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Woma(e)n incarcerated: freedom through expression

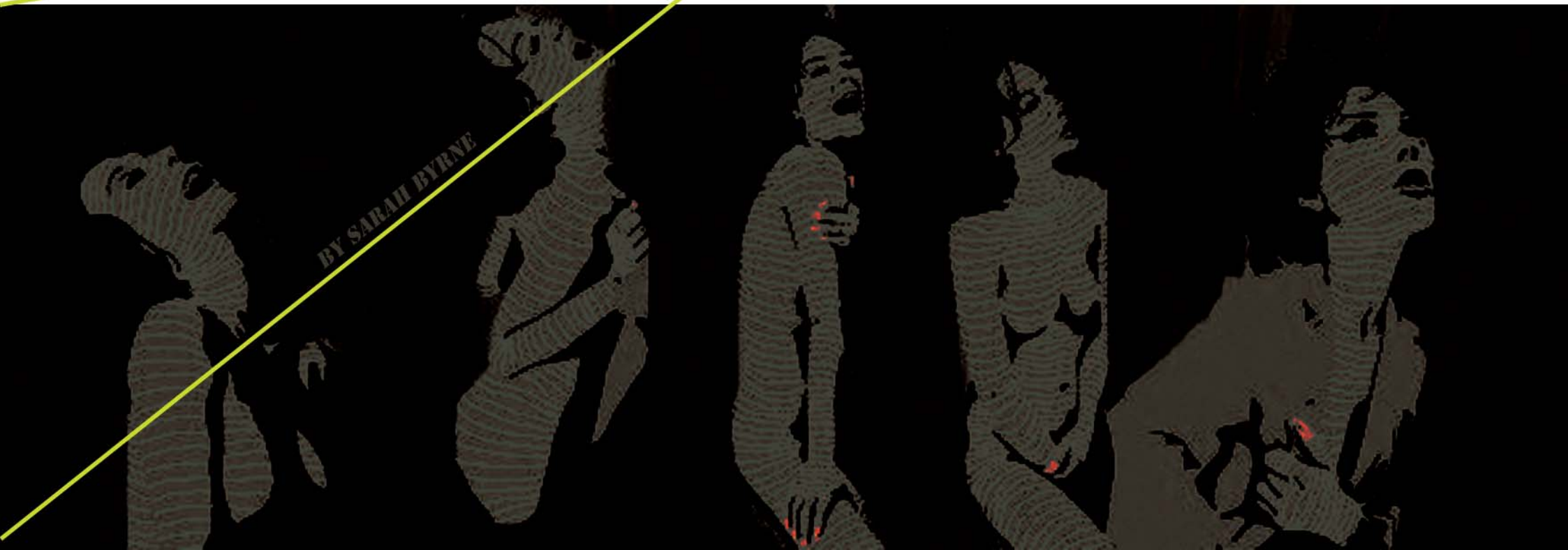
Byrne, Sarah Eve

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WOMA(E)N INCARCERATED: FREEDOM THROUGH EXPRESSION

BY SARAH BYRNE



I, Sarah Eve Byrne (0400359Y) am a student registered for the course Master of Architecture (professional) on the year 2009. I hereby declare the following:

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CRUMBLING WALLS

THE THREAD OF LIFE WEAVES AN ABSTRACTION
DIVERGING INTO CONSEQUENCES OF PREVIOUS ACTIONS
DUES ARE PAID WITH THE PASSAGE OF TIME
EVER SLOWLY CORRODING THE WALL TO FREEDOM
EXERTION OF MENTAL CAPACITY AND EXPRESSION OF THOUGHT
FLOW FORTH THROUGH CREATIVITY AND ART.
CONFINEMENT BREEDS OTHERWISE BURIED EMOTIONS
THE WALL TO FREEDOM CONTINUES TO DISSOLVE
UNTIL ONE DAY THE BRICK AND MORTAR FALL
THE ABSENCE OF LIBERTY AND JUSTICE MEANT FOR ALL
~~(illegible)~~ EXISTS ONLY WITHIN THE BOUNDARIES OF IMAGINATION
FOR PRISONS ARE BUILT IN MANY A FASHION
WHEN CLARITY OF THOUGHT IS ABANDONED
THUS CONSTRUCTING AN INVISIBLE BARRIER
THAT CRUMBLES WHEN REALITY IS EMBRACED
INDIVIDUALISM OF HEART AND MIND TAKES PLACE.

April Hill

Peom by inmate from the Tennessee Prison for Women 1996. (Atwood, J)

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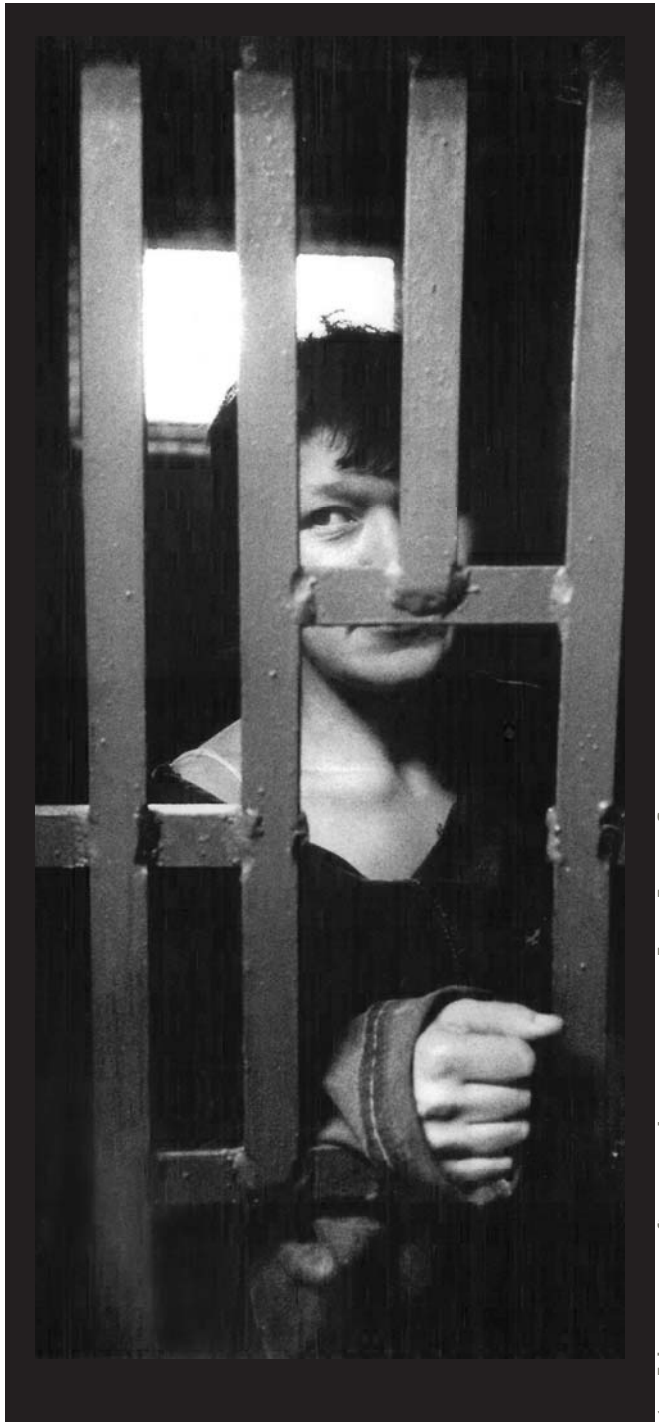
CHAPTER ONE:

