THE WATCHMAN

A DIDACTIC REHABILITATIVE ARCHITECTURE
2018

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THE WATCHMAN

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Little Rose

First and foremost I dedicate this research to my little sister Roisin. Your ability to summon the courage and strength it takes to wake up in pain every day, and yet somehow express compassion and love in a world that has been nothing but unfair to you, is utterly incredible.

You inspire me.

Abstract

Over the course of the last five years, the female prison population in New Zealand has risen more than 56%. As these numbers remain exponentially increasing, the ability to uphold successful facilitation for each and every inmate is weakening. This is largely a result of poor and incorrect implementation of criminal rehabilitation schemes. Upon release, confusion, fear, and the sheer overwhelm of exposure to the culture contained within modern day society gives appeal to recidivism, and leads to the escalation of the prison population crisis.

In response to this escalating crisis — advancing the search for alternative means of successful criminal rehabilitation — this research explores the enablement of architecture to have a rehabilitative function within a prison environment, as well as the reduction of recidivism through didactic architectural experience.

This research proposes that the decommissioned Mount Crawford Prison in Wellington New Zealand can be redesigned to test this opportunity. As a research site, it can be used to test how design can enhance the rehabilitation process of a prisoner in the cultural transition from incarceration to society.

The research approach integrates Michel Foucault's theory "Of Other Spaces" to address the first principle objective of this research investigation, and develop architecture that encourages prison inhabitants to reinterpret dystopian experience through the lens of heterotopia; Cathy Ganoë's theory "Design as Narrative: A theory of inhabiting space" to address the second principle objective of this research investigation, and develop architecture that establishes a spatial experiential narrative about a person's transforming interpretation of their surroundings; Daniel Merritt Hewett's theory "Architecture and the Productive Implications of Pause" to address the third principle objective of this research investigation, as a means of establishing strategic points of pause along the journey of the spatial experiential narrative, that enable enhanced understanding of heterotopia. Kalervo Oberg's theory of culture shock is also integrated as a means of developing an understanding of the cultural transition from incarceration to liberation.

Acknowledgements

To my supervisor Daniel K. Brown I extend my deepest gratitude. Your wisdom and passionate devotion in the field of architecture is admirable beyond words. I consider myself extremely fortunate to have received your guidance throughout the process of creating this thesis.

To Dad, from a young age you taught me the importance of understanding how things work. My passion for architecture and inhabitable space stems from the knowledge you have passed on through years of model making and ‘tinkering,’ thank you.

To Mum, my education would not have been possible without your unconditional love and support. Your kind heart and compassionate soul has guided me in the direction of helping others where I can.

To Peter and Linda, thank you for your kindness and hospitality over the past few months. I would not have been able to complete this research without it.

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Last but not least, to the rest of my friends in the class of 2017/18. This year has been a roller-coaster of emotions. We’ve made it, and I am so proud of each and every one of you.

Preface

The title of my thesis is “The Watchman”, which is taken from the poem “The Watchman” by Lucy M. Montgomery.

*I care no more for glory; all desire
For conquest and for strife is gone from me,
All eagerness for war; I only care
To help and heal bruised beings, and to give
Some comfort to the weak and suffering.*

— L. M. Montgomery, excerpt from “The Watchman”

Throughout my architectural education, I have always valued the importance of psychological understanding in design. I have taken great pride and interest in how the design of space can trigger emotions and reflections, based upon the psychological context of the occupant. The criminal mind in particular has, for as long as I remember, been of distinct fascination to me, and from a very young age I had my heart set on becoming a police officer. Having a doctor as a mother, I also grew up with a natural inclination to help others, combined with a sense of moral obligation to use what knowledge I possessed to make the world a better place.

New Zealand has historically struggled to deal effectively with mental health and wellbeing, and convicted felons often bear the worst of it. Historic but abandoned Mount Crawford Prison currently lies dormant in Miramar, Wellington, and it presents an extraordinary opportunity to explore speculative avenues of criminal rehabilitation through architecture. This thesis hearkens back to my childhood curiosity about the criminal mind and uses the architectural skills that I have acquired to explore how to create a place and a voice for those who most need it, particularly women convicts on the threshold of being released back into society.

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THE WATCHMAN

1

Introduction

*If you treat an individual as she is, she will remain how she is.
But if you treat her as if she were what she ought to be and could
be, she will become what she ought to be and could be.*

— Johann Wolfgang von Goethe

Problem Statement

In 2013 the murder of a civilian whose killer was on bail at the time of the event, changed the approach to criminal treatment in New Zealand. In a response that ought to have seen a development in criminal rehabilitation, the New Zealand government instead, hardened the bail laws as the constant calls from the public for “tough on crime” grew louder (Walters, 2018).

Over the course of the last five years, the New Zealand female prison population has risen more than 56%. The national penitentiaries have reached a state of crisis, as the ability to uphold successful facilitation for each and every inmate is weakened by the sheer influx in numbers. This is largely a result of poor, and incorrect implementation of criminal rehabilitation schemes, and the failure to implement qualitative learning within the prison environment. Upon release, confusion, lack of knowledge, and the sheer overwhelm of exposure to the culture contained within modern day society, gives appeal to recidivism. This adds to the escalation of the prison population crisis. New Zealand government are now desperately seeking a way of reducing the female prison population. (Walters, 2018).

In response to this escalating crisis — advancing the search for alternative means of successful criminal incarceration — this research proposes, and explores, the enablement of architecture to have a rehabilitative function within a prison environment, as well as, the reduction of recidivism through didactic architectural experience.

Society categorises criminals as deviated individuals and correspondingly separates them from the utopian ideology of a normal way of living. As a result, incarcerated criminals develop a dystopian understanding of life, as they are restricted to the experience of the prison environment. The constriction of movement and dystopian spatial experience in the prison environment, in conjunction with a lack of mental stimulation, escalates the inmate’s dystopian and deviated understanding of self.

Aims

-
- To enable architecture to have a rehabilitative function in a prison environment.
 - To help reduce recidivism through didactic architectural experience.
-

Objectives

-
- To use architecture to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia.
 - Principal Theorist – Michel Foucault “Of Other Spaces”
 - Case Study - Intermediae Matadero Madrid by Arturo Franco
 - To use architecture to establish a spatial experiential narrative about the prison inhabitants’ transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set.
 - Principal Theorist – Cathy Ganoe “Design as Narrative: A Theory of Inhabiting Space”
 - Case Study – Optical Glass House by Hiroshi Nakamura
 - To use architecture to establish strategic points of pause along the journey of the spatial experiential narrative, that enable enhanced understanding of heterotopia.
 - Principal Theorist – Daniel M. Hewett “Architecture and the Productive Implications of Pause”
 - Case Study - Igualada Cemetery by Enric Miralles and Carme Pinos

This research proposes the decommissioned Mount Crawford Prison in Wellington New Zealand, as a research site to test design solutions, in the aim of achieving each of the aims and objectives specified. The dystopian experience that correlates with the historical content of the site provides the opportunity to explore means of criminal rehabilitation, by way of reinterpretation of dystopian experience. The developed programme will seek to highlight and separate the dystopian experience of the existing site, with the utopian experience of the developed intervention.

Methodology

This research investigation adopts Peter Downton's methodology of research for design to develop a response to the aim of enabling architecture to have a rehabilitative function in a prison environment, and reducing recidivism through didactic architectural experience.

The term research for design is understood to mean research that is carried out during the overall design process to support designing in whatever was the designer(s) regard as useful and this includes research intended to provide information and data that is necessary to successfully conclude the undertaking in question. A good alternative term would be research to enable design (Downton, 2003).

This methodological process is initiated by obtaining a theoretical understanding of the development of architecture that engages each objective of this research investigation.

- The first objective of this research investigation aims to use architecture to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia.

Paul-Michel Foucault, otherwise known as Michel Foucault, was a French philosopher, historian of ideas, social theorist and literary critic (Schrift, 2006). In 1986 he wrote the theory "Of Other Spaces" and established an understanding for utopia, dystopia, and heterotopia, and their correlating spatial experiences.

Arturo Franco is a Spanish architect and the designer of a transdisciplinary artwork space situated within a former slaughterhouse in Madrid, known as the Intermediae Matadero (ArchDaily, Intermediae Matadero Madrid / Arturo Franco, 2011). The design uses glass partitions to create an intangible relationship with the historic slaughterhouse, as the walls remain visible yet

are incapable of being physically interacted with. This creates an exhibit, and spatial separation from the once dystopian experience of the building.

Michel Foucault's theory - and its extensive understanding of utopia, dystopia and heterotopia - are used in combination with the findings from the study of the Intermediae Matadero, to establish a theoretical understanding of architecture that explores the first objective. Prison architecture that develops the inmates' understanding of dystopian and utopian experience through the lens of heterotopia (or in tangible space), has the potential to develop their knowledge of culture existing beyond their own. The development in understanding the culture that exists beyond the prison environment has the potential to reduce the adverse effects of foreign culture shock upon inmate release. This is an avenue of criminal rehabilitation that has not been explored through didactic architectural experience.

- The second objective of this research investigation aims to use architecture to establish a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set.

Cathy Ganoe was a professor at the Central State Michigan University established in the Department of Human Environmental studies (Keys, 2007). In 1999 she wrote the theory "Design as Narrative: A theory of inhabiting space" and expressed that an environment should be assessed as unfolding over a period of human time as opposed to a singular experience.

Hiroshi Nakamura is a Japanese architect and the designer of the Optical Glass House in Hiroshima (ArchDaily, Optical Glass House / Hiroshi Nakamura & NAP, 2017). Within the Optical Glass House, nature is fused with architecture and the design is given the physical capability to develop while simultaneously being experienced over the course of human time.

Cathy Ganoe's theory is used in conjunction with the theory of Michel Foucault, and the influence from the review of the Optical Glass House, to inform the design of a didactic architectural experience that helps inmates to develop their understanding of dystopian experience, and, reinterpret it over the course of human time. Kalervo Oberg was a Canadian anthropologist who first coined the term "culture shock" in 1954 (Oberg, 1954). His descriptive understanding of the process of cultural transition and the correlating adverse effects were revolutionary, and will be used in developing architecture that influences the criminal mind and informs the transition in theme along the spatial experiential journey of the prison.

- The third objective of this research investigation aims to use architecture to establish strategic points of pause along the journey of the spatial experiential narrative that enable enhanced understanding of heterotopia.

Daniel M. Hewett was a student of the Rice University in Houston, Texas. In 1992 he wrote the theory of “Architecture and the Productive Implications of Pause” and established an understanding for the importance of hesitation through space in order to obtain a greater spatial awareness. He highlighted the difference between seeing space as the medium between origin and destination, and seeing it as a site for interaction and expressed that;

While the mobile subject sustains a heightened awareness of independence during movement, the stationary subject enjoys awareness of the potential for involvement with the landscape (Merrett Hewett, 1992).

Enric Miralles and Carme Pinos are Spanish architects and the designers of the Igualada Cemetery in Spain (Berrizbeitia & Pollak, 2003). The timeless architecture that moulds with the landscape guides its occupants on the journey towards the burial site, engaging them in points of pause, and reflection along the way. This is done through the use of bold, and peculiar architecture that encourages inquisition.

Daniel M. Hewett’s theory is used in conjunction with Cathy Ganoe’s understanding of the implementation of narrative architecture, and the influence from the review of the Igualada Cemetery, in order to establish architecture that creates a pause in momentum through space that - as experienced over the course of human time - enables an enhanced understanding of heterotopia.

This research investigation then locates a site that is relative to the research proposal. Mount Crawford Prison in Wellington is analysed for its ability to perform as a host for the implementation of architecture that explores each of the research objectives, through the findings concluded from the theory and project reviews.

The findings from the theory and project reviews, are then tested in the experimental design chapter engaging in the selected site. This research investigation tests design across multiple media in the experimental design process, switching between analogue and digital tools. The initial experimental design uses hand sketches as a means of engaging an efficient iterative and descriptive process. These sketches are then developed to establish concepts that collectively respond to each of research objectives as they are placed at critical points along the spatial experiential journey of the prison, based on the understanding of Kalervo Oberg’s theory of culture shock and its transitional process. These concepts are then digitally modelled and implemented into the existing site in order

to introduce a scale and location. The experimental design chapter is then critically reflected upon. This critical reflection is used to highlight the strengths and weaknesses of the design experiments and establish the foundation for further development.

The developed design chapter is informed by the findings of the critical reflection of the experimental design. This chapter engages in a second project review, analysing a new set of case studies relative to the findings of the experimental design. Physical modelling and photographic experiments are then used to explore alternative design concepts in the aim of establishing a more successful outcome relative to the real world experience. The design is then developed digitally through the use of 3D modelling CAD software and shown through digital media with the collaborative composition of photographs, 3D modelling and architectural renders. These images are created as representations of the developed design ideas that are expressive of didactic architecture that has rehabilitative function in a prison environment, in the aim of reducing recidivism.

Thesis Structure

CHAPTER: 1

INTRODUCTION

The first chapter of this research investigation sets out the manner in which the scope of the research is articulated through a proposition that aims to enable architecture to have a rehabilitative function in a prison environment, and help reduce recidivism through didactic architectural experience.

CHAPTER: 2

LITERATURE REVIEW

The second chapter locates the literature review and critique relevant to the scope of the research. Michel Foucault's theory "Of Other Spaces", Cathy Ganoë's theory "Design as Narrative: A theory of inhabiting space", and Daniel M. Hewett's theory "Architecture and the Productive Implications of Pause" are used to address each research objective.

CHAPTER: 3

PROJECT REVIEW

The third chapter locates key design precedents relevant to the scope of the research. The Intermediae Matadero by Arturo Franco, the Optical Glass House by Hiroshi Nakamura, and the Igualada Cemetery by Enric Miralles and Carme Pino, are analysed in reference to their ability to inform architectural design that addresses each of the research objectives.

CHAPTER: 4

SITE ANALYSIS

The fourth chapter locates a site relevant to the scope of the research. This chapter analyses Mount Crawford Prison in Wellington for its ability to host architectural interventions that meet each of the research objectives, in order to achieve the research proposition.

