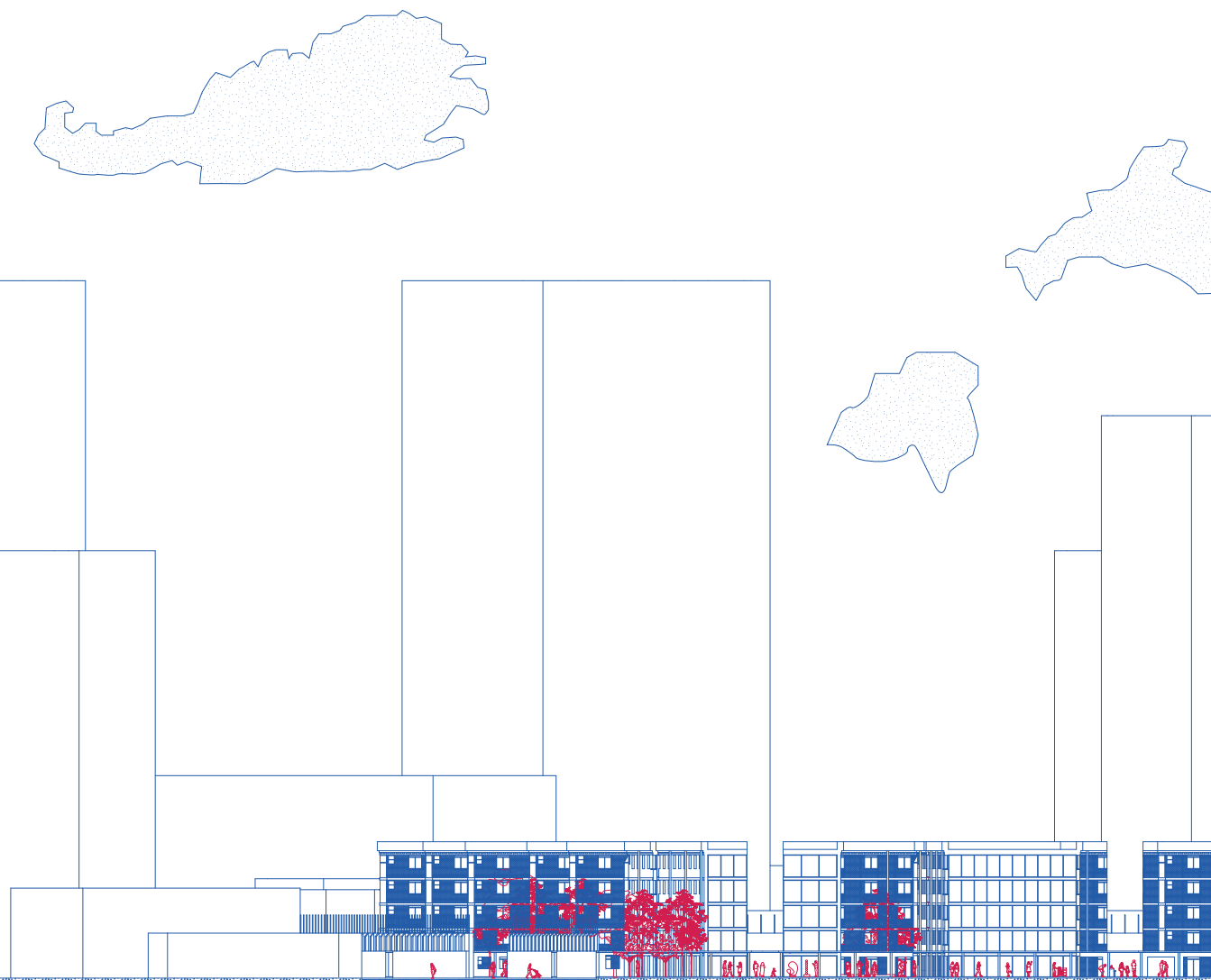
Section B



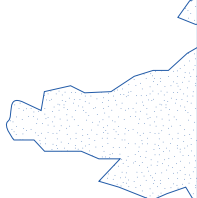
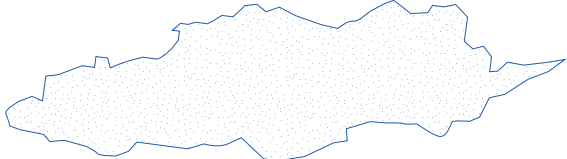