ABSTRACT

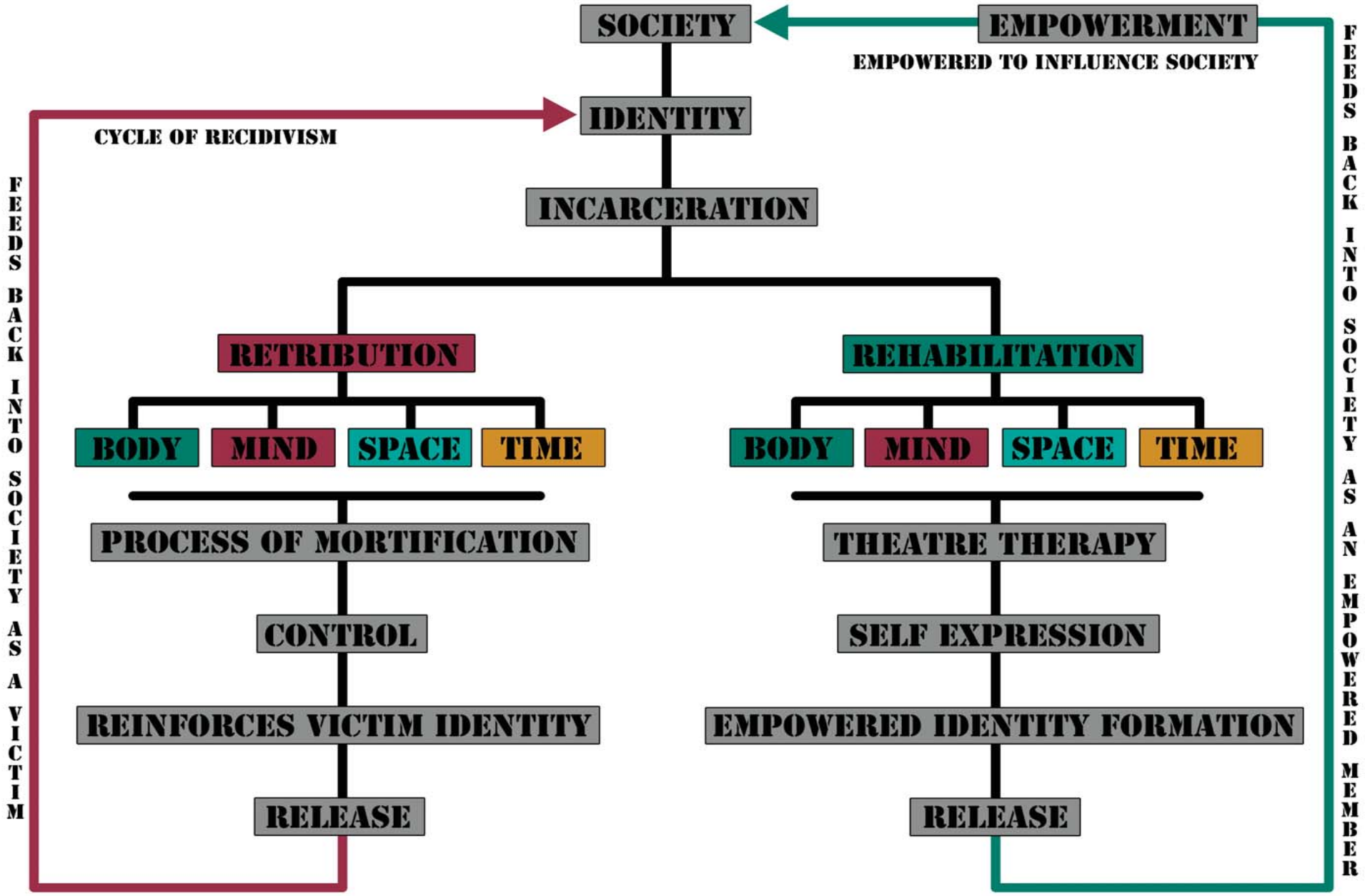
ABSTRACT

Architecture possesses the ability to perform a transformative role in society. The opportunity to explore this ability exists in the prison/ incarceration arena as the problems posed by crime and punishment are part of a larger societal debate, and as such there is the need for a new architectural response. This thesis seeks to propose a new incarceration-hybrid as a means of rehabilitation to alleviate a certain section of the female prisoner demographic, through the medium of art expression and performance as a means to allow prisoners a freedom and exploration of their identities. The thesis will explore the various social factors and structural inequalities that have led women to transgress the law in South Africa, taking into account the oppression of women through, or because of their bodies and loss of identity. Once the subject group has been explained, understood and placed into context, the thesis will move on to examine the notions of space within the existing penal reform system, with a specific focus on how the body-mind space is acted on in space and time as a means of institutional control. Once an understanding of how a process of institutional identity is established and how this affects individual identity and the process of rehabilitation, the new hybrid will be theorized in terms of how the facility can counteract the process of identity moulding (or stripping) to replace the process with one of expression and identity exploration underpinned by the rehabilitative theory. An analysis of the potential spaces in the hybrid will also be theorized in terms of how the body-mind space will potentially be acted on in space and time, to show how self expression can be used as a counterpoint to the process of mortification. This thesis will draw on various theorists and frameworks to discuss notions of body, mind, space and time from diverging angles and how these are used institutionally to control and punish as well as how this is currently expressed architecturally, inhibiting the process of rehabilitation.