CHAPTER: 5

EXPERIMENTAL DESIGN

The fifth chapter tests the collective theories of the literature review, and applies the findings from the project review. It explores a range of design methods in order to inform architecture relevant to achieving the research objectives of; using architecture to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia; using architecture to establish a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set; and, using architecture to establish strategic points of pause along the journey of the spatial experiential narrative, that enable enhanced understanding of heterotopia. The critical reflection of this chapter will be used to inform the developed design.

CHAPTER: 6

DEVELOPED DESIGN

The sixth chapter sets out in a manner informed by the findings and critical reflection of the experimental design. This chapter locates and analyses further design precedents relevant to the scope of the research, and applies the findings to a developed design in the aim of enabling architecture to have a rehabilitative function in a prison environment, and helping to reduce recidivism through didactic architectural experience.

CHAPTER: 7

CONCLUSION

The seventh chapter critically reflects and concludes the findings of this research investigation relative to the articulated proposition. This chapter highlights; the importance of the enablement of architecture to have a rehabilitative function in a prison environment, as well as, the reduction of recidivism through didactic architectural experience; the constraints and limitations of the findings; other potential applications of the findings; how this study might advance if it were to extend beyond the original scope.

CHAPTER: 8

BIBLIOGRAPHY

The eighth chapter lists the information and figure sources used throughout this research investigation.

FIG.101. METHODOLOGY DIAGRAM

Scope

This research investigation sets out to achieve a theoretical architectural solution, to reduce recidivism among the female prison population in New Zealand. It focuses primarily on the enablement of architecture to have a rehabilitative function in a prison environment, and to help reduce recidivism through didactic architectural experience.

The sheer scale of the Mount Crawford Prison and the complexity of establishing a criminal rehabilitation program means that certain areas of the design could not be fully addressed such as:

- Development costs and structural analysis,
- Logistical management of guard administration and general services,
- The organisational logistics of the criminal rehabilitation programme.

This research investigation is limited by the inability to freely assess the site, and test design findings, as it is a restricted area and only one visit – under strict supervision – was granted at the beginning of the research project. This research investigation is also limited by the inability to discuss with, and test findings on incarcerated criminals, as well as the time constraint of the original scope. The discipline of architecture may contribute too, but cannot solely, establish a successful criminal rehabilitation facility. If this research were to exist beyond the original scope, the collaboration of a multitude of disciplines – in particular, psychology, criminology, and law – over an extended time period, would equally contribute to the outcome of a successful criminal rehabilitation facility.

This research investigation employs a qualitative approach. It is driven by the assumption that the process of cultural transition is relative to the process of criminal liberation, and therefore, the design outcome looks to engage the coping mechanisms of cultural transition within the criminal rehabilitation facility.

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Literature Review

Narrative theory provides an additional framework that synthesizes the external/symbolic with the internal/phenomenological response to environment through the vehicle of language.

— C. Ganoë, exerpt from “Design as Narrative: A theory of Inhabiting Space”

Introduction

The principle aims of this research investigation are to test how architecture can have a rehabilitative function in a prison environment, and to reduce recidivism through didactic architectural experience. This thesis proposes that life in a prison has inherent dystopian qualities that can be overcome and understood by interpreting this period of time and place from a heterotopian lens. The investigation proposes that architecture can help enable this transformative view by establishing a spatial experiential narrative within the daily prison experience, by incorporating strategic points of pause within that spatial experience that help a prisoner reinterpret the dystopian experience into one that helps them transition back into society and a life outside the prison structure.

The research site has an inherent narrative that arises from its history as a prison, host to felons of all conviction types dating back to 1927. This brings to light the opportunity to create spatial conversation and real-world comparison in the physical and emotional journey from behind the prison bars into the free world. This thesis proposes that establishing a physical journey to accompany and highlight the mental transitions through culture shock from the depth of prison incarceration to the free world will teach felons about themselves, and help them to develop an understanding of how to behave and deal with the developing world around them. This approach is designed to help mitigate recidivism and reduce prison overflow, while aiding those who are incarcerated.

This chapter researches different theorists and critically reflects on how their approaches might be integrated together as a means of addressing the aims and objectives of this thesis investigation. The three principle objectives of this thesis are:

- a) To use architecture to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia;
- b) To use architecture to establish a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set;
- c) To use architecture to establish strategic points of pause along the journey of the spatial experiential narrative, that enable enhanced understanding of heterotopia;

This chapter considers different perspectives for addressing the aims and objectives of this thesis: Michel Foucault's theory of "Of other spaces" to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia; Cathy Ganoe's theory of "Design as Narrative: A theory of inhabiting space" and Kalervo Oberg's theory of "Culture Shock" as a means of establishing a spatial experiential narrative about a person's transforming interpretation of their surroundings; Daniel Merritt Hewett's theory of "Architecture and the productive implications of pause" as a means of establishing strategic points of pause that enable enhanced understanding through the use of architecture.

Theory relating to these perspectives is assimilated around the idea of curating a unique approach to criminal rehabilitation, through a didactic architecture, and the idea that the narrative of criminal rehabilitation in relation to the demeanour of their prison world, is comparable to that of the narrative of culture shock and therefore similar means of coping can be tested and applied. This approach will be used to help them attain heightened self narrative and enhanced connections with past, present and future identities. Architecture will be designed and tested to parallel the mental developmental journey of culture shock and entice curiosity about spatial configurations that highlight the past, present and future stages of culture shock. Each stage will be designed with the aim of creating an understanding of constantly developing space to reflect that of understanding the relevance of a constantly developing mindset.

The theoretical perspectives, when integrated into design experiments, will be used to test solutions that address the primary issues surrounding spatial awareness and understanding and how this can be applied in a rehabilitative manner.

Understanding Heterotopia

Research Objective 1: To use architecture to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia.

In “Of Other Spaces” Michel Foucault describes a heterotopia as:

Utopias are sites with no real place. They are sites that have a general relation of direct inverted analogy with the real space of society. They present society itself as a perfected form, or else a society turned upside down, but in any case these utopias are fundamentally unreal spaces.

There are also, probably in every culture, in every civilization, real places — places that do exist and that are formed in the very founding of society — which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them by way of contrast to utopias, heterotopias (Foucault, 1986).

Foucault’s theory gives understanding to space not defined by the exterior that contains it, but by the ethos that is contained within it. Foucault refers to prisons in particular, as ‘heterotopias of deviation’ due to their inhabitants being deviations of what is considered ‘normal’ in society. Other examples of heterotopias of deviation could be: psychiatric hospitals, rest homes and even preschools due to the fact that occupants are unable to take care of themselves, requiring assistance which is considered a deviated way of living. Typically preschools would never be categorised with prisons; however Foucault’s theory sheds a new light on the interpretation of all spatial types that are outside the normative for an adult functioning well in society.

Foucault’s theory explores the idea that there is more to just physically occupying a space, to truly enter a heterotopia is to become a part of the ethos of that space. This is something that is individual to the prisoners within a prison, a psychologival place that cannot be accessed by any prison guard or social worker as they do not live within the heterotopia of deviation that correlates with becoming a prisoner. This thesis therefore suggests that instead of relying on guards and social workers to implicate schemes of rehabilitation, the prison itself can help provide a narrative of rehabilitation and provides the means to understand ulterior heterotopias.

Design research experiments dealing with interpretation of space are an important part of this investigation as enabling reinterpretation is vital to mental development. This research investigation aims to apply Foucault’s theory of interpretation of space to help adjust the mindset of felons incarcerated in a rehabilitation scheme, and highlight the opportunity to reinterpret and rediscover themselves in the heterotopia of liberated society prior to being physically immersed in it.

FIG 202. PEEP HOLE • MOUNT CRAWFORD PRISON • AUTHOR'S OWN IMAGE

Narrative Architecture

Research Objective 2: To use architecture to establish a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set.

In "Design as Narrative: A theory of inhabiting space" Cathy Ganoe suggests that:

When considered as part of a narrative, an environment should be viewed as occurring at a particular time but also as unfolding over a period of time. The time involved, however, "is human time rather than abstract or clock time". This suggests that the visual forms of an interior design should not be read exclusively as a complete, static depiction of a historic time period such as classic, modern, or even eclectic, but rather as an unfolding sequence of images in which the environmental participant chooses among various elements. These elements are influenced by the order in which they are perceived, selected, or interacted with. Cultural conventions for sequencing information from left to right or from top to bottom also exert an influence on this process as such conventions not only determine ordering or narrative diachronicity of written media, such as words, but also apply to visual design elements such as cathedral windows and perhaps entire spaces and structures (Ganoe, 1999).

Ganoe suggests that space influences human embodiment and that space itself exists parallel to human time in the sense that it is, and forever will be constantly developing whilst simultaneously being experienced. Ganoe's theory develops an equation of sort, where space multiplied by a continuum of human time equates to an infinite development of human embodiment. This theory suggests that the initial interpretation of space can, and will, almost certainly alter as long as the human time spent within that space increases. This is particularly important in the consideration of didactic rehabilitative architecture

within a prison environment, as prisoners are typically restricted to one space for a lengthy period of time. It poses the possibility for prisoner interpretation of their environment to be altered over time and the opportunity to combine both Ganoe's and Foucault's theories to create a developed understanding of heterotopia and mindset.

This thesis suggests that a prisoner's interpretation of space, in the past, present, and future tense, can be altered through stagnancy and time, and that exposure to rehabilitative architecture can assist in the mental journey from behind bars to the liberated world. The thesis design experiments will investigate what embodies rehabilitation and how can it be applied to architectural narrative.

The photography and sketch design experiment iterations that follows abstractly interpret Cathy Ganoe's theory of space as occurring over the course of human time. Each space was drawn in one singular line - as to mimic the journey of the eye - over extended periods of time. The drawings were completed without looking at the page for reference. This highlights the idea that each spatial experience is absorbed differently even if it is by the same person. As the time spent on the drawing increases, so does the quality and information within the drawing.

120 Seconds

10 Seconds

60 Seconds

300 Seconds

FIG 2.03. NARRATIVE DRAWING SET ONE

10 Seconds

60 Seconds

120 Seconds

300 Seconds

FIG 204. NARRATIVE DRAWING SET TWO

10 Seconds

60 Seconds

120 Seconds

300 Seconds

FIG 205. NARRATIVE DRAWING SET THREE

Narrative Architecture

Research Objective 2: To use architecture to establish a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set.

In 1954, anthropologist Kalervo Oberg coined the term “Culture Shock” as follows:

Culture shock is precipitated by the anxiety that results from losing all our familiar signs and symbols of social intercourse. These signs or cues include the thousand and one ways in which we orient ourselves to the situations of daily life: when to shake hands and what to say when we meet people, when and how to give tips, how to give orders to servants, how to make purchases, when to accept and when to refuse invitations, when to take statements seriously and when not. Now these cues which may be words, gestures, facial expressions, customs, or norms are acquired by all of us in the course of growing up and are as much a part of our culture as the language we speak or the beliefs we accept. All of us depend for our peace of mind and our efficiency on hundreds of these cues, most of which we do not carry on the level of conscious awareness (Oberg, 1954).

Oberg's theory of Culture Shock suggests that when an individual is immersed in a foreign culture almost all of these familiar cues are removed, and they experience a series of developmental phases in the process of adjusting to their new unfamiliar surroundings. These phases may differ slightly depending on the individual; however the general consensus is that they take place in the order that follows:

1) Honeymoon Phase – During this phase individuals may be fascinated by their new surroundings and take pleasure in exploring and discovering their new environment. This phase may last anywhere from a few days to several weeks and if not returned to their home before this phase ends, the individual will traverse onto

the next developmental stage.

2) Regression Phase – This phase is generally one of hostility towards the new environment and a longing for familiarity. Home assumes tremendous importance as everything familiar becomes irrationally glorified and frustration evidently grows out of the genuine difficulty the individual experiences in the process of adjusting. While people of the host environment may offer assistance during this phase they are often depicted as insensitive or ignorant as they do not share the same experiential viewpoint as the individual in an unfamiliar environment. This second phase is in a sense, a phase of crisis. If the individual overcomes this phase they move on to accepting their new surroundings and becoming a part of its ethos. If they do not, they return home, or in the case of ex-convicts, they recommit to return to prison as they have come to accept it as their home.

3) Adjustment Phase – During this phase individuals have been immersed in the new environment long enough to see it for its differences and appreciate them. They have begun to integrate themselves. They have succeeded in obtaining a degree of knowledge of the social cues, which is enough to get by, and although they still have difficulties, they take them in their stride as opposed to becoming frustrated with them. Typically in this phase individuals take on a superior attitude to the people of the host country. A sense of humour returns and jokes are often made about people and even one's own difficulties. At this point the individual has begun to embrace the new culture and is now on their way to recovery.

Another very important element of this phase is that individuals begin to offer their assistance and what little knowledge they now possess to others in worse off positions. This in turn gives confidence in ability to both parties and if applied in a prison environment would encourage inmates within the heterotopia of deviation to assist each other through these micro-heterotopias.

4) Acceptance Phase – This phase is considered the final phase as individuals now operate freely and comfortably within the new environment. What were once considered foreign social cues now naturally become part of fluent everyday social interaction. Gone is anxiety that resulted from losing all familiar signs and symbols of social intercourse and a sense of attachment to the new culture is formed (Oberg, 1954).

No one is born with the knowledge of culture; culture is developed from birth onwards, through experiential learning. Typically, people have a way of accepting their native culture as both the best and the only way of doing things. This attitude is known as ethnocentrism — an evaluation of other cultures according to preconceptions originating in the standards and customs of one's own culture (Oxford, 2010).

Oberg suggests that the most effective way of reducing culture shock is to remove ethnocentric attitudes and develop as much knowledge for foreign culture as possible prior to entering it. In light of Oberg's suggestion this thesis proposes the design of prison architecture that didactically teaches inmates about foreign cultural spaces prior to them entering into them.

Implications of Pause

Research Objective 3: To use architecture to establish strategic points of pause along the journey of the spatial experiential narrative, that enable enhanced understanding of heterotopia.