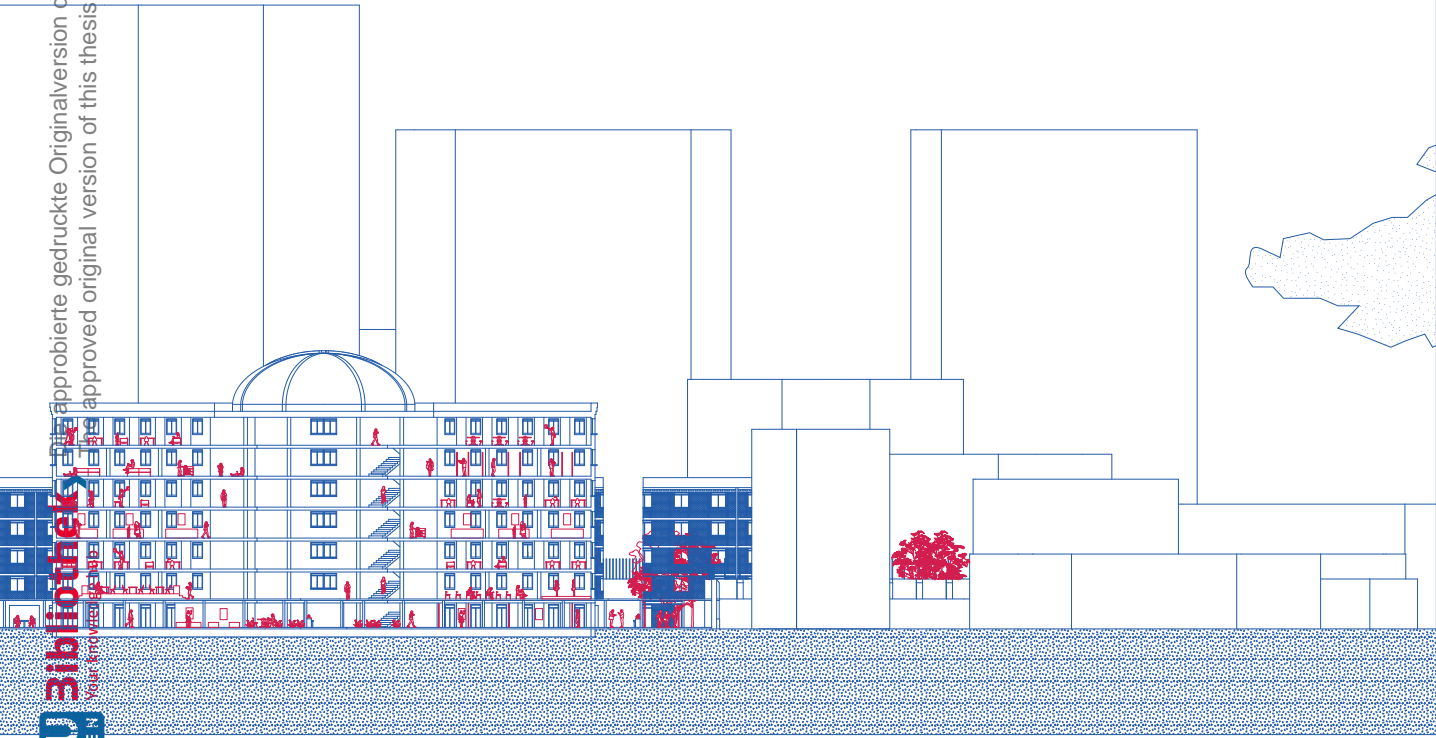
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Section C