"It is said that no one truly knows a nation until one has been inside its jails. A nation should not be judged on how it treats its highest citizens, but its lowest ones." Nelson Mandela



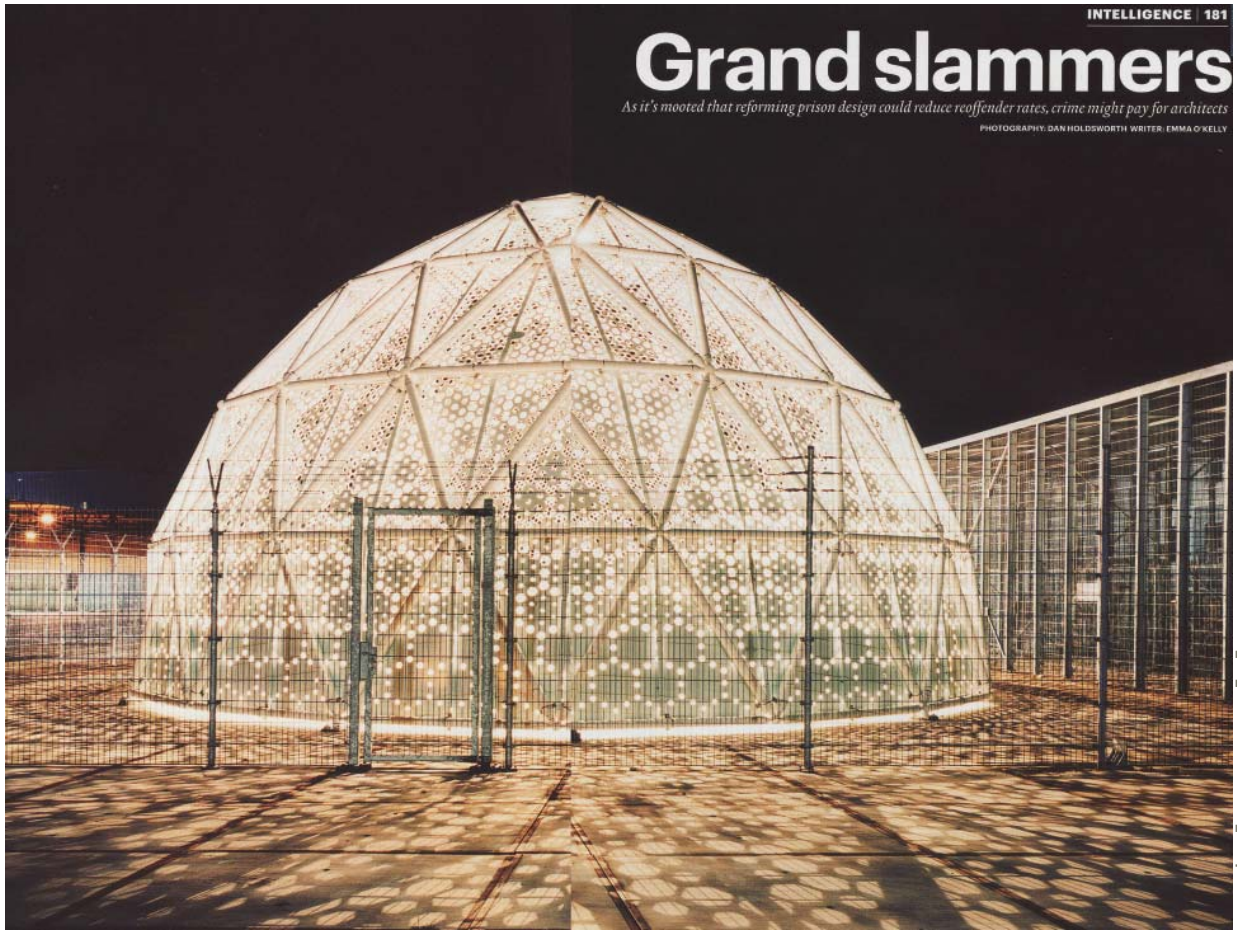
'Solitary Confinement', PErm Penal Colony for women, Perm, former U.S.S.R 1990
Atwood,J


SOCIETY
EMPOWERMENT
EMPOWERED TO INFLUENCE SOCIETY
IDENTITY
CYCLE OF RECIDIVISM
INCARCERATION
RETRIBUTION
REHABILITATION
BODY
MIND
SPACE
TIME
BODY
MIND
SPACE
TIME
PROCESS OF MORTIFICATION
THEATRE THERAPY
CONTROL
SELF EXPRESSION
REINFORCES VICTIM IDENTITY
EMPOWERED IDENTITY FORMATION
RELEASE
RELEASE
FEEDS BACK INTO SOCIETY AS A VICTIM
FEEDS BACK INTO SOCIETY AS AN EMPOWERED MEMBER

Architecture has the potential to aid social transformation through a considered understanding of social issues. It is important that we understand the impact that our spaces will have on those who use them, as well as the impact on society's opinions and awareness about these social issues.

Prisons are a critical and necessary field of research because they represent "a states most intrusive and extensive powers to curb individuals human rights." (Sarkin 2008). Issues surrounding criminal justice, imprisonment and human rights no longer concern individual states. In a globalize community, standards and scrutiny of human rights across the globe have become part of the broader civil society's responsibility.

South Africa has the highest rate of incarceration in Africa and the 14th in the world (Sarkin 2008). This places an onus on us to question the role that prisons play, and can come to play, in our society. Prisons need not be punitive facilities, but rather institutions of rehabilitation. We are part of an international dialogue that is questioning the use of prisons as institutions to deal with people who transgress the law. We are also part of an international community that lives in fear of crime and has a diminishing confidence in the criminal justice system (Sarkin 2008). It is important that South Africans begin to see themselves as part of this global phenomenon, particularly because we live in a society of such wealth disparity where structural inequalities often limit the options available to



Grand Slammers: Wlalpaper October 2008 pg 181.

many criminals. Until these inequalities are addressed, these people are going to be inclined towards c rime.

There is an international trend of politicising crime and criminals that has let to the entrenchment of the existing notion of the prison (and even the design typology), leaving little pressure from societies to review a system of punishment that research has shown to be inadequate in dealing with those who transgress the law (Sarkin 2008). When we consider that our current notion of punishment, criminology and prison typologies can be traced back to Jeremy Bentham's notion of the Panopticon, which he proposed in the Eighteenth century, we ought to accept that it is time to review this archaic system, keeping in mind the huge strides we have made in terms of individual human rights.

Bentham is incredibly perceptive as he posited that the punishment of those who transgress the law is as much about appeasing society (or audience), as about the person being punished and thus the punishment type questions whether society has sound morals. In his Panopticon Writings, Bentham introduced the idea of the Spectacle of Punishment which would serve to make an example of the criminal, and in turn would serve as a deterrent to the innocent. The notion of punishment as a performance underpins the entire functioning of the Panopitcon, both for those within, as well as the broader society without. He was concerned about creating the greatest appearance of suffering of the offender, with minimal real suffering. This apparent suffering would act upon the minds of the 'innocents' (Brožovič 1995).

Bentham drew on the 'lessons' learnt from The Inquisition in terms of the effects of Staging: the solemn precession, the emblematic clothing and the terrifying scenery. These ideas are still prevalent in the current penal system and can be described as rituals that form the basis of prison processing. As Bentham wrote in 'Panopticon: Postscript II, Bowring IV'

"On reception…through cleansing in a warm bath- through visitation by the



surgeon…Clothing New from top to toe. … Ablution – regeneration – solemnity – ceremony – form of prayer: the occasion would be impressive. Grave music… Psalmody at least, with the organ. (Brožovič 1995).