In “Architecture and the productive implications of pause” Daniel Merritt Hewett argues that:

When our movement stops, so do the ways in which we define space. In stillness, our senses link us to a stationary spatial framework. We are no longer so aware of our own spatial autonomy or the privacy of our perception. We may see, smell, and feel the unique characteristics of a specific place. We become increasingly conscious of our relationship to other similarly still objects. In being exposed to the subtle changes occurring within a specific place, we begin to recognize a relationship between cause and effect. In observing the spectacle of consequence, we cannot help but become more aware of our own influence upon the particulars of the place. This awareness has productive implications.

In remaining still one more closely shares in the rate of activity, or change, of the surroundings. This realization is the fundamental difference between the mobile and stationary subjects. It is the difference between seeing space as the medium between origin and destination, and seeing it as a site for interaction; the difference between the space of the tracks and that of the Depot.

While the mobile subject sustains a heightened awareness of independence during movement, the stationary subject, enjoys an awareness of the potential for involvement with the landscape (Merrett Hewett, 1992).

Hewett’s theory explores what happens to our spatial awareness when a pause is introduced. He uses Mary Miss’s project “Knots in a Room” as an example of

architecture designed to inspire curiosity about space, material, and the language that occurs between them. Rope knots tied in the floor challenge the impenetrable edge between air and concrete and slow the movement throughout the space as one attempts to understand their relationship. This pause in momentum creates spatial understanding where once there was none. Points of pause typically arise in the presence of peculiarity and unconventional design where conventional movement is compromised by curiosity.

Hewett’s theory establishes that stationary time spent in any environment leads to a greater awareness and potential involvement. Hewett’s and Ganoe’s theories complement each other beautifully in the striving for greater understanding of space, as they both refer to space as a continuum of experience. When considered in tandem within a prison environment these theories provide the ability to bring details to attention and create desired focal points throughout the design. When used in conjunction with Foucault’s theory of interpretation of space, points of pause can be established, that help one develop a better an understanding of spatial awareness and heterotopias outside that of oneself.

The photographic design experiments that follow are abstract examples by the author of cases where pause might be encouraged. Each image exhibits an out of the ordinary experience influenced by change in colour, pattern, orientation and conventional location. They inspire queries into their relationship with their surrounding objects or foundations that otherwise would not be considered.

FIG 2.07. PHOTO SET-CREATING PAUSE

Critical Reflection

This literature review suggests that the process of mental development derived from Oberg's theory of culture shock is comparable to that of the mental processes that occur when a prisoner is released from prison, on the basis that traversing between the heterotopia of deviation and the heterotopia of normality, is in itself, a cultural transition — as highlighted by Michel Foucault — and therefore the same methods of coping can be applied.

In this thesis investigation, the prison will be divided programmatically, and the phases of culture shock chronologically assigned to particular spaces to develop an architectural experiential journey that mirrors that of the mental journey through culture shock. By way of application within the transition from one heterotopia to another, these spaces shall be referred to as 'micro-heterotopias'.

The theories of Ganoe and Hewett will collaboratively influence the construction of designed viewpoints — that are aimed at encouraging inmates to understand these micro-heterotopias from an external experiential position. The ability to understand intangible space and the breakdown of ethnocentrism is proposed and will be tested through architecture, to help reduce the effects of culture shock and recidivism.

THE WATCHMAN

3

Project Review

We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein.

— M. Foucault, excerpt from “Of Other Spaces”

FIG 3.08. UNIT ONE MAXIMUM SECURITY • AUTHOR'S OWN IMAGE

Introduction

This chapter examines case studies around the world where the theories of Michel Foucault, Cathy Ganoe, and Daniel Hewett can be recognised. It discusses their ability to function around the ideas of these principle theorists and draws out aspects that critically relate to the objectives of this thesis. It analyses how these aspects can be applied within a prison rehabilitation environment to achieve the overall aims of this research investigation.

The first case study looks at the Intermediae Matadero in Madrid, where Michel Foucault's theory of "Of Other Spaces" can be recognised in the restoration of a historic building aimed at understanding but not altering its past. The second case study looks at The Optical Glass House in Japan, where Cathy Ganoe's theory of "Design as Narrative: A Theory of Inhabiting Space" is recognised in a design that tells the story of safety and growth through manipulation of flow and focal points and human time within space. The third case study looks at the Igualada Cemetery in Spain, where Daniel M. Hewett's theory of "The Productive Implications of Pause" is recognised in the way in which the architecture highlights point of interest through peculiarity in design.

Intermediae Matadero

Architect: Arturo Franco

City: Madrid, Spain

Year: 2007

The Matadero complex in Madrid, Spain is an Arts Centre situated within a former slaughterhouse. The construction of the slaughterhouse began in 1911 and became an icon, recognised as one of the most singular industrial establishments of the 20th century Spanish Architecture. The Slaughterhouse was comprised of 48 buildings and spanned a total of 165,415 square meters. In 2007 the first of many developments began in the Matadero complex and the Intermediae Matadero Madrid was opened with the focus of creating a collaborative transdisciplinary artwork space (de Legazpi, 2007).

The project was born within the scope of the old slaughterhouse and presented many striking attributes. Its most noticeable feature is that of the glass enclosed work space within (figure 3.09). While this space functions as a collaborative transdisciplinary artwork space it simultaneously exhibits the context of which it is situated within. It creates a visible yet inaccessible relationship with the pre-existing building, freezing it in time and preserving its history. The intermediae Matadero Madrid displays a beautiful collaboration of contemporary architecture with 20th century Spanish architecture through a contrast of materials and style. Powder-coated black steel and glass enclosed by the old worn brick create an architectural language and emphasise the history of the site.

Understanding Heterotopia

FIG 3.10. PHOTO SET • INTERMEDIAE MATADERO • CARLOS F. PIÑAR • 2006

Understanding Heterotopia – The glass enclosed work space within Intermediae Matadero Madrid (figure 3.10) sheds light on the ability of architecture to encourage the reinterpretation of dystopian experience through the lens of heterotopia. It does so by creating an intangible relationship with the historic slaughterhouse. While the slaughterhouse walls remain visible they are incapable of being physically interacted with and an exhibit of sorts is created. A slaughterhouse is perhaps the most aggressive encompassment of dystopia imaginable and although no intervention is capable of altering the past experiences within a building, the glass enclosed work space removes the occupant from any tangible interaction with the existing building and displays it for how it functions outside of the context as a slaughterhouse, thus enabling the reinterpretation of dystopian experience through the lens of heterotopia.

Human experience within the glass work space gives understanding to Michel Foucault's theory - where he describes heterotopias as places outside of all places - as the walls of the historic slaughterhouse exist only in reflection, in the sense that they lie behind the glass in an intangible space outside of anything physically accessible, yet their location can be described. When interpreted from the viewpoint of Cathy Ganoë in her theory describing space as occurring over human time, the understanding of an intangible space or heterotopia (which in this case are the interior walls of the slaughterhouse) is developed as it is humanly perceived.

The distinction between the tangible and intangible space is exaggerated through contrast in material and style. From the viewpoint inside the glass work space - tangible space is comprised of contemporary architectural phenomenon that frame the intangible space and highlight its early 20th century composition.

Application

The first major objective of this thesis is: to use architecture to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia. The Intermediae Matadero Madrid displays architectural techniques that develop an understanding of intangible space that was once host to dystopian experience.

The idea of enclosing the occupant within glass to showcase the history of the room could be applied in the redevelopment of the prison cell. This would freeze in time and expose any graffiti and emotion expressed on the cell walls by its previous occupants. In enlightenment of the collaborative theories of Foucault and Ganoe, one could assume that over the course of human time experienced within the new cell, the prisoner would develop an understanding of the prison for what it once was – a place of punishment, hatred and deviated individuals – and learn to appreciate it for its repurposed rehabilitative qualities.

The architecture now possesses the ability to didactically teach its occupants to reinterpret dystopian space through the lens of heterotopia or intangibility.

As Kalervo Oberg's theory of Culture Shock suggests; the most effective way of dealing with the shock of becoming immersed in a foreign culture is to develop prior knowledge of its cues and tendencies. This thesis proposes that architecture - that possesses the ability to didactically teach its occupants to reinterpret dystopian space through the lens of heterotopia or intangibility - when applied to criminal rehabilitation, provides criminals with ability to understand the intangible space that exists outside the prison walls prior to being released into it. It proposes that this understanding will reduce the adverse effects of culture shock and in turn reduce recidivism.

The Optical Glass House

Architect: Hiroshi Nakamura

City: Hiroshima, Japan

Year: 2012

The Optical Glass house is satiated among tall buildings and the bustling metropolis of downtown Hiroshima. It was designed with the intentions of creating tranquillity and peace among an otherwise frantic cityscape.

Its most striking feature when viewed from the roadside is the glass brick facade measuring 8.6m² allowing a partial but not complete view of its lush interior (ArchDaily, Optical Glass House / Hiroshi Nakamura & NAP, 2017). Once inside, this glass facade works to draw the occupant away from the chaos by obscuring the view to the exterior, only allowing fragmented light within.

The interior itself is design primarily about the centre point, of which a garden grows green and plentiful. This garden is visible from every room in the house and is the key to creating tranquillity as it draws the focal point away from the busy city outside. Flowing water and its ambient sound is used in conjunction with the greenery to put emphasis and focus on the spatial connection with nature, and further draw the occupant away from the city.

This beautiful display of nature in conjunction with thoughtful architectural design is successful in spiritually removing the occupant from the chaos of a city. It shows that sanctuary amid chaos is possible through didactic architecture and the manipulation of focus.

Narrative Architecture

FIG 3.13. PHOTOSET • OPTICAL GLASS HOUSE • KOJI FUJI • 2017

The Optical Glass House tells the narrative of safety, security and the ability to grow within a restricted environment. It does so by providing the essentials for nature to flourish amidst a typically hostile environment the way a mother would to a child. It possesses the ability to didactically impose responsibility upon any of its occupants through the configuration of occupiable space around a focal point. The nurturing responsibility for the nature growing within is reinforced through constant visual interaction.

This technique can be seen in to the right (figure 3.13) where the bathroom wall is substituted for glass and obscuring features such as the mirrors are reduced to a practical yet minimal size. The material palette remains very basic as to not to attract from the focal intentions of this space which exceed beyond its physically traversable boundaries.

Figure 3.13 shows the opaque glass bricks and the relationship they provide with the exterior. They expose the world to nature as if it were a mother exposing the world to a child in the protective sense of filtering what is necessary to grow - which in this case is warmth and sunlight. The act of filtering out negative qualities reinforces the narrative of growth and nurture within a hostile context. The glass bricks also provide enough natural light to give the sense of being outside whilst simultaneously removing the distraction of the outside world to enhance the focal point of the design.

Cathy Ganoë's theory of inhabiting space and understanding it as occurring over time is radicalised in the Optical Glass House. Nature is fused with architecture and the design is given the physical capability to grow in its own success while simultaneously being experienced as noticeably developing over time. As the garden grows it becomes more equal to the architecture in relation to its permanence. What were once small delicate sprouts will become fruitful gardens. As this happens the responsibility of the architecture to protect and act as a guarding figure to its gardens will change as it becomes appreciated for its ability to function along side nature in conjunction with its ability to nurture.

Application

The Optical Glass House sheds light on the architectural ability to establish a spatial experiential narrative about a person's transforming interpretation of their surroundings. As the site is experienced in human time the relationship between nature and architecture develops and can be appreciated for what it has been, what it is, and what it will become. As the relationship between the architecture and the garden transforms from one of caring and nurture to one of spatial equilibrium and comparative strength, the interpretation of the architecture transforms from an appreciation of the ability to provide the essentials for growth, to an appreciation of the ability to share space with nature.

This transforming interpretation will be applied in the prison environment, to encourage prisoners - over the course of human time - to transform their interpretation of the prison as a restrictive environment to an environment that provides their needs to mentally develop and remove themselves from the heterotopia of deviation.

The use of controlled focal points and spatial qualities such as lighting, acoustics, and temperature, create a space that spiritually contrasts everything that surrounds it. It alludes to a space foreign to the typical experience within a busy city and draws attention to its ability to give life to nature that would otherwise struggle within the exterior context. What is perceived from the exterior differs extremely to the spatial experience within.

This idea of contrasting interior spatial experience with exterior perception will be used in the design of prison. The prison interior will be designed contrast to the stereotype attached to the experience behind the prison walls to create as much normality as possible and develop a rehabilitative self narrative.

The Igualada Cemetery

Architect: Enric Miralles and Carme Pinos

City: Igualada, Spain

Year: 1994

The Igualada Cemetery was completed in 1994 by Spanish architects Enric Miralles and Carme Pinos. It was designed with the intentions of becoming a cemetery, but also a place to explore poetic ideas and develop an understanding and acceptance of the cycle of life, creating a link between the past, present, and future. The project can be appreciated for its poetic nature across the alternate scales of interior, landscape, and architecture. It carves a powerful path through the landscape as a metaphor for the river of life, whilst simultaneously creating delicacy and intimacy around the deceased. The intention of the design is to draw the bereaved down into the landscape - along the river of life - to arrive at a city of the dead. The city of the dead represents a between place where the living and the dead are brought closer together (Zabalbeascoa, 1996).

The materials used in the construction of the Igualada Cemetery were chosen due to their ability to appear timeless. Sand stone rises out of the light Spanish ground - as though it were part of it - and forms the winding pathway towards the burial site. Tall rusted steel poles protrude from the ground acting as gates, and abstractly mimic the crosses of Calvary and their symbolism.

FIG 3.15. BURIAL SPACE • IGUALADA CEMETERY • RASMUS HJORTSHØJ • 2013

Establishing Points of Pause

FIG 3.16. PHOTO SET • IGUALADA CEMETERY • RASMUS HJORTSHØJ • 2013

The Igualada Cemetery represents the river of life, shown in its bold and powerful architecture casting itself toward the city of the dead. In contrast to its representation of power, it also promotes intimacy and relationships with its ability to create more private spaces of human interaction. This human interaction is encouraged by the establishment of deliberate points of pause along the path of the river of life. These points of pause are created by way of contrast to their surroundings or by the discontinuation of patterns or conventional flow.