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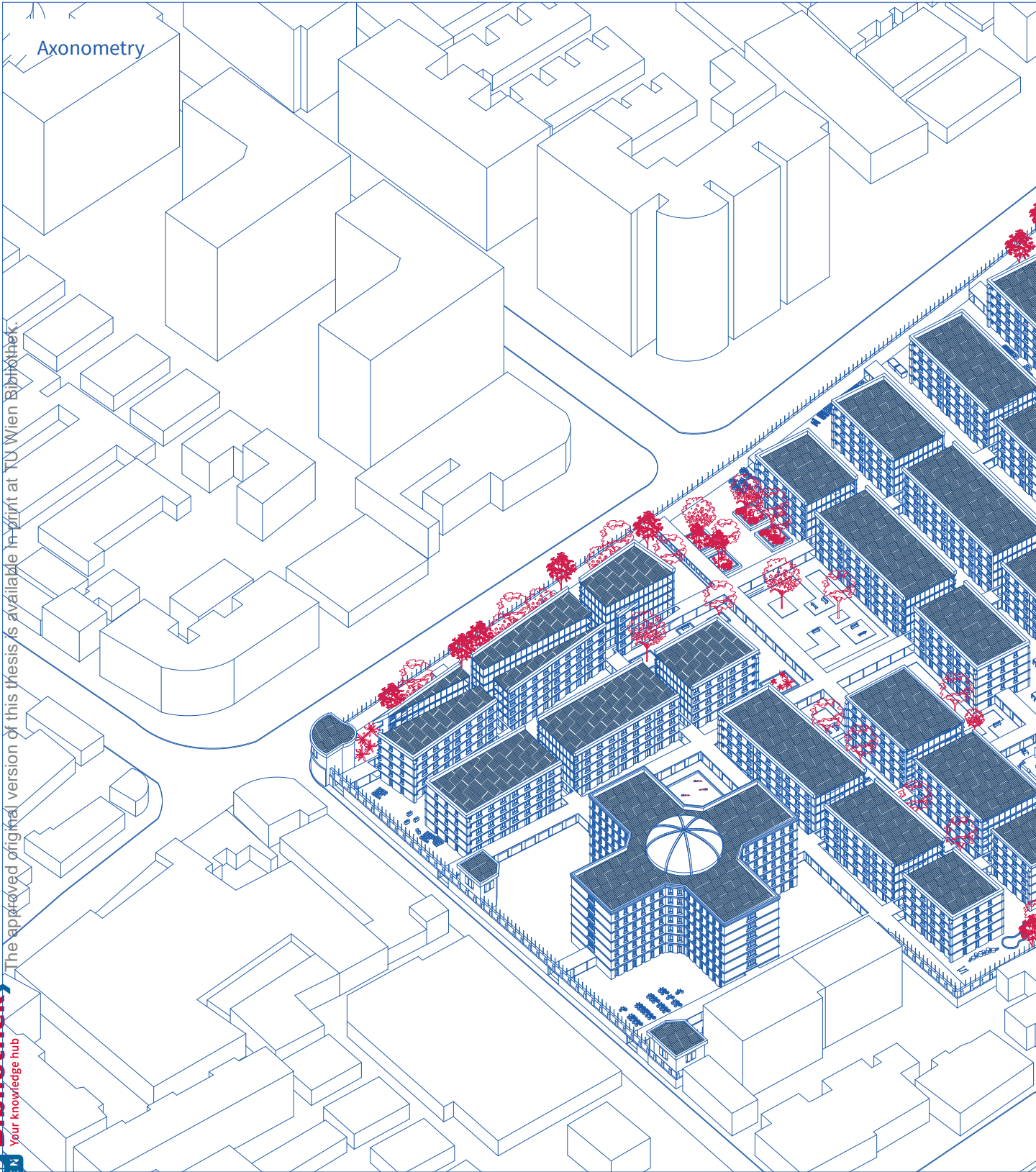
Elevation 1