The idea of punishment being acted out before a society, and to ensure the smooth functioning of society, is what has made possible positive strides concerning prisons so difficult. Society has bought into the charade that constitutes our penal reform system as the current systems have been shown not to work and are in fact addressing the issue of criminology at the wrong point in the cycle, and it is therefore a very difficult issue to address. In a country with a weak civil society and minimal media scrutiny about these sorts if issues, there is a general lack of public awareness and discourse about the how our penal system exacerbates broader societal issues -such as poverty and huge wealth disparity, low levels of education and crime. By not recognizing and addressing these issues proper rehabilitation can never exist in the current correctional system.

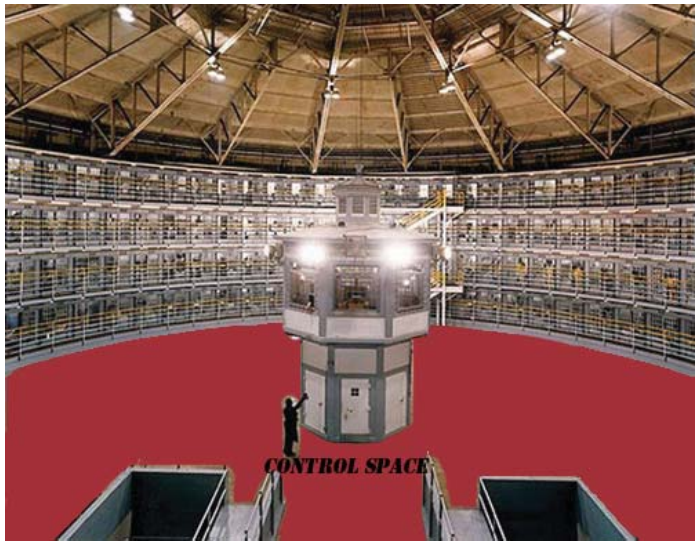
Despite this, prisons are commonplace in all societies as they constitute an integral part of the responsibilities taken up by the state and make up a vital component in the criminal justice system (Sarkin 2008). However, when we consider that prison demographics are dominated by the poor, unemployed and the uneducated in all societies as will be shown in the following chapters; an undeniable correlation is drawn between the structural inequalities within a society, and those who find themselves on the wrong side of the law.

The Panopticon is designed to maximise the viewing capasity of the people operating the institution. The inmates are controlled through the constant surveillance of the authorities and the idea is that the inmates will begin to regulate their behavioour in accordance with the constant monitoring by the authorities. The Panopticon relies on the notion that the way that space is articulated can serve to impact the mind of the inmate as they are aware of their constant monitoring.



PANOPTICON PLAN

www.uncarved.org/blog/category/t-shirts/



PANOPTICON IN PRACTICE

www.hks.harvard.edu/sdn/sdnimages/

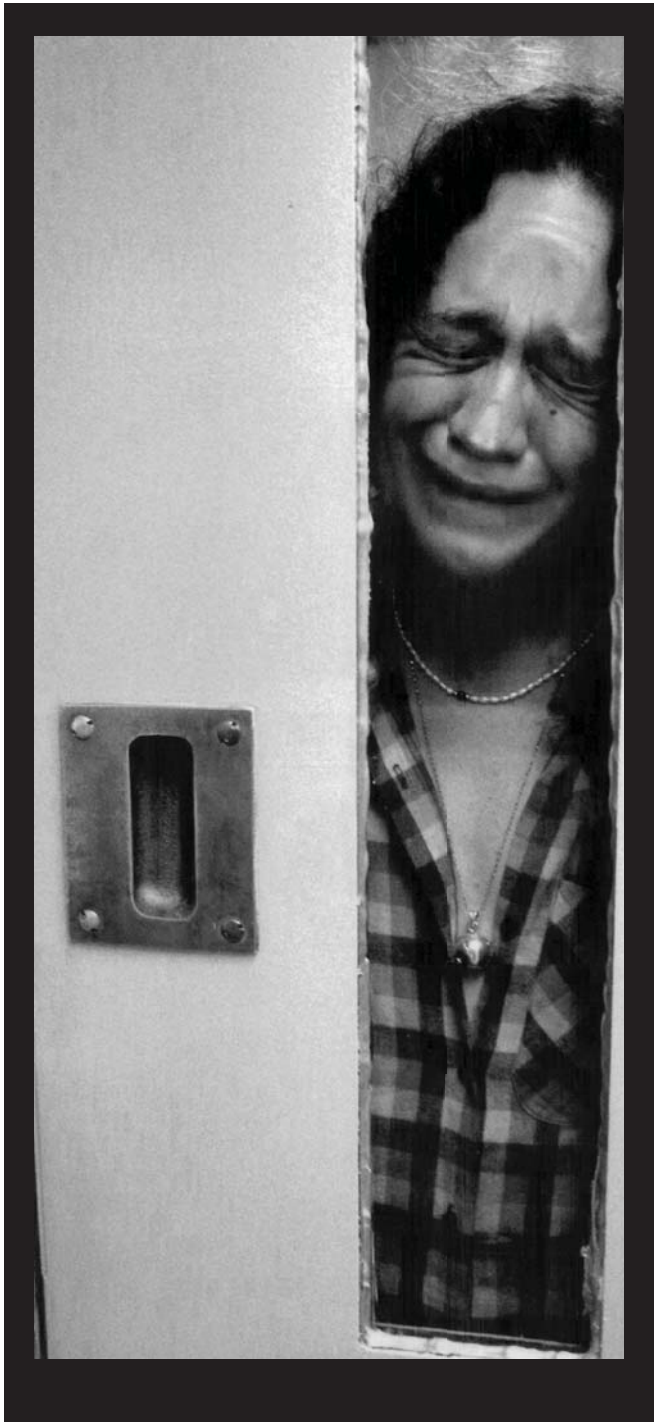
WOMEN

The women and girls in our prisons are arguably amongst the most marginalised groups in our society. The women who make up the female prison demographic are amongst the poor, unemployed and uneducated in the country. Often victims of emotional, physical, sexual and economic abuse, these women's rights remain invisible to society, and then 'arrest and imprisonment represent the criminal justice system's only sustained engagement with the circumstances of their lives' (Haffejee et al. 2006a). The failure to recognize and enforce the rights of these women is what often leads them to the acts that land them in prison.

Once in the correctional system, these women remain hidden to public discussion and research. Even when the topic is addressed, women generally seem to enter the discussion as the "mothers of 'babies behind bars'" (Haffejee et al. 2006a) which means the focus of these studies are the children and the women only as mothers, not the issues facing women in general. These women are invisible on the outside and then hidden on the inside.