Daniel M. Hewett in his theory of 'Architecture and the productive implications of pause' indicates that as our movement stops, the way in which we define the space surrounding us is altered. We can see in the staircase ascending towards the light (Figure 3.16), the initial step is raised from the ground. This creates a point of pause as it breaks the repetitive pattern of a conventional staircase and in doing so, puts emphasis on the initial act of ascending the stairs. It poses questions about the ability to support its own weight and that of anybody that traverses it. This point of pause didactically

develops a wider understanding of the staircases ability to function, as well as understanding for the integrity and composition of the supporting features in a way that one wouldn't typically consider when using stairs.

Points of pause created by way of contrast can be seen in the burial spaces (figure 3.15), where skylights and voids in the walls invite light - that punctures the darkness and draws focus to where it comes in to contact with surfaces. Without these skylights and voids the space would resume a very dull atmosphere and the ability to highlight desired aspects of design would be lost.

Fragmented facades and walls that do not extrude adjacent to the ground break the barriers of conventional flow (figure 3.17). The ability to walk in parallel with walls is challenged and in cases of the wall overhanging anybody passing by, it creates and awareness of proximity to the ground and surrounding surfaces.

FIG 3.17. CEMETARY ENTRANCE • IGUALADA CEMETERY • RASMUS HJORTSHØJ • 2013

Application

The Iqualada Cemetery sheds light on the plausibility of the third objective of this thesis which is: To use architecture to establish strategic points of pause along the journey of the spatial experiential narrative, that enable enhanced understanding of heterotopia. The cemetery displays techniques that emphasise pause in momentum in desired locations in order develop a wider understanding of how they function and how they relate to their surroundings.

These techniques may be applied in a rehabilitative prison environment to encourage inmates to develop an enhanced understanding of desired focal points. As inmates are typically restricted to a designated space for a prolonged period of time - this thesis proposes the collaboration of Hewett's and Ganoe's theories, and techniques used in the Iqualada Cemetery and The Optical Glass House, to develop points of pause, that focus attention to spaces aimed at transforming dystopian interpretation.

Critical Reflection

The Intermediae Matadero, Optical Glass House, and Igualada cemetery each express qualities of didactic architecture. This is achieved through the manipulation of conventional movement, material and sensual experience. Each case study gives examples of key architectural theories in practice and illustrates how they may reinterpreted to perform in a rehabilitative prison environment.

These findings, alongside the theories discussed in chapter two of this research investigation, create a set of design precedents and framework that can be used to inform the initial experimental design.

THE WATCHMAN

4

Site Analysis

To move through space is to change. Individuals and communities have always moved for change; within and over their own cultural borders. Yet, it is only by not moving, by breaking an ongoing migration, that certain critical advantage may come to a unified people. Such development, economic and cultural, springs from the constructive engagement between a people and their chosen site. Architecture, as an assembly of transitory constructions and spaces, is a primary instrument through which such an interaction may occur.

— D. M. Hewett, excerpt from “Architecture and the Productive Implications of Pause”

FIG 4.19. PRISON WALL • AUTHOR'S OWN IMAGE

Introduction

This chapter examines incarceration facilities within New Zealand in relation to their location, capacity and gender orientation. It introduces and justifies the selection of Mount Crawford Prison as the site for this investigation and analyses qualities of site that can contribute to — as well as hinder, the rehabilitative process.

The outcome of the analysis of the site will help determine how the three principal research objectives can be achieved in relation to the site conditions, in particular how the site might be interpreted as a heterotopia, opportunities for narrative, and strategic locations for establishing points of pause.

New Zealand Prisons

There are currently a total of seventeen prisons nationwide within New Zealand; of these seventeen, fourteen are male and three are female. In order of capacity the female prisons are:

Auckland Women's Corrections Facility
Capacity: 462

Arohata Women's Prison, Wellington
Capacity: 154

Christchurch Women's Corrections Facility
Capacity: 134

Total Capacity: 750

While the population of female inmates only contributes to a small percentage of the total population of incarcerated criminals in New Zealand, the lack of capacity for female prisoners has resulted in an overcrowding crisis (Corrections, Women in Prison, 2018) (Vance, 2017).

FIG 4.20. NEW ZEALAND PRISON LOCATIONS

Mount Crawford Prison

The decommissioned Mount Crawford Prison in Wellington was selected as the site for this rehabilitative intervention due to its historic program, and its location relative to the three women's prisons in New Zealand.

The dormant prison lies at the top of the Miramar peninsula approximately 25mks south west of the Arohata Women's Prison. As Wellington falls at the approximate midpoint between Auckland and Christchurch, this makes Mount Crawford Prison the most equally accessible location in terms of distance from each of the three women's prisons in New Zealand.

FIG 4.21. NEW ZEALAND WOMEN'S PRISONS + MOUNT CRAWFORD PRISON

History

The construction of Mount Crawford Prison began in 1915 and was built predominantly by convicted felons sentenced to work on the site. The Prison site was selected due to its strict accessibility and isolation from suburban Miramar. Considered a revolution of its time, the prison was fitted with communal areas, exercise yards, and single cells that were noticeably larger than previously constructed designs.

The incarceration facility as we know it today was opened in 1927 with the intentions of becoming a reformatory facility focused on rehabilitation as opposed to punishment. Unfortunately this was heavily contrasted by the sentencing laws in practice during the early 1900's as death by hanging was still an enforced measure of punishment served to extreme cases of criminal activity. This meant that Mount Crawford Prison had to accompany criminals ranging from those situated within the minimum security division to those on death row - and the activities associated with them. During the 1930's there were four high profile murderers executed within the prison. These executions took place in the gallows set up in the north eastern corner of the prison and the diseased were removed from the site through a purpose built door in the northern wall (figure 4.22). In 2008 the prison was closed due to the deterioration of the building however in 2009 it was reinstated as wellington prison due to high remand overflow from prisons between Levin and Blenheim. In 2012 Mount Crawford Prison was closed for the last time as it was deemed unsuitable for the modern day incarceration schemes and laws in place (Corrections, Wellington Prison, 2017).

FIG 4.22. EXECUTION DOOR - MOUNT CRAWFORD PRISON - AUTHOR'S OWN IMAGE

Building Analysis

LEGEND

1.
Prison Entrance

2.
Arrival Security

3.
Execution Area

4.
Health

5.
Processing

6.
Visiting Area

7.
Unit One - High Security

8.
Separates Division

9.
Kitchen

10.
Chapel

11.
Prayer Room

12.
Unit Two South -
Low Security

13.
Unit Two North -
Low Security

14.
Administration

15.
Indoor Yards

16.
Outdoor Yards

FIG. 4.23. EXISTING BUILDING - ORTHOGRAPHIC

FIG 4.24. MOUNT CRAWFORD PRISON - PLAN - 1:1000 - A4

Building Analysis

LEGEND

1.
Prison Entrance

2.
Arrival Security

3.
Execution Area

4.
Health

5.
Processing

6.
Visiting Area

7.
Unit One - High Security

8.
Separates Division

9.
Kitchen

10.
Chapel

11.
Prayer Room

12.
Unit Two South - Low Security

13.
Unit Two North - Low Security

14.
Administration

15.
Indoor Yards

16.
Outdoor Yards

Project North
North > 5.0°

L-0

Floor Area
5700m²

Scale:
1:500 > A4

FIG 4.25. EXISTING BUILDING • ORTHOGRAPHIC SECTION • E/W

FIG 4.26. EXISTING BUILDING • ORTHOGRAPHIC SECTION • N/S

Site Visit

1. Prison Entrance

2. Arrival Security & Processing

3. Execution Door

7. High Security Cell

8. Showers

9. Prayer Room

4. Health

5. Unit One - High Security

6. High Security Cell Door

10. Unit Two - Low Security

11. Low Security Cell Door

12. Outdoor Yard

Understanding Heterotopia

The first objective of this research investigation is to use architecture to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia.

The reinterpretation of dystopian experience through the lens of heterotopia may be developed through the preservation of aspects of the site that exhibit its past, in comparison to its present state. A prime example of this would be the preservation of the prison cell walls. These walls bare generations of abuse and graffiti from their past and those confined within them (figure 4.28). As an exhibit they would express the history of incarceration for its negative qualities, and shed light on the positive aspects of the rehabilitative facility that this thesis proposes for Mount Crawford Prison.

FIG 4.28. PHOTO SET - PRISON HETEROTOPIA - AUTHOR'S OWN IMAGE

01

02

03

FIG 4.29. MOUNT CRAWFORD PRISON ADJACENCIES

Adjacencies

This series of images (figure 4.29) illustrate the location of Mount Crawford Prison and its adjacent features. The land surrounding the site is comprised mostly of horticultural farms as its slope makes it difficult to build on. The lack of adjacent buildings provides Mount Crawford Prison with views of the surrounding harbours; in the development of understanding heterotopic space, points of pause could be structured around these views, to provide inmates with a developing heterotopic understanding of the world outside of prison.

1. Access routes to the site by road.
2. Nearby reserves and parks.
3. Neighbouring buildings.

Narrative Mapping

This research investigation looks to analyse and map the individual journeys of each inmate in the circulation of Mount Crawford Prison, through the developmental phases of culture shock. This is carried out in order to gather data to inform the experimental design, as it looks to establish a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set.

The strict control of movement throughout Mount Crawford Prison limits the spatial experience of each inmate, therefore it is critical to the development of the spatial experiential narrative to understand the individual inmates' movement throughout the site as they transition through the phases of culture shock.

Honeymoon - Regression

Figure 4.30 represents the journey throughout the prison from the regions associated with the honeymoon phase of culture shock to the regions associated with the regression phase. This developmental progression representation highlights each inmate's minimal experience of the site, as they typically seek refuge in the comfort of their own cells.

Regression - Adjustment

Figure 4.31 represents the journey throughout the prison from the regions associated with the regression phase of culture shock to the regions associated with the adjustment phase. This developmental progression representation highlights the journey of each individual inmate as they begin to experience the site more holistically and engage in a revolution about the prison centre. This revolution invites inquisition about the happenings within the centre of the prison, and provides the potential for inmates to develop their knowledge of the culture contained within the prison centre by way of observation.

FIG 4.31. NARRATIVE TWO • PLAN • 1:1000 - A4

Adjustment - Acceptance

Figure 4.32 represents the journey throughout the prison from the regions associated with the adjustment phase of culture shock to the regions associated with the acceptance phase. This developmental progression representation highlights that while each inmate's journey may differ slightly, they maintain a revolution about the centre of the prison. This progression also sees inmates entering the prison centre, engaging in the highest levels of social intercourse.

Pause Mapping

The circulation of Mount Crawford Prison engages inmates in a numerous series of pause upon a daily basis by way of destination locations. The first of these is experienced only once and is situated within the entrance to the site. This is where inmates begin the process of cultural adaptation, as it is the first experience within the walls of the foreign culture. At this point, social intercourse is limited to interaction with guards and processing officers who do not share the same heterotopic identity as the inmates; therefore social cues and tendencies of the foreign culture are not yet experienced. This lack of social intercourse allows for the opportunity for new inmates to develop an understanding of the physical properties of their new environment prior to experiencing it in conjunction with its culture.

Perhaps the most recognisable destination point of pause by way of quantity is located within the prison cells where inmates eat, sleep, and find comfort in isolation. These points of pause are located in spaces of minimal social intercourse and provide a much more intimate setting. Environments with low levels of social intercourse are particularly important in regard to the regression phase of culture shock. They provide a setting where one can mentally remove themselves temporarily from the foreign culture and find comfort in their own familiar company.

As the journey throughout the site develops it is apparent that social intercourse increases as the distance from the cell grows. The walkways surrounding the prison yards play host to numerous journeys from one destination to another and yet not one destination lies within. This revolution around the centre of the site engages the opportunity for social interaction, however does not impose it. These walkways provide the ideal platform for the adaptation

phase of culture shock as one can begin to involve themselves in the on goings within the foreign culture by way of gesture, conversation or simply observation.

Social intercourse continues to increase in destinations of pause such as the chapel, health care vicinities and the visiting quarters. These destinations are subject to spiritual values, medical requirements or the visitation of family and loved ones and are seemingly vulnerable experiences - as inmates are required to reveal more of themselves within the foreign culture. The frequency of pause within these locations is relative to the comfort of the inmate within the environment - it increases as the adaptation phase of culture shock develops from the regression end of the spectrum to the acceptance end.

The pinnacle of social intercourse within Mount Crawford Prison is located within the central division, of which the rest of the site revolves around. This central hub plays host to six separate destination points of pause in the form of activity yards, two of which are indoors. By way of association to the developmental phases of culture shock and the level of understanding of social cues and tendencies with in this area, inmates occupying this space have accepted the foreign culture and have begun to embrace it as their own.

Honeymoon Phase

The following series of drawings represent the time spent in locations throughout the prison relative to the developmental stage of culture shock of the inmate; White lines represent high frequency journeys while the red lines represent low frequency journeys.

Figure 4.33 represents the Honeymoon Phase of culture shock. As this phase introduces the foreign culture to the inmate, a vast majority of the site remains unexplored and the level of integration to the foreign culture remains minimal.

Regression Phase

Figure 4.34 represents the Regression Phase of culture shock. Typically, inmates in this stage of culture shock have begun to reject the foreign culture and seek comfort in their own company in isolation. Social intercourse is avoided through prolonged periods of time spent in the individual's prison cell.

Adjustment Phase

Figure 4.35 represents the Adjustment Phase of culture shock. As the foreign culture is gradually accepted, the frequency of movement throughout the site increases.

Acceptance Phase

Figure 4.36 represents the Acceptance Phase of culture shock. Inmates have accepted the foreign culture as their own and now experience the site and culture entirely at a series of high frequency journeys.

Critical Reflection

In the aim of the enablement of architecture to have a rehabilitative function in a prison environment, in conjunction with, the reduction of recidivism through didactic architectural experience, Mount Crawford Prison provides a strong foundation to test the objectives of this research investigation.