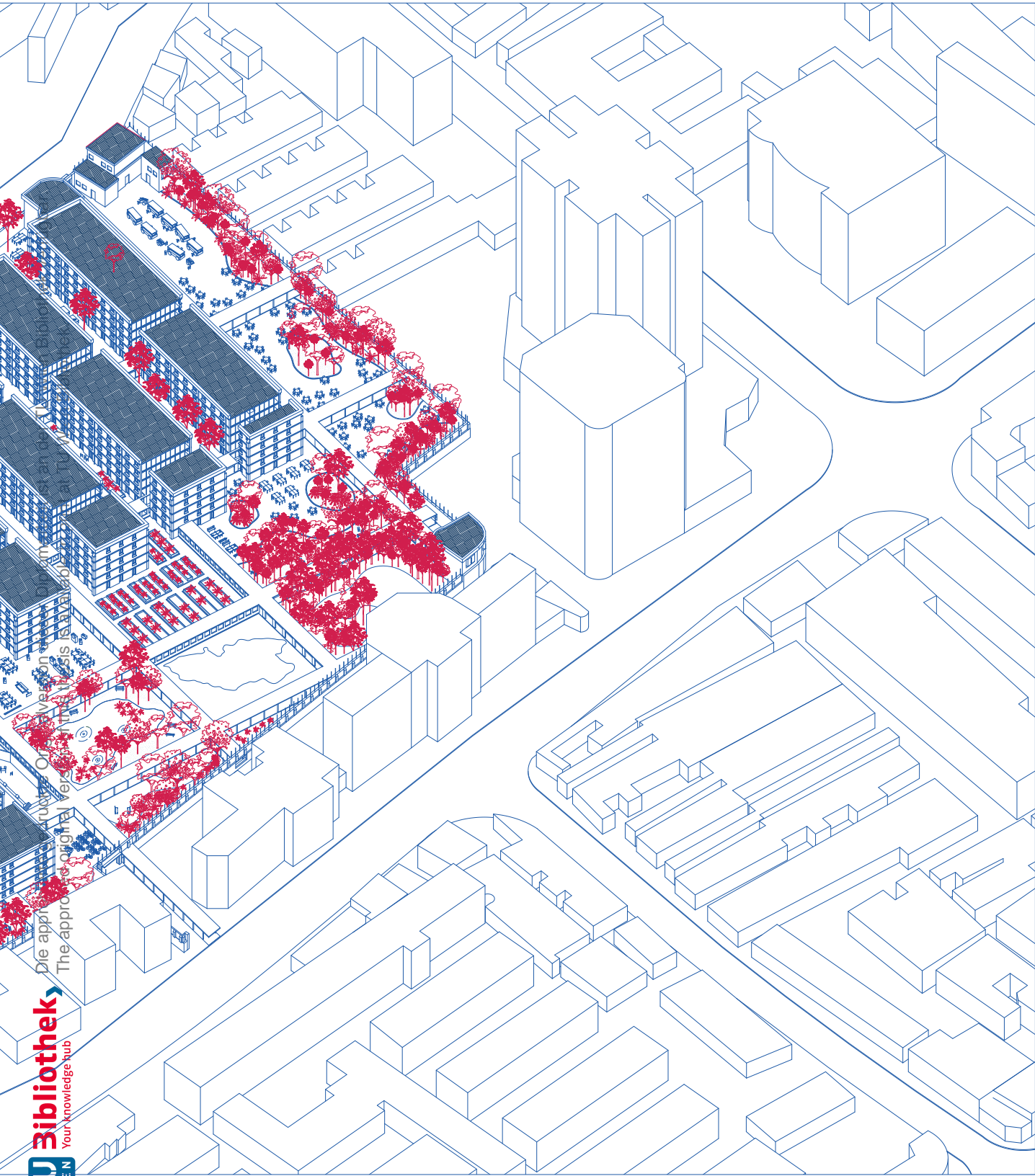


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Axonometry



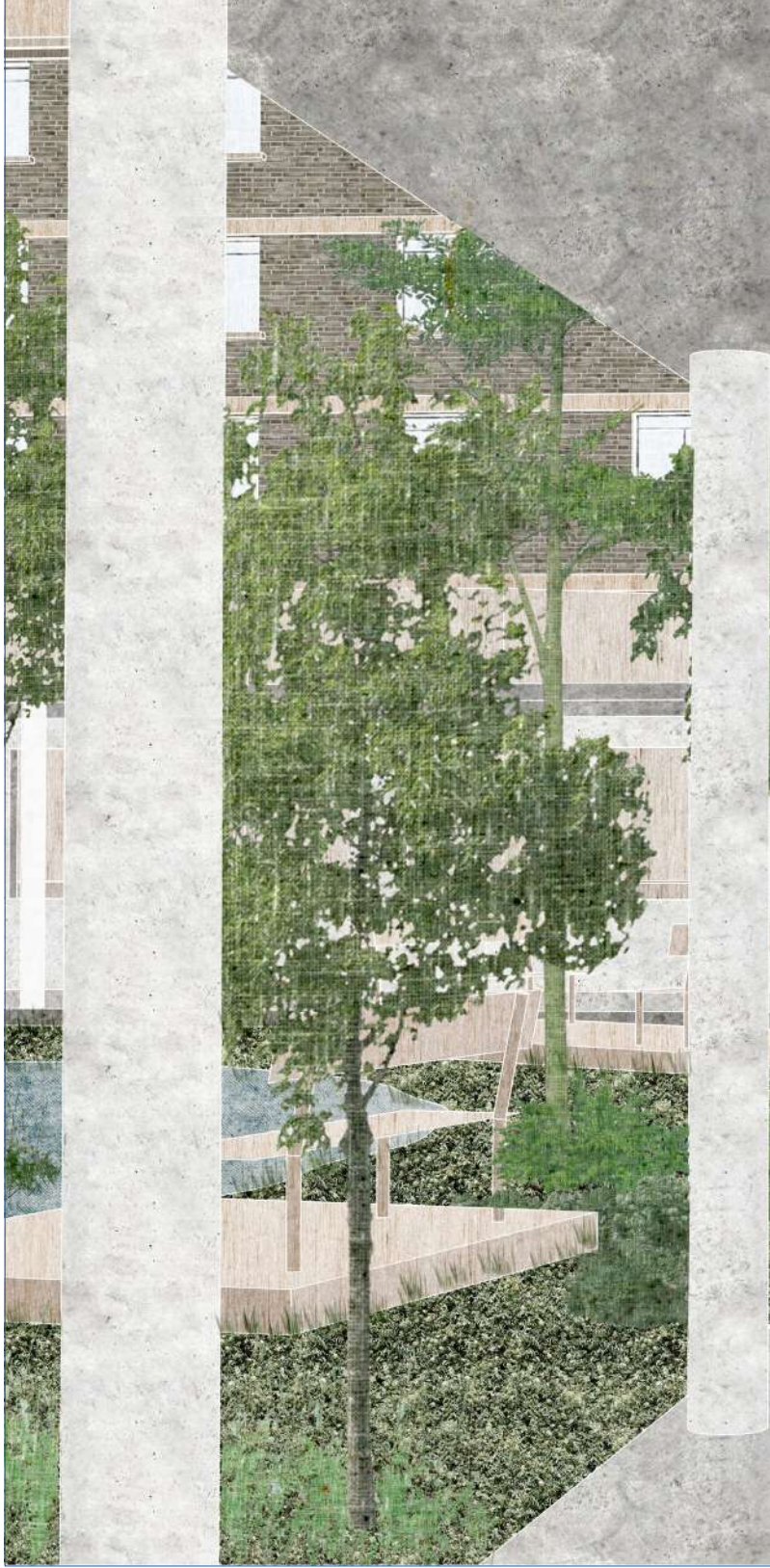


















PILOGUE

Are historic buildings in cities as Shanghai condemned to demolition and forgetfulness or could they be reintegrated into the urban fabric and work in pro of the development of the society? This paper presented different conceptions about heritage through the history, pointing out that to conserve a building is not the only procedure to ensure the permanence of its significance, its integration into the urban fabric as an element that contributes to the development of the city and its society is also a key point in order to revive its value and potentials. Following this line, the final design for the Ward Road Gaol is conceived as a rebound between the city and the people giving a new opportunity to change our attitude and ideas about historic buildings. The special situation of the Ward Road Gaol, shaped by its previous use and also by its location, make a perfect opportunity for Shanghai to create a reconciliation with its history.

In order to create a place that not only shows the past but connects it with the present and ensure its permanence in the future Ward Road Gaol is presented as a stage in which public memory can be created and conserved, contributing to a society in which development has to be promoted but at the same time preserving the nostalgic about the history present in its streets. In architectural terms this is highlighted by keeping the forms from the past and at the same time allowing the introduction of new elements creating a scenario where both, remembrance and development can coexist and complement each other, remembering the community not only who they were, but enduring who they are and improving who they are going to be.