The South African constitution is recognised as one of the most advanced constitutions in the world, yet according to a study conducted by Interpol in 2006, a woman is raped every 17 seconds in this country. In 2006, The National Institute of Crime Rehabilitation estimated that 494 000 women are raped in South Africa a year, but only one in twenty are reported. The correlation between violence and abuse in the lives of women leading to criminal behaviour is has been shown through various studies. In the study of three Guateng Prisons, Haffejee et al. (2006a) found that 81% of the women in their test had suffered forms of emotional abuse before committing the crime that led them to be incarcerated. 77% of the same women had suffered physical abuse before committing the crime that led them to be sentenced.[1]

1 Over two-thirds of the women (78%) of these abused women did not lay a charge against their intimate partners. Rather, as a result of this abuse, 16% reported that they has attempted suicide, 23% had suicidal thoughts, 11% tried to hurt themselves and 13% where on anti-depressants.



In the Holding Cell at Wildwood Pre-trial Facility, Kenai, Alaska. 1993. (J,E Atwood 2000).

As illustrated in the two aside statistics from the study conducted in three Gauteng Women's Prisons[2], the test group showed high rates of abuse in their relationships with their partners past and present. It is also significant to note that the women in for murder or attempted murder where generally convicted of these acts against their abusive partners and that the rate of recidivism in women is very low at 14%. Of the 14% who do re-offend, 68% are convicted of shoplifting and not of violent crime.

2 The study conducted in three Gauteng Women's prisons sought to investigate the "nature and extent of violence experienced by women and girls in conflict with the law, both prior to as well as during incarceration; and the relationship between such experiences of violence and the commission of unlawful acts. Both sets of questions are important for the prevention of women's offending, as well as the informed sentencing and management of female offenders."

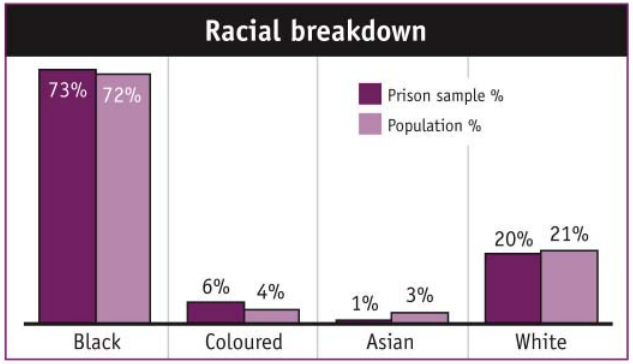
The test group consisted of 569 female prisoners in Gauteng selected for the study of which 525 where adults and 40 were juveniles. Questions around violence were adapted from the World Health Organization (WHO) Questionnaire on Emotional, Physical and Sexual Violence.

	Last Relationship Sexual Violence	Past Relationships Emotional Violence	Past Relationships Physical Violence
Murder	41%	40%	35%
Not Murder	28%	50%	46%

Statistic 1: The relationship between inmates sentenced for murder and the abuse faced in their intimate relationships (Haffejee et. al. 2006)

Period	Economic	Emotional	Physical	Sexual	Any
Last	48%	70%	63%	33%	78%
All Past	37%	46%	42%	21%	56%

Statistic 2: The abuse suffered by inmates in their past and present intimate relationships (Haffejee et. al. 2006)



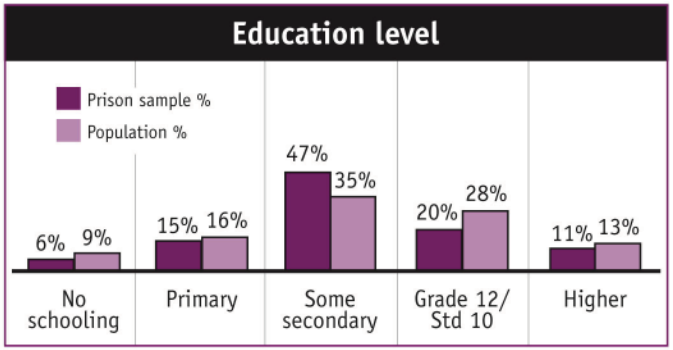
Statistic 3: Racial Breakdown of the prison population Haffejee et. al (2006)

According to the 2009 statistics from the Department of Correctional Services, South Africa has approximately 3482 women in the Correctional Services system (including awaiting trial prisoners). With expected growth of around 68% every five years, it is clear that discussion is necessary in this field. Despite the number of women in prison, only 8 out of 240 prisons have been specifically allocated for the use of incarcerating women in South Africa and because of this, the facilities are located far from many offenders. This gives rise to problems of transportation, visitation and contact with children and family.

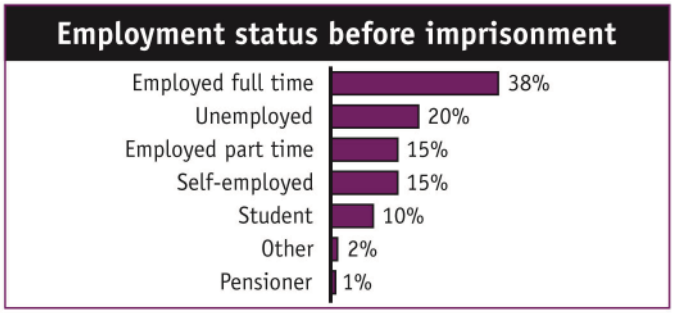
Looking at the statistics from the study of Three Gauteng Prisons by Haffejee et. al. (2006), it is clear the prison demographic is made up by those who have had little opportunities to escape the unequal nature of their position in society. Once one examines the racial breakdown (Statistic 3) it is evident that the female prison population is over represented by the black and coloured members of our society who are arguably, at the bottom of the social scale.

According to the same study (statistic 4), 68% of the women don't even have a matric and only 11% have any tertiary education. The racial make up and education statistics show how the marginalised in our society who don't have good access to education and skills have little opportunity to better their circumstances without turning to crime.