The dystopian experience of previous inmates is present throughout the site as it exposes graffiti and wear. This provides the opportunity for the developed architecture to establish an experiential separation between the dystopian heritage of the site and the utopian rehabilitative intervention. This will be carried out in the experimental design in the exploration of encouraging prison inhabitants to reinterpret dystopian experience through the lens of heterotopia.

The strict control of flow throughout the site provides the opportunity for architecture to establish a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate their dystopian mind set. As each transitioning phase of culture shock sees the further exploration of the site and its cultural environment, the experimental design will explore architecture that encourages the development in cultural integration.

The existing site establishes a series of points of pause that are based on destination, however, neglects the importance of pause in the journey from origin to destination. The centre of the prison plays host to the most advanced phase of cultural integration, therefore, it is critical to the inmates' developmental understanding of culture to provide them with the opportunity to observe this space in their journey from origin to destination. The experimental design will explore the establishment of points of pause along the journey of the spatial experiential narrative, which enable enhanced understanding of foreign culture through a heterotopic lens.

THE WATCHMAN

5

Experimental Design

When considered as part of a narrative, an environment should be viewed as occurring at a particular time but also as unfolding over a period of time. The time involved however, is human time rather than abstract or clock time.

— C. Ganoe, excerpt from “Design as Narrative: A theory of Inhabiting Interior Space”

FIG 5.37. CORRIDOR FOOTPRINTS - AUTHOR'S OWN IMAGE

Introduction

This chapter explores methods of establishing deliberate points of pause within the context of the prison and its subdivisions. These points of pause focus on establishing enhanced understanding of the heterotopias within the site in order to help transform the self-narrative of the inmate and their interpretations of dystopian experience.

It begins at the entrance and develops through the physical experiential journey of the prison mirroring the mental experiential journey of culture shock. The resulting design will be critically analysed on its ability to establish pause and enhanced understanding of dystopic experience.

Spatial Matrix

By way of the spatial experiential journey of the existing site of Mount Crawford Prison, ranging from minimal social intercourse to excessive as the journey develops – and Kalervo Oberg's theory of culture shock - suggesting that in order to reduce the adverse effects of culture shock, one must prepare for cultural change by become familiar with its tendencies and cues prior to entering foreign culture – the site has been divided into four main themes.

The entrance to the site will be constructed in such a way as to assist the inmates through

in the Honeymoon Phase of culture shock. The cells and cell blocks will be constructed in such a way as to assist the inmates through the regression phase of culture shock. The walkways surrounding the centre of the site will be constructed in such a way as to assist the inmates through the adjustment phase of culture shock. The centre of the site will be constructed in such a way as to assist the inmates through the adjustment phase of culture shock and prepare them for life outside incarceration.

FIG 5.38. SPATIAL MATRIX

Methodology

The experimental design adopts Peter Downton's methodology of design as research, using the findings from the literature review, case study, and site analysis chapters as the foundations for the design process. The design of each space begins with an iterative sketch process that explores the establishment of pause in momentum through the spatial experiential journey of the prison. Freehand sketching is a useful tool in the iterative design phase as it is an efficient and effective way to communicate the developing design intentions.

As the experimental design phase continues, sketch concepts for each space are developed using the findings from the iterative sketch process as the vehicle for design. These concepts take on

a higher level of detail as they translate the design intentions and will be used to inform the digital modelling phase.

The digital modelling phase constructs the collaborative points of pause and establishes their location within the spatial experiential journey of the prison. Digital modelling is a useful tool in the experimental design process, as it establishes a holistic understanding of scale, and the location of each element of design as these are less prevalent in the iterative sketch and sketch concept phases.

The critical reflection of the experimental design concludes the positive and negative findings, and establishes the foundation to inform the developed design.

FIG 5.39. EXPERIMENTAL DESIGN METHODOLOGY

FIG 5-40. MAXIMUM SECURITY CELL • AUTHOR'S OWN IMAGE

Entrance

As inmates enter the site they begin to experience the foreign culture contained within the prison environment and the architectural experiential journey of Mount Crawford Prison, simultaneously. This experience marks the beginning of the mental transition through culture shock as inmates enter the Honeymoon Phase, and correspondingly, the rehabilitative process commences.

During the honeymoon phase, individuals embrace all things different within the foreign culture. Therefore, it is important for the didactic architectural experience associated to this space, to help inmates passing through, to develop as much knowledge of the foreign culture contained within the prison environment as possible. This also provides the opportunity for inmates to begin to establish a sense of self-narrative as their foreseeable future differs tremendously to their past.

Sketch Iterations

FIG 5.41. ENTRANCE ITERATION SERIES • ONE

Developed Sketch

FIG 5.42. ENTRANCE DEVELOPED SKETCH • ONE

The rehabilitative journey through this intervention begins in the entrance of the site with the design of the first point of pause. The design of pause is influenced by Daniel M. Hewett — in his theory of “Architecture and the Productive Implications of Pause” — and involves the manipulation of texture, movement and the window where its conventional shape is challenged and divided into a series of small circular holes in the wall. These unconventional voids create

curiosity and inquisition about the space and encourage passers-by to approach the wall to look through. This point of pause frames the last view of the outside world from the ground floor of the prison. It helps to develop an understanding for heterotopia by way of presenting what once was tangible space as intangible, and using the association to memories of the past as a means of developing understanding.

Sketch Iterations

FIG 5.43. ENTRANCE ITERATION SERIES - TWO

Developed Sketch

FIG 5.44. ENTRANCE DEVELOPED SKETCH - TWO

As the journey through the entrance continues the influential architecture develops from highlighting the past — through assisting in developing an understanding for heterotopic space — to highlighting the present. This is done so through the second point of pause along the experiential journey of the prison. This point of pause uses architecture influenced by the Igualada Cemetery where angling walls give the illusion of smaller space, to slow movement and inflict the feeling of confinement. The

flow through the space is also controlled through the use of a designated path. Self-narrative is developed as this point of pause is experienced as it tells the story of confinement and the restriction of movement that is commonly present within a prison environment. The aim of this point of pause is to help inmates passing through to develop an understanding for the confinement of prison and their current mental and physical situation.

Sketch Iterations

FIG 5.45. ENTRANCE ITERATION SERIES - THREE

Developed Sketch

FIG 5.46. ENTRANCE DEVELOPED SKETCH - THREE

As the spatial experiential journey of the entrance, and the Honeymoon phase of culture shock draw to an end, the design begins to focus attention on helping inmates to develop an understanding of where they are going to be spending their foreseeable future and the culture contained within that space. The third point of pause situates itself around a doorway that opens up to view life within the prison walls for the first time. The most prominent feature of this point of pause is the large iron gate. This mimics the gates that divide the prison cells and the corridor they are contained within — as seen in the site analysis — from the

rest of the circulation of the prison. The act of pausing to open the gates creates a hesitation in momentum through the space and allows inmates passing through the chance to view — form a safe distance — the activities taking place in the prison forecourt and develop an understanding for the space as it shifts from intangible to tangible. This space helps inmates passing through develop their self-narrative from one of confinement — inflicted by the architecture in the previous point of pause — to one of overwhelming cultural differences as the regression phase of culture shock begins.

Digital Modelling

FIG 5.47. PHOTOSET • ENTRANCE DIGITAL MODELLING

FIG 5.48. ENTRANCE IN SITE • ORTHOGRAPHIC

The digital construction of the points of pause contained within the entrance to the site helped to establish the developing narrative of the space as inmates pass from one point of pause to the next.

The Honeymoon phase of culture shock is generally one of great interest in the foreign culture and its differences, therefore it is important for this stage of the spatial experiential journey to help inmates acquire as much knowledge about the way of living that they will

experience for the foreseeable future.

In conjunction this space; presents the world outside the prison as intangible; helps to develop an understanding for the confinement and restriction of movement within a prison environment; and presents the foreign culture contained within the prison environment without enforcing social interaction, as to help develop a knowledge of its social tendencies and cues through observation.

FIG 5.49. MAXIMUM SECURITY CELL • AUTHOR'S OWN IMAGE

Prison Cell

As the Honeymoon phase of culture shock develops into the Regression phase, inmates begin to reject the foreign culture contained within the prison environment and seek cultural familiarity in their surroundings. As the prison cell provides a location for minimal social intercourse, it becomes a place of reclusiveness and comfort through the mental journey of the regression phase of culture shock. As the nature of prison

cell is a place of prolonged pause, the aim of this design is to help inmates reinterpret their dystopian experience of the prison environment.

The change of mind-set from a dystopian experience to a utopian experience aims to help inmates mentally transition from the regression phase of culture shock to the adjustment phase and begin to accept their foreign culture and its diversity.

Sketch Iterations

FIG 5.50. CELL ITERATION SERIES - ONE

Developed Sketch

FIG 5.51. CELL DEVELOPED SKETCH - ONE

The design of the prison cell is largely influenced by the Intermediae Matadero, Madrid, where glass is used to frame the existing building from the inside and present it as intangible space, while simultaneously helping the occupant to develop an understanding for its history. This design proposes that as inmates spend time in their cells, they view the graffiti and writing on the walls through a heterotopic lens and begin to develop an understanding for the people who inhabited the cell before them. This understanding helps to develop their dystopian interpretation of the space;

while they can sympathise with those who have previously occupied the cell and the dystopian view they perceived, they can also experience the cell in a utopian sense as it physically exists outside of the intangible dystopian experience.

The design of the bed within the cell aims to emphasise intimacy within the space through the use of a lowered ceiling panel, and the headboard blocking the view to the door. This helps provides inmates with the privacy and isolation that they require through this developmental phase of culture shock.

Sketch Iterations

FIG 5.52. CELL ITERATION SERIES - TWO

Developed Sketch

Each cell in Mount Crawford Prison is fitted with a toilet. This design stage looks to remove that toilet away from the conventional flow through the space through the use of partitions that extrude vertically from the floor and up beyond eye level.

This spatial division also allows for the input of a desk which provides inmates the opportunity to find comfort and familiarity in arts and crafts.

FIG 5.53. CELL DEVELOPED SKETCH - TWO

Developed Sketch

As the spatial experiential journey through the prison reaches the cell; the focus of the design is to establish a comfortable and familiar setting away from the foreign cultural activities. This aims to help inmates as they progress through the regression phase of culture shock. This setting also aims to provide inmates with the opportunity to develop their understanding of the foreign culture

within the prison environment using the view through the prison window. It does this from a point of minimal social interaction in order to reduce the risk of the humiliation of not knowing the cultural cues and tendencies that have developed within the prison culture.

FIG 5.54. CELL DEVELOPED SKETCH • THREE

Developed Sketch

As the understanding of space is developed through a heterotopic lens, the inmates self-narrative begins to transform from a dystopian experience to a utopian experience, and the mental transition from the regression phase of culture shock to the adjustment phase begins.

FIG 5.55. CELL DEVELOPED SKETCH • FOUR

Digital Modelling

FIG 5.56. PHOTOSSET - CELL DIGITAL MODELLING

FIG 5.57. PRISON CELLS IN SITE - ORTHOGRAPHIC

The digital construction of the prison cell helped to translate the integration of the architectural techniques influenced by Arturo Franco in his design of the Intermediae Matadero, Madrid.

As the cell itself establishes a point of pause, the movement within its walls is minimal and therefore the design of the space must focus around aspects that already exist, be they within the cell or within

its viewpoints. In conjunction this space; creates a reclusive safe haven away from the foreign culture of the prison environment; frames the dystopian experience of the cell through the lens of heterotopia; and provides inmates with the opportunity to develop their understandings of the cultural cues and tendencies within the prison environment through observation from a safe distance.

FIG 5.58. PRISON CIRCULATION • AUTHOR'S OWN IMAGE

Prison Circulation

The transition from the regression phase into the adjustment phase of culture shock marks the beginning of the success of cultural integration which this thesis relates to rehabilitation. Typically Individuals in the adjustment phase of culture shock have begun to embrace the foreign culture as their own and they have developed enough knowledge of its cues and tendencies to get by comfortably. The aim of the design within this stage is to provide inmates with

the opportunity to engage in social intercourse and use the knowledge they have previously acquired in observation through the lens of heterotopia. While these spaces provide the opportunity for social intercourse they do not enforce it; this allows inmates to gradually integrate themselves into the culture contained within the prison environment.

Sketch Iterations

① creating shadow/contrast

② bending shadow

⑤ 'Fractured shadows'

⑥ concept

FIG 5.59. FACADE ITERATION SERIES • ONE

Developed Sketch

The design of the prison circulation focuses primarily around the controlled walkway space within the prison. These walkways direct the flow between multiple destination points throughout the prison and in doing so, provide the opportunity for social intercourse as the crossing of paths occurs in the journey from one destination to another. They also provide insight into the central hub of the prisons culture through a heterotopic lens as they circulate its boundaries but do not share its physical space. The façade is designed to create

pause in momentum using contrasting light as a means of creating a multitude of safe points of observation of cultural activities, as inmates begin to venture into the social realms of the prison. The development of pause by way of contrast between light and dark spaces was influenced by the design of the Igualada Cemetery where skylights and voids on the walls puncture the darkness and create experiential conversation between spaces of light and dark.

FIG 5.60. FACADE DEVELOPED SKETCH • ONE

Developed Sketch

The fragmented nature of the façade - when observed from the centre of the prison - is designed to draw the eye away from those seeking refuge within the shadows that it casts.

As inmates seek refuge among the shadows in order to observe the foreign cultural behaviour within the centre of the prison through a heterotopic lens; the dystopian interpretation of dark space begins to transform into a utopian experience, as it can now be appreciated for its ability to provide the means

necessary to observe, and assist in the learning of foreign culture.

The ability to reinterpret dystopian experience helps inmates transform their own self-narrative; as they begin to understand their current mental and physical states they can appreciate the utopian qualities that exist within them. This is important in the process of rehabilitation as it draws attention to the positive qualities of life instead of the negative.

FIG 5.61. FAÇADE DEVELOPED SKETCH • TWO

Digital Modelling

FIG 5.62. PHOTOSSET • FACADE DIGITAL MODELLING

The digital construction of the facades that line the pathways surrounding the centre of the prison helped to illustrate more clearly the process of fragmentation of the façade; as this aims to draw the eye away from those seeking refuge in the shadows. The wave like pattern

gains complexity in both front and side elevations as it develops iteratively through the digital process.