The surrounding wall as a characteristic element of the complex and as a primordial point of contact between the Ward Road Gaol and its surroundings will not be demolished since it may imply the forgetfulness of its history, therefore the decision to open it is motivated by the discourse of release that such an action means. The improvements in the permeability of the complex and the integration of it with the surroundings are conceived as an act of reconciliation and negotiation between historic and modern architecture, giving back to the community a piece of land which was kept as an unreachable archipelago.

The mix of uses which ensures that the complex will be the meeting point of a colorful group of users, endure its identity, creating a multi-faceted

character which at the same time will shape the sense of community. Finally, its improved spatial organization will achieve a variety of atmospheres breaking with the homogeneity present, and resulting in a more human-led composition in which interaction, encounter and creation are a constant. The reuse of the Ward Road Gaol is a liberating act for a society which has been trapped between the past and the present with the conception that it was their past which condemned them to not follow the pace of evolution present in the rest of the city, blinding the idea that is there, in their history where their potential and value relies. Instead of seeing the historic areas as an obstacle and relating them to underdevelopment, modern cities have to consider such areas as contributors of evolution and growth that endure the identity of their inhabitants and as essential parts of their functionality.

APPENDIX

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.**Fig.8** One of the connection Axes, Koepel Panopticon Prison, OMA <https://oma.eu/projects/koepel-panopticon-prison> (accessed 02, June, 2019)

.**Fig.9** The entire prison complex, Koepel Panopticon Prison, OMA <https://oma.eu/projects/koepel-panopticon-prison> (accessed 02, June, 2019)

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.Fig.11 New Accessibility, Palencia Cultural Civic Center

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.Fig.12 Floor plan with new Structures, Palencia Cultural Civic Center. By the author

.Fig.13 International Settlement, Shanghai

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.Fig.14 Map of Hongkew

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.Fig.16 Jewish Family starting the journey to Shanghai

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.Fig.17 Situation inside the “Heime”

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.Fig.18 Jewish Business in Shanghai

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.Fig.19 “Stateless refugees are prohibited to pass here without permission”

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.Fig.22 Street of “Little Vienna”

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.Fig.23 Prisoners working at Ward Road Gaol

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.Fig.24 Map of Ward Road Gaol

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.Fig.25 Cells Block from the inside

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.Fig.26 Cells Block from the outside

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.Fig.27 Back entrance to Ward Road Gaol

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.Fig.28 Ward Road Gaol from the outside

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