According to the study, 62 % of the women where from deprived economic backgrounds living on R999 or less a month, with as many as 50% supporting a family with less than R500 a month. 45% of the women described themselves as the main breadwinners in the family, with only 28% indicating that parents where the main breadwinners. The most telling statistic was that only 24% of the women described their intimate partners as the main supporter, which is interesting when 48% of the prison sample where economically abused by their intimate partner. This statistic indicates that



Statistic 4: Education level of the inmate population Haffejee et. al (2006)



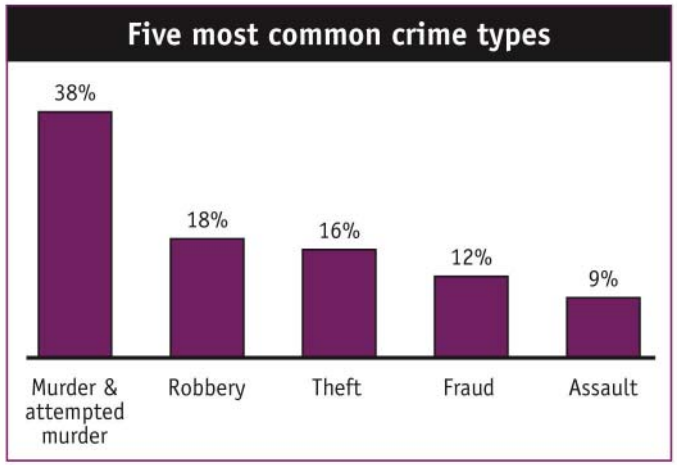
Statistic 5: Employment status of the inmates prior to imprisonment Haffejee et. al (2006)

"According to the World Bank, health problems arising from rape and violence against women account for 5 per cent of global disease, and the WHO views it as 'an urgent public health issue world wide." (Terry, G. 2007)

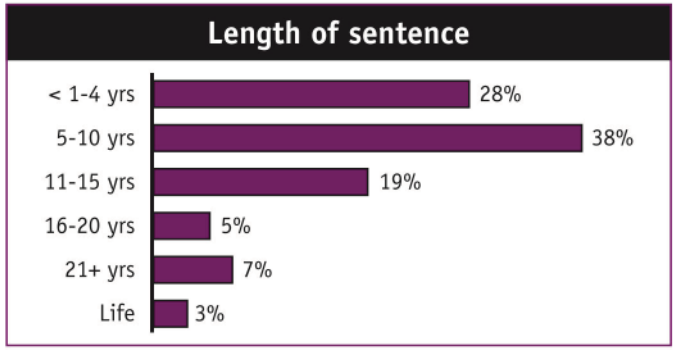
there is little economic freedom for the women despite the fact that they may be earning their own salary.

Of the 63% (statistic 5) of women who were either employed full or part time, a quarter of them worked in the retail/ hospitality/ service sector with a further quarter working as domestic workers. This is a bleak statistic when one considers that 62% of the women where earning less than R1000 a month and 50% earning less than R500. This indicates that there is little or no protection of their economic rights in the market place, and the few who can get work have to do so for menial sums. At this point it is important to mention that according to the same study, 83% of the women in our prisons have at least one child.

At first glance the statistics of the five most common crime types for women (statistic 6) paints the picture of a highly violent prison population. However, in most cases of murder or attempted murder perpetrated by the women is against an abusive partner. This signals that there is a massive social failure to offer an out to the women in these relationships prior to committing the crime (with as many as 78% not reporting the instances of abuse) and as a result the women resort to these extreme measures. 28% of women in prison are serving a sentence of between one to four years (statistic 7) for petty crimes ranging from shoplifting to robbery. This is a section of the prison demographic that could benefit from being placed into lower security facilities, however the median average of sentences handed down to women has increased from three years two months in 1995 to five years ten months in 2004/2005. This is a startling development given the fact that the rate of recidivism is only at 14% for women, and typically the re-offence is for shoplifting. This signals a rapid shift towards a more punitive society.



Statistic 6: Five most common crime types Haffejee et. al (2006)



Statistic 7: Length of sentences Haffejee et. al (2006)

"Violence against women is 'one of the most pervasive of human rights, denying women and girls equality, security, dignity, self worth, and their right to enjoy fundamental freedoms." Quote from UNICEF (Terry, G. 2007.)

CONDITIONS OF FEMALE INCARCERATION

Incarceration facilities throughout South Africa face problems of overcrowding, abuse, inadequate facilities, corruption, and limited access to health care and educational / vocational programmes. What makes the conditions in Women's Prisons worse is the general lack of understanding of the different needs of women prisoners (Sarkin ed. 2008). These different needs include safety where sexual assault is a high probability; personal health and hygiene, specifically regarding menstruation and gynaecological exams; education in the traditional sense and in creating awareness of issues of health, aids and empowerment; contact with children and families especially when we consider that women are generally the primary care givers; knowing that families and children are provided for and safe within the society; and lastly the women need to have access to counselling and the opportunity to work on their self esteem.

This problem has yet to be adequately addressed because academic thinking and writing about the penal debate has generally neglected to address women in terms of imprisonment.

The documents used to address the minimum conditions of the treatment of prisoners tend not to be specific when addressing conditions for female prisoners (if they address them at all). The Kampala Declaration on Prison Conditions in Africa and the SMT (Standard Minimum Rules for the Treatment of Prisoners) do not adequately deal with the specific/ distinctive conditions of women's incarceration, and as these documents apply internationally, these failings affect all incarcerated women (Sarkin ed. 2008). The Kampala Declaration talks about women requiring 'proper treatment' and 'particular attention' and specifies that women have 'special needs' (Sarkin ed. 2008), but the ambiguous use of language tends to imply that only male prisoners are the norm. The document tends to deal with women prisoners almost as

"I concluded a long time ago that a majority of the women here are primarily guilty of bad taste in men and sometimes not much else...



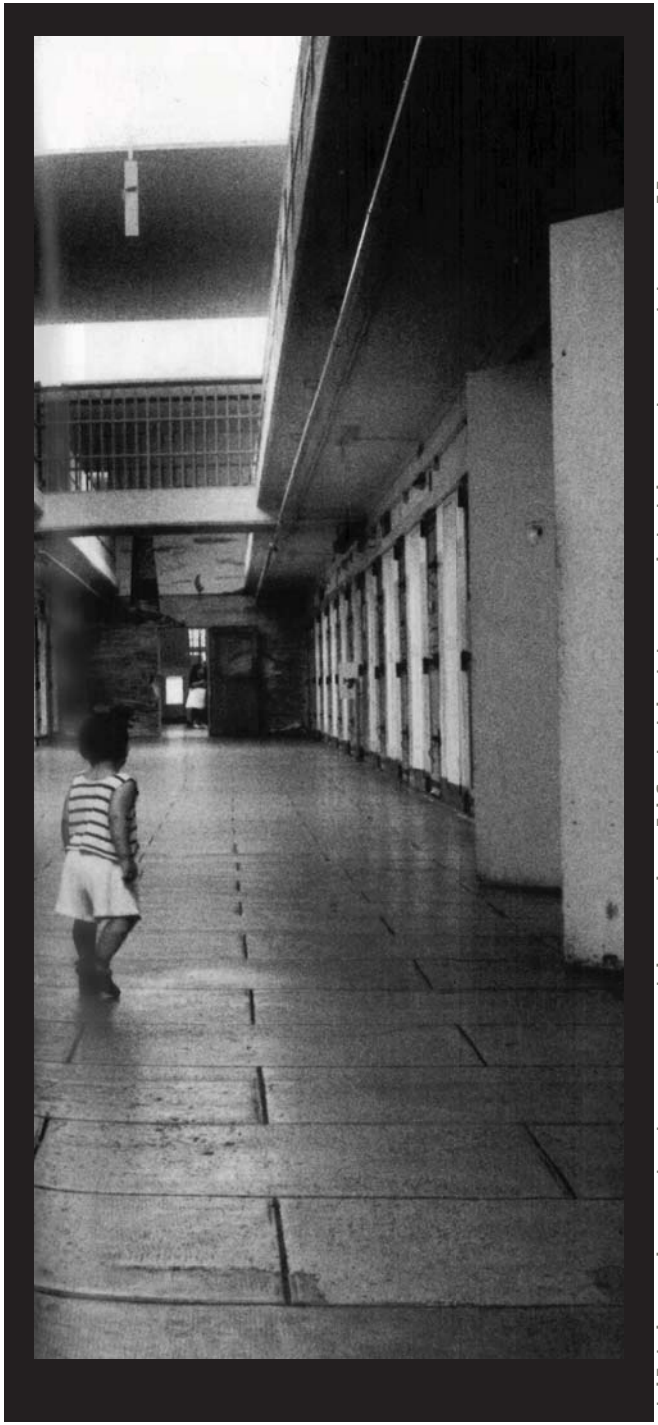
After 8 hours on the chain gang in extreme heat the inmates collapse in non air conditioned cells. Marcicopa County Jail, Phoenix Arizona, USA. 1997. (Atwood, J,E. 2000).