FIG 5.63. FACADE IN SITE • ORTHOGRAPHIC

FIG 5.64. PRISON CENTRE - AUTHOR'S OWN IMAGE

Prison Centre

As the rehabilitative journey develops from the adjustment phase and into the acceptance phase, the design begins to focus on implementing social intercourse within its spaces. Individuals that have reached the acceptance phase of culture shock are typically fluent in what once was a foreign culture and now take part in everyday activities with little or no hesitation at all.

As discovered in the analysis of the site, the centre of the prison plays host to a large majority of social intercourse and therefore this thesis proposes that the design of space intended for culturally fluent individuals take place in this location.

The aim of the design within this space is to provide inmates with the opportunity to learn about the world outside of the prison walls, as well as develop their sense of compassion and nurturing care towards other individuals. Kalervo Oberg in his theory of Culture Shock suggest individuals that have successfully transitioned into the acceptance phase begin to look to assist those in similar situations to what they have experienced; therefore it is important that the design of these spaces influences inmates to help the rest of the prison community through the process of culture shock.

Sketch Iterations

FIG 5.65. PRISON CENTRE ITERATION SERIES • ONE

Developed Sketch

The second point of pause focuses on helping inmates to develop their social skills and creates a setting for them to learn about the world existing outside of prison. The design is influenced by Hiroshi Nakamura is the way in which he structures the flow of movement through

space around the focus of nurturing life within a dystopia. It frames a view of the prison yard below through a void in the floor in the aim of encouraging inmates to look to help others who may be struggling through the process of culture shock.

FIG 5.66. PRISON CENTRE DEVELOPED SKETCH • ONE

Sketch Iterations

FIG 5.67. PRISON CENTRE ITERATION SERIES - TWO

Developed Sketch

The design of the first point of pause within this space is influenced by Hiroshi Nakamura in his design of the Optical Glass House, Japan. The narrative of the Optical Glass House expresses the ability for life to thrive in a utopian environment that exists within dystopia. The design of the physical representation of the acceptance phase of culture shock therefore looks to mimic that utopian

experience through the growth of a garden as a focal point within the space. The aim of this is to allow inmates the opportunity to nurture and care for life existing outside of their own - in the hope that it will help develop their dystopian interpretations of other people and reduce their likeliness to recommit crimes.

FIG 5.68. PRISON CENTRE DEVELOPED SKETCH - TWO

Digital Modelling

FIG 5.69. PHOTOSSET • PRISON CENTRE DIGITAL MODELLING

The primary aim of the digital construction of these elements was to implement them into the site in a way that set them aside from the other spaces. This is due to the fact that the occupants of the physical space that represents the acceptance phase of culture shock have completed the rehabilitative journey, and are looking to move beyond the heterotopia that exists within the prison walls.

In response to this aim, the point of pause aimed at helping inmates develop their nurturing attributes was created in a subterranean level within the prison centre.

This allowed for the display of nurture and care to exist on a level perceivable by all those who passed by.

In addition to the subterranean level a second level was developed above the existing ground floor for the point of pause aimed at developing social skills and encoring inmates to reach out and help others. This provided the occupants of the space with a platform on which they could view the activities taking place within the prison yards and identify any inmates that appeared to be struggling.

FIG 5.70. PRISON CENTRE IN SITE - ORTHOGRAPHIC

Critical Reflection

The experimental design focused on establishing strategic points of pause within each division of the prison. The aim of the establishment of pause was to slow the movement of inmates through the tangible space, and draw focus to views of intangible spaces - also known as heterotopias. As these points of pause became increasingly experienced, inmates would develop an enhanced understanding for heterotopias outside of their own and the culture contained within them. The reinterpretation of heterotopic space would develop over time as Cathy Ganoë's theory - of "Design as Narrative: A theory of inhabiting space" - suggests, and the struggles of the process of transition from one heterotopia to the next - which this thesis relates to culture shock - would be eased by prior knowledge attained through observation of foreign culture.

The thematic application of the stages of culture shock to their physical locations within the prison site was successful, as each location developed a series of view-ports in which the next transitional stage was visible.

3D CAD modelling became a useful tool in determining the outcome of the framed views towards the end of the conceptual design phase.

The act of creating pause however was not so successful, as the experimental design did not consider materiality as a contributing factor to establishing pause to the same extent as it did architectural form. The lack of material complexity in the areas of desired pause meant that the framed views were easily lost in their surroundings; while still maintaining the view of intangible space, they did not establish the hesitation required to enable an enhanced understanding of the site through these view-ports. This was largely due to the initial design process consisting predominantly of hand drawings where shading was the only mode used to distinguishing material difference. The use of digital rendering software in conjunction with applied materials earlier in the design phase would have shed light on this issue and is something that the developed design chapter will explore in further detail.

FIG. 5.71. DRAWING SET - SPATIAL EXPERIMENTAL JOURNEY

6

Developed Design

— C. Ganoe, excerpt from “Design as Narrative: A theory of Inhabiting Interior Space”

Introduction

This chapter presents the developed design of the rehabilitative intervention that has been integrated into Mount Crawford prison. The aim of this chapter is to build on the findings from the experimental design and to improve on any weak points in order to assure the developed outcome is as successful as possible.

The experimental design aimed to develop the site into a spatial experiential journey that works in conjunction with the mental experiential journey through culture shock. As inmates enter the prison for the first time they would be exposed to the physical and mental journeys simultaneously, and provided with the opportunity to help develop their understanding of their own developing mental state, through the use of didactic architecture.

The developed design looks to strengthen the act of pause in momentum through space with the manipulation of materiality using digital rendering software, and establish a material difference between the conventional journey throughout the site and the designed point of pause. This aims to ensure that the framed views of heterotopic space are observed in order to help inmates develop their understanding of space that exists outside of their own.

Methodology

The developed design draws from the critical reflection and findings of the experimental design in order to establish a methodology to work by. It was established in the findings of the experimental design that the lack of material complexity in the concept sketches, and digital modelling, had effected the success of the implication of pause in momentum throughout the spatial experiential journey. In response to this, the developed design began with a material study, reassessing the material composition of the Intermediae Matadero, the Optical Glass House, and the Igualada Cemetery and comparing them to similar case studies; the Montemor-O-Velho Castle Tea House in Portugal, by Joao Mendes Ribeiro; the Therme Vals in Switzerland, by Peter Zumthor; and Waitangi Park in Wellington, by Wraight & Associates Landscape Architecture. This was extremely useful as it set the precedent for the material application in the digital rendering process of the developed design.

The developed design then used 3D CAD modelling software to collectively implement each of the design experiments in to the site, and draw from this a set of plans. This introduced the subterranean, and level one levels of the prison and established a clear separation between the adjustment phase of culture shock and the acceptance phase. This was done in the aim of establishing a region within the prison that focused on providing inmates with necessary skills, to successfully integrate themselves into the culture of society once they have been liberated.

The findings from the material analysis were then applied to each developed element of the prison the 3D CAD model to recreate the spatial experiential journey of the prison through a chronological series of images. This focused primarily on highlighting desired elements of design through the manipulation of material along the journey.

The developed design chapter concluded with a critical reflection discussing developed design outcome. This conclusion was used to inform the conclusion chapter.

FIG 6.72. DEVELOPED DESIGN METHODOLOGY

Material Analysis

In the aim of helping inmates to reinterpret their dystopian experience through the lens of heterotopia, the experimental design focused on creating a spatial experiential journey that destined between the framing of intangible spaces by way of influence from Architects; Arturo Franco in his design of the Intermediae Matadero in Madrid; Hiroshi Nakamura in his design of The Optical Glass House, Japan; and Enric Miralles and Carme Pinos in their design of the Igualada Cemetery.

While the physical capability to occupy the space associated with dystopian experience was hindered or removed, the lack of visible contrast between dystopian and utopian experience resulted in an unsuccessful translation of the developed theory into architectural form. This was due to the largely analogue process of the experimental design and the lack of recognition for materiality.

In aiming to successfully distinguish between dystopian and utopian experience in the journey throughout the prison design, this research looks to re-evaluate the explored case studies — in conjunction with similar case studies — with the focus of generating a material understanding that can be applied to the developed design.

Understanding Heterotopia

In developing an understanding for intangible space, Arturo Franco — in his design of the Intermediae Matadero in Madrid — utilised contemporary architectural phenomenon for its contrast in materiality to the existing site. Powder coated black steel and glass displaying a blueish hue, not only contrast the brick of the existing building by way of composition but also in the mood that they portray. The expressive warm tones of the brick are heavily contrasted by the cool tones within the glass and therefore exaggerate their spatial and experiential difference. Underfoot, dark stained wood makes up the floor of the tangible space and furthermore complements the mood set by the façade that separates the dystopian and utopian experiences.

These techniques are also exhibited by Joao Mendes Ribeiro in his design of the Tea House within the Montemor-O-Velho Castle in Portugal. The design separates the dystopian experience of the ruined castle — through contemporary architectural phenomenon — with the utopian experience of relaxation and the consuming of tea. In both cases, dystopian experience is preserved only for its observation and the path of tangible space is clearly depicted through the contrast in material composition.

In the aim of reinforcing the separation of dystopian experience from the prison environment, these techniques will be implemented in the developed design through digital rendering software and post production editing.

Establishing Narrative

The importance of self-narrative was established in the experimental design as it aimed to create a spatial experiential journey that mirrored the mental development of the rehabilitation process. The journey revolved around the centre of the prison and the concept of mentally developing a caring self-nurturing attitude as inmates progressed towards it, both mentally and physically.

Hiroshi Nakamura in his design of the Optical Glass House in Japan, establishes a narrative focusing on nurturing the contents contained within the focal point of the design. The design draws attention to the care of the living garden by way of contrast to the surrounding materials. In an uncanny composition, the garden flourishes vibrant in life, while the wooden furniture that surround it lie ridged and immobile in a contrast expressing materiality in its living and diseased forms. This establishes a way of thinking about a material as common as wood for its ability to live, and die, and encourages the nurture of its living form by way of comparison to its dead form.

While famous for his contribution to the study of atmosphere and architecture, Peter Zumthor's design of the Therme Vals in Switzerland also portrays narrative components of nurture and care for one's own needs. As the journey through the derelict stone corridors reach their destination, sanctuary is found in the light, and the way in which it bounces off the water of the pools in a playful display of reflections. The design uses the manipulation of light and its response to alternative materials to develop the self-narrative through the space, as it becomes expressive of youth and nurture in the presence of water.

These techniques can be translated into the developed design as a way of emphasising the journey through rehabilitation. As inmates traverse wooden floors towards the centre of the prison, and the garden contained within it, they experience a material surrounding that develops from its dead to its living state. The manipulation of water and its relationship with light can also be implemented to reinforce the journey to new life as the rehabilitation process develops.

TOP
BOTTOM
FIG. 6.76. LOUNGING AREA • OPTICAL GLASS HOUSE • KOJI FUJII • 2017
FIG. 6.77. PHOTO SET • THERME VALS • PETER ZUMTHOR • 1996

Creating Pause

The aim of establishing points of pause in momentum through space was largely influenced by the design of the Iqualada Cemetery. The cemetery relied on the boldness of its design to establish pause as it was created with the intentions of developing timeless architecture, therefore, its material composition remained very bland as it became complimentary of the land that it rose from.

In order to attain a material precedent for establishing pause in momentum through space this research looks to the works of Wraight & Associates Landscape Architecture, and their design of Waitangi Park in Wellington. The paths that guide the journey throughout the park are each comprised of different materials. As the crossing of journeys occurs, their differences in direction are emphasised by their contrast in material. This provokes a heightened sense of curiosity about alternative routes throughout the park and hinders the momentum through space as one considers these routes. The implication of pause is also established through the different sounds these materials make under foot. The deep 'thud' of suddenly stepping on a wooden path as it crosses a concrete one causes a change in the conventional experience, and encourages the acknowledgement of alternative routes.

These techniques can be integrated into the design of the journey throughout the prison environment in the aim of further emphasising the established points of pause.

TOP
RIGHT
LEFT
FIG 6.78:
FIG 6.79:
FIG 6.80:
AERIAL-WAITANGI PARK AERIAL • WRAIGHTS & ASSOCIATES • 2007
WAITANGI PARK FOOTPATH • WRAIGHTS & ASSOCIATES • 2007
BURIAL SITE • IQUALADA CEMETERY • RASMUS HJORTSHØJ • 2013

Shadow Experiment

The material analysis of the façade explores alternative means of cladding through the use of physical modelling and a photographic study. A 1:100 scale frame of three segments of the façade is created and photographed under lighting conditions that mimic that of the sun as it passes over the sky.

The first series of photographs illustrate the model frame only. These frames create minimal contrast between light and dark on the surfaces that they obstruct from the light, and as a result they fail to establish a point of pause along the path that they cover.

The second series of images illustrate the model with a translucent cladding. Here we can see a clear contrast between light and dark on the surfaces that the façade model obstructs. The establishment of pause along the path beneath the façade now occurs within the shadows that the façade casts.

The third series of images illustrate the model where the translucent cladding is replaced with an opaque material. This results in a much higher level of contrast between the light and dark spaces and is a more desirable effect than the translucent cladding due to its ability to distinguish more strongly the points of pause in the form of shadows.

This development in material understanding will be implemented into the façade design. It aims to create more distinguishable points of pause along the path that surrounds the centre of the prison and it's cultural on goings. This results in a multitude of points of pause where inmates can chose to engage in social intercourse or simply observe the cultural behaviour of the prison from within the safety of the shadows.

FIG 6.81. PHOTO SET - SHADOW EXPERIMENT

Mount Crawford Criminal Rehabilitation Facility

FIG 6.83. DEVELOPED DESIGN • ORTHOGRAPHIC SECTION • A

FIG 6.84. DEVELOPED DESIGN • ORTHOGRAPHIC SECTION • B

FIG 6.85. DEVELOPED DESIGN • SITE PLAN

FIG 6.86. SUBTERRANEAN • PLAN

Subterranean

The subterranean floor plan illustrates the outdoor court yard and the gardens in the centre of the prison.