a group more along the lines of the handicapped. The use of such terms also ensures that when recourses are competed for, the 'special treatment' of women prisoners is the first to be cut (Sarkin ed. 2008).

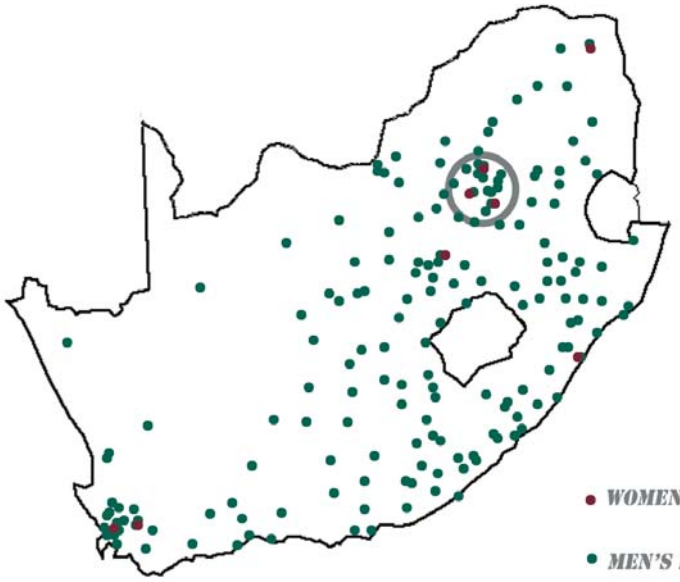
Looking at the distribution of various correctional facilities, as well as the limited number of female incarceration facilities in South Africa (only 8 main women's prisons) it is clear why one of the biggest problems specifically facing female incarcerations is the long travel distances. As a result, many of the women are left in isolation even from their children; with many inmates only seeing their children once they have completed their sentence. This is a frightening thought when one considers that 88% of incarcerated women in the three main Gauteng prisons have children outside the facility. Another problem that prevents visitation (especially from children) is the overcrowding. Due to this, and the fact there are no child suitable visitation facilities, children seldom visit their incarcerated mothers. This also has harsh ramifications for the society at large, as these women are often the only primary care givers to the children - statistics have shown that the participation of the fathers in the child minding is limited and often rare. The incarceration of the mother leads to lessening of the bond between mother and child, which impedes the emotional growth of the child as well as has devastating emotional effects on the mother.

In the imprisonment of women, many of the entrenched notions of the social control of women - in terms of gender roles and reproductive functions - are continued. This means that addressing the issue of female incarceration cannot be separated from the advancement of women's rights in the broader society. This makes it an incredibly difficult issue to highlight to the society at large -especially if it society that limits women's rights in the first place.

...There's two kinds, there's your violent and non violent offenders. First you have to understand that even the violent offenders aren't violent. Because women don't kill strangers... women kill people who are hurting them or their children..." Quote from 'Jill' an accreditation manager in the USA correctional system. (Atwood, J.E. 2000).

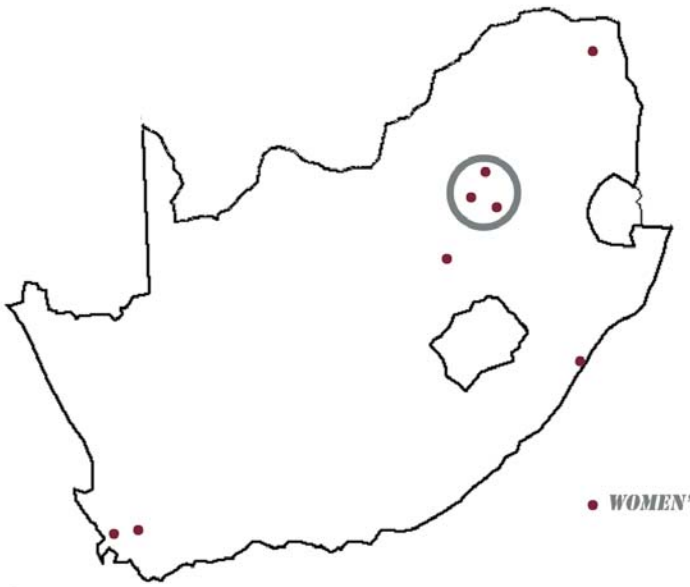


Child in prison who has spent his entire life behind bars with his mother and her cellmate. 'Les Baumettes' Marseilles, France. (Atwood, J,E. 2000).