LEGEND

1.
Outdoor Yard

2.
Outdoor Garden

3.
Garden Arches

4.
Ground Floor Access

5.
Central Garden

6.
Study Space

7.
Maternal Booths

FIG.6.87. GROUND FLOOR PLAN

Ground Floor

The ground floor plan illustrates the large majority of the prison design, as the first three stages of culture shock are assigned to this level. Once the development through the adjustment phase occurs, inmates begin to explore the subterranean and upper levels.

LEGEND

1. Prison Entrance	6. Covered Walkways	11. Unit Two South
2. Footpaths	7. Heath Care	12. Staff Rooms
3. Subterranean Floor Access	8. Visitation	13. Unit Two North
4. Central Underpass	9. Level One Access	14. Administration
5. Guard Stations	10. Unit One	15. General Storage

FIG 6.88. LEVEL ONE • PLAN

Honeymoon Phase

As the mental transition through culture shock and the architectural experiential journey of Mount Crawford Prison begin simultaneously, the rehabilitative process commences.

The Honeymoon Phase is the name given to the mental experiential journey that individuals are exposed to when entering a foreign culture for the first time. Typically, this is phase consistent of the initial embracement of all things different within the foreign culture.

It is important that the physical experiential journey through this stage provides inmates with as much knowledge of the foreign culture as possible before they begin to transition into the regression phase; as Kalervo Oberg's theory of Culture Shock suggests, this is the most effective way of dealing with the adverse effects of culture shock.

FIG 689. SITE PLAN • ENTRANCE CALLOUT

Introduction

The experimental design established three points of pause within the entrance to the rehabilitative prison intervention.

The first point of pause highlighted the intangibility of the outside world. The aim of this was to help inmates passing through to develop their understanding of space through a heterotopic lens, by way of associating it with memories of it's previously tangibility. This was done in the hope that the development of understanding heterotopic space would enable inmates to reinterpret the dystopian experience of incarceration, resulting in a change in mind set as well as a greater knowledge of the world existing beyond that which is tangible.

The second point of pause highlighted confinement and the control of movement through space. The aim of this was to help inmates develop a physical sense of understanding of the restrictions of space, and the movement through it, which are commonly experienced in a prison environment. This was done in the hope that as inmates passed through this space – although it doesn't rely on the ocular lens of heterotopic understanding so much, as it uses the physical sense of spatial awareness – it would reduce the adverse effects of culture shock when upon entering and occupying the boundaries of the prison cell.

The third point of pause presented the first observation point of the prison yard from within the boundary walls. The aim of this was to allow inmates the opportunity to develop an understanding of the foreign culture contained within the prison prior to becoming fully immersed in it. This is in in the recognition of Kalervo Oberg's theory of Culture shock, and the established importance of the education of foreign culture prior to experiencing it, in order to reduce the adverse effects of culture shock. This was done in the hope that as inmates entered the foreign culture of the prison for the first time, they would have established a prior knowledge of its cues and tendencies through a heterotopic lens; therefore the adverse effects of culture shock would be reduced.

FIG 6.90. ENTRANCE - CALLOUT PLAN

Sections

Section: C
Scale - 1:100

Section: D
Scale - 1:100

Section: E
Scale - 1:100

The developed design of the entrance to the rehabilitative journey looks to the findings of the material analysis, to emphasise the establishment of pause, as well as the themes influenced by the architecture.

The development of the first point of pause along the spatial experiential journey establishes a clear contrast in spatial orientation that is visible upon first entrance to the site (figure 6.92). The work of Wraight & Associates Landscape Architecture in their design of Waitangi Park in Wellington, is used as a precedent for establishing a contrast in material. This contrast in material however, is translated into the walls – as opposed to underfoot – in order to draw the eye towards the desired focus of the world beyond the prison through the small holes in the wall that were established in the experimental design. This establishes a heightened sense of curiosity about the space and emphasises the act of pause in momentum, resulting in a more successful implementation of the theory developed in chapter two.

FIG 6.92. SITE ENTRANCE

FIG 6.93. ENTRANCE PAUSE ONE

The development of the second point of pause saw (figure 6.95) the continuation of the establishment of the dark slate walls in order to maintain a theme throughout the spatial experiential journey of the entrance. The change in material composition highlights the angled walls and reinforces the sense of confinement. It also incorporated the change in material underfoot - influenced by Wraight & Associates in their design of Waitangi Park in Wellington - as the space looks to encourage the pause in momentum by way of altering the sensual understanding of the journey.

FIG 6.94. ENTRANCE CORRIDOR

FIG 6.95. ENTRANCE PAUSE TWO

The development of the third point of pause (figure 6.96) looks to help inmates develop their knowledge of the culture contained within the prison environment through a heterotopic lens, as it establishes a separation between the final stages of the honeymoon phase and the transitional experiences that follow. This is established through the design of the gate as it mimics the gates within historic maximum security corridor. The journey is guided by the continuation of the overhead ceiling panels that lower the overall ceiling height as to exaggerate the sense of confinement that will be experienced in the next transitional phase within prison cell. Artificial lighting along the left hand wall contrasts the natural lighting on the right, as they meet in the middle to light the path to the first experience of the prison environment beyond the entrance. This contrast in light is representative of the Honeymoon phase drawing to an end, as the warm artificial lighting on the left ceases to exist beyond the gates where it is replaced by the more harsh natural light of the outdoors.

FIG 6.96. ENTRANCE PAUSE THREE

Regression Phase

As the physical experiential journey through the prison continues in conjunction with the mental experiential journey through culture shock, inmates begin to transition into the Regression Phase.

The Regression Phase is the name given to the mental experiential journey that individuals progress into, subsequent to the Honeymoon Phase. Kalervo Oberg highlights that during this phase, individuals begin to reject the foreign culture for its differences and seek comfort in familiarity in spatial and cultural surroundings; in recognition of this, the prison cell is the designated point of design for inmates transitioning through the regression phase due to its level of separation from social intercourse.

It is important for the physical experiential journey - throughout this phase of culture shock - to provide inmates with a retreat away from the foreign culture, as well as the ability to integrate themselves when the time is right.

FIG 6.97. SITE PLAN • CELL CALLOUT

Introduction

In acknowledgement of the flow throughout the existing site, the individual prison cell establishes a point of pause due to its designated program, and the association of movement – or lack of – within that space. Therefore, the experimental design looked to develop this point of pause to establish didactic architecture that would help inmates transition through the regression phase of culture shock. It also aimed to provide them with a mental development that would lead to a utopian understanding of self-narrative in order to reduce their likeness to recommit crime.

The experimental design exhibited the existing cell in such a way as to separate it from the dimension of tangible space as influenced by Arturo Franco in his design of the Intermediae Matadero, Madrid. The aim of this was to establish a clear difference – both physically and mentally – between the dystopian experiences of those who had previously occupied the cell, and the inmates in this rehabilitative intervention. This was done in the hope that as inmates occupied the cell, their spatial experiential narrative would – over the course of human time, as highlighted by Cathy Ganoë in her theory of “Design as Narrative: A Theory of Inhabiting Space” – develop, as they begin to reinterpret their own dystopian experience through the lens of heterotopia. This thesis proposes that the development of interpretation from a dystopian to a utopian experience, could teach inmates the ability to reinterpret their outlook on life. Once they have been released this can be applied in everyday situations in the aim of reducing recidivism.

The design also looks to establish a heightened sense of intimacy within the cell. The aim of this was to provide inmates with a retreat away from the foreign culture as they begin to seek comfort in familiarity of their surroundings. This was done in the hope that as the cultural differences within the prison environment became overwhelming for inmates, they would have the option to separate themselves, and also reintegrate themselves on a timeframe that suited them. This is crucial to the success of cultural integration due to the fact that if the regression phase is not superseded by the adjustment phase, the cultural integration fails. In a typical situation outside of the prison environment this would result in the individual returning home, however, this is not an option for an incarcerated criminal and therefore the development through the Regression Phase must be successful.

In reverse culture shock from within the prison environment to the free world, the success of the development through the regression phase determines the rate of recidivism of the criminal. The development of a utopian way of thinking and the means to provide a sanctuary of familiarity are crucial in the aim to reduce recidivism.

FIG 6.98. CELL - CALLOUT PLAN

Sections

Section: F
Scale - 1:100

Section: G
Scale - 1:100

Section: H
Scale - 1:100

In a critical reflection of the experimental design, it was established that the separation of dystopian experience from tangible space - while successful in its ability to divide the cell physically - did not highlight the separation in experiential difference within the cell strongly enough. This was due to a lack of material contrast as a result of the design process techniques used in the experimental design.

The developed design establishes a clear contrast between the tangible and intangible spaces within the cell, and the experiential narrative within them. It does this through the use of digital rendering software and the application of materials as a result of the material study. Artificial lighting is also manipulated to draw attention to this experiential difference as it follows the path around the perimeter of the existing cell, inhabiting the intangible space. As the graffiti, and the story of the existing walls is written through a heterotopic lens - a place outside of all places - the design now clearly depicts the experiential differences for their dystopian and utopian qualities.

FIG. 100. CELL BLOCK CORRIDOR

FIG. 101. CELL INTERIOR ONE

FIG. 6.102. CELL INTERIOR TWO

FIG. 6.103. CELL INTERIOR THREE

Adjustment Phase

At this point in the physical experiential journey of the prison inmates have transitioned through the Regression Phase of culture shock and are entering the Adjustment Phase. In the lead up to this phase the design focused primarily around of points of pause with minimal exposure to social intercourse. This was a deliberate act taken in order to reduce the sheer overwhelm of the foreign culture contained within the prison environment.

This research proposes that as the time spent within the early stages of the rehabilitative intervention increases, the dystopian experience - in regard to the prison and the culture contained within it - is reinterpreted and understood for its utopian attributes. At this point inmates no longer resort to the retreat from the prison culture, and instead begin to embrace it in the aim of developing a fluency within it. It is important therefore, that the physical experiential journey through the Adjustment Phase of culture shock allows inmates to develop their knowledge of the prison environment as they experience it.

Prison Circulation

Introduction

In recognition of the site analysis and its validation of a controlled pathway throughout the site revolving around the centre of the prison, the experimental design looked to establish a series of points of pause along this path. This was done in the hope that as inmates travelled from one destination point to another they would have the opportunity to stop and observe the culture contained within the centre of the prison through a heterotopic lens. As the repetition of this pause continued over time the development in understanding of the cultural cues and tendencies contained within the centre of the prison would occur, and the inmate's fluency within that culture would increase. The path itself also put forward the opportunity to engage with other inmates by way of conversation or simple gesture as they too travelled from one point to another, thus increasing – but not enforcing – the cultural integration.

FIG 6.105. CIRCULATION • CALLOUT PLAN

Sections

Section: I
Scale - 1:100

Section: J
Scale - 1:100

The developed design aims to encourage the inmates' transition from the regression phase of culture shock into the adjustment phase, as well as, provide them with the opportunity to learn more about the culture contained within the prison centre. It does this by establishing a seamless transition in spatial experiential journey from the prison cell corridor into the outdoors, and the corresponding social intercourse. The wooden floorboards of the cell corridors continue on a path that circulates the prison centre, shielded from observation by the tall fragmented façade. It is from behind this façade that inmates can observe the culture within the prison centre from safety of the shadows. As inmates begin to venture into the prison centre, the pathways that guide the journeys alter in their material composition. This is influenced by Wraight & Associates Landscape Architecture - in their design of Waitangi Park in Wellington - and symbolises the transition in mind set as inmates begin to further develop their fluency and acceptance of the foreign culture contained within the prison environment.

FIG.6.107. SAFE CIRCULATION PATH

FIG.6.108. CIRCULATION PERSPECTIVE

FIG 6.109. CIRCULATION • ALTERNATIVE PATHS

Acceptance Phase

As the mental and physical experiential journeys through the foreign culture contained within the prison environment develop into the final phase of acceptance, the rehabilitation process nears its end. It is at this point that inmates have successfully been integrated within the foreign culture of the prison, and developed a natural fluency in its cultural cues and tendencies. Kalervo Oberg's theory of culture shock suggests that individuals that have developed into this phase of cultural acceptance, begin to look to others in less fortunate positions, and - by way of sympathetic understanding - reach out to them in order to help them progress through the process of cultural integration. The design throughout this phase therefore focuses on establishing viewpoints of the previous cultural phases within the prison environment, as well as developing a wider understanding of life beyond the prison walls.

This research proposes that the enablement of inmates who have reached the acceptance phase of culture shock, to develop a compassionate helping towards others and establish a knowledge of the world beyond the prison environment, will reduce the adverse effects of foreign culture shock upon release, and in turn, lower the overall rates of recidivism resulting in the decrease in the female prison population.

Introduction

In the aim of providing inmates with the facilities to develop the necessary life skills in order to gain work and an income upon their release into society, the experimental design established a point of pause with a focus on social interaction and learning. The design also looked to provide inmates within the acceptance phase of culture shock with the ability to view the rest of the prison environment from an elevated viewpoint. This allows them the opportunity to look out for other inmates that may be struggling in their cultural integration process and provides them with the ability to extend a helping hand. It is important to recognise that in conjunction with the didactic architectural experience, the power of peer encouragement in the process of cultural integration is critical. Receiving guidance from other inmates builds on trust, and the establishment of relationships with like-minded individuals. This is not something that can be as effectively implemented by guards or social workers as they have not shared the same deviated experiences that correlate with becoming a sentenced criminal.

FIG6.111. CENTRE L-2. CALLOUT PLAN

Sections

Sections

The development of the elevated level of the prison centre saw the establishment of adjacent features that aimed to guide inmates towards the intended point of pause. The space opens to a series of private booths that face the exterior walls. These are intended as visitation areas for women with children and it is here that the building of relationships with society begins. These spaces, while providing an elevated sense of privacy, also allow for strict supervision as the open floor plan and mildly transparent partitions maximise guard viewpoints. As the space advances towards the point of pause aimed at establishing a learning environment for inmates, the crossing of paths occurs. This is influenced by Wraight & Associates Landscape Architecture in their design of Waitangi Park in Wellington, as the crossing of paths is used to identify alternative journeys. This spatial and experiential advancement is also emphasised by the change in ceiling material. The black ceiling tile is used to define the space of learning, as well as emphasise the views to both the sky above, and the view

FIG.6.114. LEVEL TWO BOOTHS

FIG.6.115. LEVEL TWO PERSPECTIVE

to the ground floor below. While the partitions that line the void in both the ceiling and the floor divide the tangible from the intangible space, they also draw attention to the exterior environment in the hope that inmates will observe the activities taking place below. This is done in the hope that as inmates in the final phase of culture shock observe their peers in the prior phases through a heterotopic lens, they can identify individuals that may be struggling to adapt to the prison culture, and look to assist them through the knowledge that they have acquired. As each inmate shares experiential similarities in the process of cultural integration within the prison environment, they are able to more strongly relate to each other, as opposed to social workers tasked with the aid of criminal rehabilitation. This research recognises the importance of the development of peer relationships, and encourages it, in the aim of strengthening the inmates' compassionate understanding of others.

FIG.6.116. LEVEL TWO WORK SPACE

FIG.6.117. LEVEL TWO GANGWAY

Acceptance Phase

As the mental and physical experiential journeys through the foreign culture contained within the prison environment develop into the final phase of acceptance, the rehabilitation process nears its end. It is at this point that inmates have successfully been integrated within the foreign culture of the prison, and developed a natural fluency in its cultural cues and tendencies. Kalervo Oberg's theory of culture shock suggests that individuals that have developed into this phase of cultural acceptance, begin to look to others in less fortunate positions, and - by way of sympathetic understanding - reach out to them in order to help them progress through the process of cultural integration. The design throughout this phase therefore focuses on establishing viewpoints of the previous cultural phases within the prison environment, as well as developing a wider understanding of life beyond the prison walls.

This research proposes that the enablement of inmates who have reached the acceptance phase of culture shock, to develop a compassionate helping towards others and establish a knowledge of the world beyond the prison environment, will reduce the adverse effects of foreign culture shock upon release, and in turn, lower the overall rates of recidivism resulting in the decrease in the female prison population.

Introduction

In reinforcement of the development of nurture and care within the prison environment, and in the aim of establishing a compassionate appreciation for others post prison release, the experimental design also established a point of pause in a subterranean level of the prison. The design was largely influenced by Hiroshi Nakamura in his design of the Optical Glass House in Japan, where the centre of focus revolved around the growth and nurture of a garden. The design relied on establishing a sense of obligation upon the inmates to care and nature for something other than themselves. This was done in the hope that it would build on their compassionate understanding for all things existing beyond themselves; in correlation with a heightened understanding of a caring self-narrative this would reduce the act of hurting others and committing crime.

FIG 6.119. CENTRE SUB • CALLOUT PLAN

Sections

Section: M
Scale - 1:150

The development of the subterranean level of the prison centre looked to further implement the theme of nurture and the compassionate understanding of others. In reflection of the experimental design, the establishment of a focal point about the garden, was not effective enough in the aim of encouraging care and nurture towards others; therefore, the developed design continues the theme of social interaction explored in the upper level, in conjunction with the further implementation of elements evoking compassion and nurture. The private visitation booths continue through the subterranean level and establish a delicacy throughout the space, as the care for inmates children and building on relationships occurs. A heightened sense of Intimacy is emphasised through the use of dark slate walls in conjunction with flowing water and the warm colour pallet; this is influenced by Peter Zumthor in his design of the Therme Vals in Switzerland. The flowing water also acts as a moat dividing the interior from the exterior as it emphasises the act of moving outside, by way of

FIG 6.121. SUBTERRANEAN GARDEN

FIG 6.122. SUBTERRANEAN PRIVATE BOOTHS

stepping over the water. The material study influenced the use of wood throughout the design as it further highlights the living plants and establishment of nurture and care towards them. The journey throughout the prison has been dominantly guided by dystopian underfloor wooden textures; it is at this point in the design that inmates can begin to interact with utopia and life in their surrounding materials, and can experience the prison for its qualities of nurture as they develop their own interpretations of their surroundings.

FIG 6.123. SUBTERRANEAN PRIVATE BOOTHS ENTRANCE

FIG 6.124. SUBTERRANEAN GARDEN PERSPECTIVE

FIG 6.125. SUBTERRANEAN GARDEN & STAIRS

FIG 6.126. SUBTERRANEAN GARDEN TO OUTDOORS

Site

A UTOPIAN EXPERIENCE IN A DYSTOPIAN ENVIRONMENT.

FIG. 6.127. SITE PERSPECTIVE ONE

FIG. 6.128. SITE PERSPECTIVE TWO

FIG 6.129. SITE PERSPECTIVE THREE

FIG 6.130. SITE PERSPECTIVE FOUR

Critical Reflection

The developed design engages in a spatial experiential journey throughout the intervened site, aimed at the enablement of architecture to have a rehabilitative function in a prison environment. The intervention is thematically divided based on the understanding of the transitional phases of culture shock. The Honeymoon phase of culture shock is applied to the entrance of the prison; The Regression phase of culture shock is applied to the prison cells; The Adjustment phase of culture shock is applied to the prison circulation; and the Acceptance phase of culture shock is applied to the prison centre. This thematic application establishes a clear difference between the transitional phases of cultural integration. This is important in the development of architecture that establishes a spatial experiential narrative and it allows for the facilitation of each individual as they experience this transition over the course of their own human time.

Each research objective is applied to the design of each thematic division based on the collective understanding of relative theory and case studies.

In the aim of using architecture to encourage prison inhabitants to reinterpret dystopian experience through the lens of heterotopia, the design looked to frame views within the prison, focusing on intangible space from within each thematic division. This was primarily explored in the development of the prison cell due to the importance of the mental development beyond the regression phase of culture shock, as this research investigation relates this transition to the reduction of recidivism post release.

In the aim of using architecture to establish a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set, the design looked to gradually introduce the foreign culture of the prison environment. This was done through the manipulation

of the prison circulation and the development of new floor levels that facilitated inmates as they became accepting of the prison culture. This saw the relocation of the kitchen and chapel spaces and expanded the work space for inmates to obtain an education in the aim of sustaining life beyond the prison. This allowed for the ground floor to be more strongly attributed to inmates in the earlier phases of culture shock and tend to their needs. It also strengthened the focus on the centre of the prison, and, created more opportunities for inmates to observe the culture contained within it, in their journey from origin to destination.

In the aim of using architecture to establish strategic points of pause along the journey of the spatial experiential narrative, that enable enhanced understanding of heterotopia, the design looked to bold and peculiar architectural interventions in conjunction with material intricacy to encourage the observation of desired views. Physical modelling was used to explore alternative means of creating pause influenced by shadow in the developed design of the circulation of the prison. This was extremely effective in the studio environment as lighting could be easily shifted to mimic the sun and its different positions in the sky. The frame of the physical model allowed for efficient and accurate testing of alternative materials in the same conditions, and as a result, a cladding material was confidently chosen for its ability to create the desired shadow effects.

Mount Crawford Prison was selected as the site for this investigation, due to its historical value and relative distance from the other women's prisons in New Zealand, however, the ability to control movement, observation, and establish a segregation between inmates in alternative phases of cultural integration was hindered by the existing prisons building footprint. Built in 1927, Mount Crawford Prison was intended as an institution to facilitate criminals ranging from minimum security, to maximum security, and even those on death row. This was an era of punishment and restriction and therefore the implementation of a rehabilitative intervention is conflicted by the existing buildings intentions. While it was originally thought that this intervention could be successfully implemented into an existing building, this research investigation can conclude that for architecture to have a rehabilitative function in a prison environment through didactic architectural experience, using this theoretical approach, the design should occupy an original site.

+

THE WATCHMAN

7

Conclusion

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Conclusion

The female prison population of New Zealand has risen more than 56% in the last five years. This exponentially increasing number of female prisoners has led to a state of crisis, as the ability to facilitate each and every inmate is weakening. This is largely a result of poor and unfulfilled rehabilitative schemes leading to an increase in recidivism (Walters, 2018).

Reducing recidivism is an important issue to resolve through criminal rehabilitation and the didactic architectural approach of this research. It allows inmates the opportunity to learn how to adapt to foreign culture by way of experience, with little or no consequence in the mistakes made throughout the process. The development of understanding heterotopia allows inmates to recognise, and consider the world existing outside of their own, as well the opportunity to reinterpret their dystopian experience as they are able to distinguish between their experiences and others. The didactic architectural experience removes the obligation to participate in rehabilitative schemes, and instead develops a gradual exposure based upon the willingness of the inmate; therefore no individual is pressured into a situation that they are not mentally prepared for.

The establishment of self-narrative helps inmates to understand the mental transition process that is experienced when entering a foreign culture, and develop their own ways of dealing with the correlating adversities. This way they do not rely so heavily on the mental guidance from councillors once they have been released, as they are more independent, and experienced in the understanding of mental transitional development.

Based on the assumption that the process of reintegrating prisoners into society is comparative to the process of integration to foreign culture, this research can conclude that;

The failure to develop beyond the regression phase in a cultural transition, results in a cultural rejection; this translates as recidivism in the event of criminal rejection to society.

Didactic prison architecture in its control of the levels of social intercourse, and spatial experience, has the ability to successfully integrate individuals within foreign culture. This is done in a passive manner based on an experiential learning process in correlation with a developing self-narrative.

The development in understanding foreign culture through a heterotopic lens, can provide knowledge, and sufficient fluency in its cues and tendencies. This knowledge can be referred to as the foreign culture is experienced, in order to reduce the adverse effects of foreign culture shock.

The ability to establish and develop an understanding for self-narrative in relation to the experience of cultural transition within the prison, can act as a precedent for understanding the cultural transition that occurs in the reintegration to society. This developed self-understanding of mental transition can reduce the adverse effects that correlate with culture shock, and help inmates more consistently develop beyond the regression phase.

The pause in momentum through a spatial experiential journey can be harnessed to focus attention on key attributes. Over the course of human time, the understanding of the experiential journey can and will almost certainly develop as a wider knowledge of these key attributes is obtained.

Although the design outcome of this research is specific to the female prison population, the same theory can be used as a vehicle for design in the construction of male criminal rehabilitative facilities; In fact, and in light of Michel Foucault's theory "Of Other Spaces", this developed combination of theory — assisting the process of cultural integration — can be applied to any number of cultural transitions from deviated heterotopias.

This research investigation was limited by the inability to discuss with, and test findings on incarcerated criminals; therefore the design outcome is purely speculative based on the author's interpretations of necessary design input. The ability to discuss with, and test findings on incarcerated criminals may have resulted in an alternative design outcome. If this research were to extend beyond the original scope, discussion with incarcerated criminals, as well as prison staff, and implementers of prison law, would largely contribute to the success of the final design. The ability to test findings and the design outcome was also limited by the inability to freely assess the site, as it is a restricted area and only one visit — under strict supervision — was granted at the beginning of the research project.

This research was also limited by the inability to facilitate the individual needs of every prisoner. The theory of culture shock is a generalised consensus of experiences; therefore the success of the design outcome could be interpreted differently depending on the past experiences and requirements of each inmate.

In the forward progression of the architectural design of rehabilitative prisons - while it is possible to implement the developed design strategy into an existing building - further research could establish an original design using the Panopticon as a precedent for the overall layout (figure 7.131). Panopticon institutions structured each individual cell around the focal point of the centre of the building. It was here that one guard was placed to watch over each prisoner as he/she was able to maintain visible contact with every single cell from that stand point. This voyeuristic approach could be altered in a design that replaced the focus on the guard, with a focus on the view to a developed level of cultural integration. This would lead to a more successful structure in terms of the controlling of framed views and development in mental progression, as the physical journey towards the centre of the prison evolved in conjunction with the mental transition phases. This would also allow for the establishment of sufficient bathroom and kitchen amenities within each cultural division of the prison. This would remove the need to venture outside of the individual comfort zone, henceforth, reiterating the theme of cultural division as it is explored by way of individual willingness.

FIG 7.131. PRESIDIO MODELO PANOPTICON PRISON • 2014

While the didactic architectural experience of the intervention can help inmates to progress through the mental phases of rehabilitation, it is not enough to solely rely on. The implementation of structured rehabilitative programs aimed at providing inmates with life skills to use following their release from prison, should be integrated, as the individual willingness to partake in social activity increases.

The establishment of a unisex prison with strict spatial division control would help in the development of understanding and generating relationships and consideration for the opposite sex in the aim of reducing domestic violence and sexual misconduct crimes.

In order to gage the developmental progression of individual inmates this research could look to establish a way of tracking the mental rehabilitative process. This could help to establish a wider understanding of the inmates and their individual needs, in correlation with rehabilitative schemes, and, could determine the overall time of incarceration.

The implementation of a didactic architectural experience in the prison environment, that encourages prison inhabitants to reinterpret dystopian experience through the lens of heterotopia; establishes a spatial experiential narrative about the prison inhabitants' transforming interpretation of their surroundings, in order to rehabilitate the dystopian mind set; establishes strategic points of pause along the journey of the spatial experiential narrative, that enable enhanced understanding of heterotopia, will enable architecture to have a rehabilitative function. The reduction of recidivism through didactic architectural experience is possible, providing it is implemented in conjunction with correctly structured rehabilitative programs, under the supervision and guidance of appointed, qualified, and experienced prison staff members.

The image shows a double-page spread from a book. The left page, numbered 244, is mostly blank except for a vertical column of eight solid black squares. The right page, numbered 245, is a book cover for 'THE WATCHMAN' by Lauren Beukes. The cover is white with a thin black border. At the top left, there is a small green circle with a white plus sign, followed by the text 'THE WATCHMAN'. In the center is a large, bold, black number '8'. Below the number, the word 'Bibliography' is written in a serif font, followed by three black dots. The book is shown with a slight shadow on the right side, suggesting it is part of a physical volume.

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THE WATCHMAN

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A DIDACTIC REHABILITATIVE ARCHITECTURE