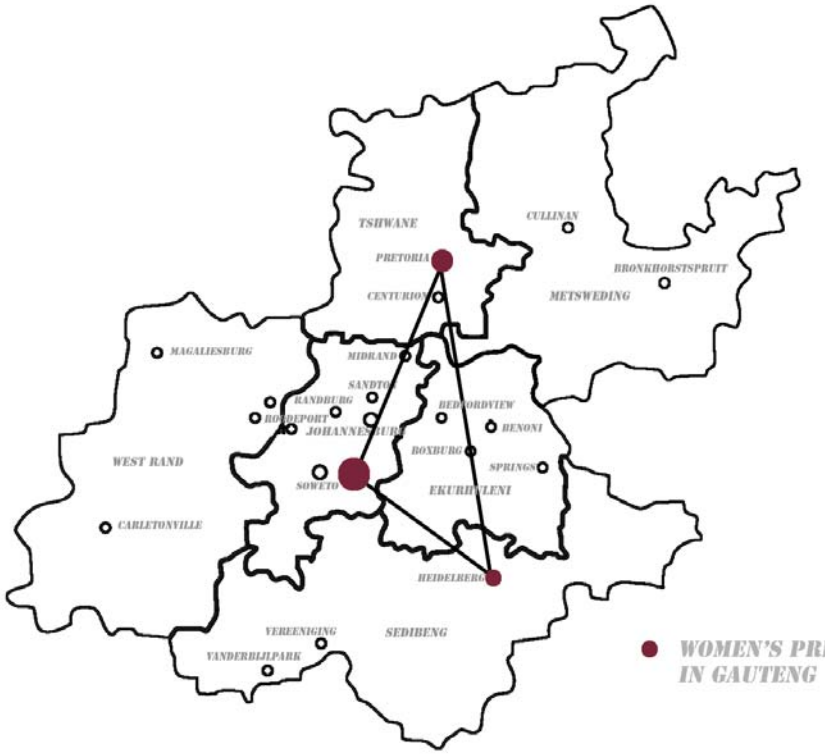


WOMEN'S PRISONS

MEN'S PRISONS



WOMEN'S PRISONS



WOMEN'S PRISONS
IN GAUTENG

NOTIONS OF JUSTICE

It is important to interrogate the concept of justice and punishment that people take as fixed objects or concepts. One has to allow for the constant shifting values of society that open up the possibility for the ideological manipulation of these concepts (Fairweather and McConville 2000). This is easily illustrated by the use of prisons as a means of political suppression by the Nationalist party during Apartheid. Throughout Apartheid, prisons where crammed with people who either outright politically opposed the government, or those who where simply subject to the unjust laws, such as the pass laws.

Theorists, politicians and even societies have aligned themselves with differing theories of justice and punishment over the centuries. The prevalent notion of justice within our society (as well as in the USA, Russia and many others) at the moment is retributive justice. This theory is well described by its name and is a system that calls for individual responsibility to be upheld without consideration of the circumstances leading to the act of the crime. This unambiguous and unsympathetic theory insists upon bringing wrong-doers to justice and often the punishments handed down are severe as the society wants a sense of retribution (Fairweather and McConville 2000). It is interesting to note that despite adhering to this theory, the USA and Russia have the highest rates of incarceration in the world.[3] In the United States, there are currently around 6,9 million people in the Correctional system (Sarkin ed. 2008). The USA is seen to be the most punitive country with the courts and legislatures continually reducing prisoner rights with acts such as the 'Prison Litigation Return Act' which has limited a prisoners ability to seek redress though the courts (Sarkin, J. 2008). When one considers that within three years two-thirds of released inmates in the USA are back in prison, it begs the question of whether the retributive nature of their criminal justice system serves any long term benefit to the society, or if it really only serves the short term objective of appeasing the societies retributive nature. Surprisingly, former US president George Bush Jnr. said it best when he stated that "when the gates of prison open, the path ahead should lead to a better life." (Quoted in the New York Times magazine 24 December 2006: Sarkin 2008).

In South Africa there is a schism between the retributive nature of our criminal justice system and society, from what the constitution, policy and the White Paper documents call for. In 1999 the Prisons Transformation Project was initiated working within the framework of the Constitution and the recommendations of the final TRC (Truth and Reconciliation Report). There was a strong call for the transformation of prisons from retribution focused militaristic organizations (and the

3 Incarceration rates are worked out per 100 000 of the population so as to account for different population sizes. In the USA 714 individuals are incarcerated per 100 000, Russia 532 per 100 000 and South Africa is fourteenth with 413 per 100 000 (Sarkin,J 2008).

development of this architectural response) to places of growth, development and learning. The sentiment was that what happens to prisoners inside the prison system would affect the society once the prisoner was released (Balfour 2004). Prisons that focused on rehabilitation as its modem operandi would lead to a different architectural response being required. The nature of the rehabilitation programme would have to be specifically catered for and a new set of design principles would have to accommodate these. The entire nature of the building, and with it, the understanding of justice would be tested based on the function and functioning of this new facility.

How a society feels about punishment and rehabilitation have a direct impact on the architectural response to the issue. The way society feels a prison should look is often reflected in the architecture. The question in South Africa is whether we can overcome our entrenched notions of punishments and prison typologies to align ourselves with our constitution- or not?

Figure: South African Prison



Pollsmoor Prison, Cape Town, South Africa.
Michael Subotsky
http://www.imagesby.com/main.html

Figure: Austrian Prison



Justice Centre, Leoben, Austria.
ahboon.net/.../displayimage.php?album=3&pos=2

The South African Constitution has stated that “everyone has inherent dignity and the right to have their dignity respected and protected.” (Sect. 10 of the Constitution). At no stage does this preclude prisoners, and in fact the constitution goes on to specify that everyone detained has the right to conditions of detention that are consistent with human dignity (Sect. 35 (2)(e)). In accordance with this, the ‘White Paper’ Document on Corrections in South Africa has outlined the “new strategic direction of the Department with rehabilitation at the centre of all its activities.” During Apartheid prisons where used as instruments of control enforcing unjust laws, and since then our society has changed but the functioning of our prisons has not.

The Department is trying to restructure the entire correctional and criminal justice system in accordance with the notion of the Rehabilitative theory. Rehabilitation theory asserts that crime is the symptom of societal ills and seeks to address this through treating the perpetrator. The strength of this theory is that the perpetrator is treated as an individual and this allows for a new thinking within the rigid penal system. When one views each criminal as a product of social circumstances there is a deeper understanding of the societal ills. However, there is a weakness in this theory as it suggests that all crime is a result of societal inefficiencies and can lead to the diminished accountability of the perpetrator from the responsibility of their crime. It also implies that there can be a diagnosis of the societal problems. The somewhat unintentional premise of this theory is the paradox between the agency or the free will of the perpetrator and circumstance. At what point is the perpetrator free to choose their crime and their own rehabilitation? However, as discussed previously in this essay there are instances where society has impacted on the individual. The truth is that agency and free will are harder to enact when you are at the bottom of the social ladder.

Figure: Knife wound inflicted for refusing sex to a man.



Maricopa County Jail, Phoenix Arizona, USA (J,E Atwood 2000).

“I know this sounds awfully strange, but I still grieve the death of my husband. This is the man that, at one time, I thought the sun rose and set on. I still haven’t gotten over the fact I killed him. And I still haven’t gotten over the fact that I didn’t have any other alternative, any other decision. He had always been abusive the entire time we were married. And then it just got worse...” Joanna. (Atwood,J.E. 2000).

CHAPTER TWO:

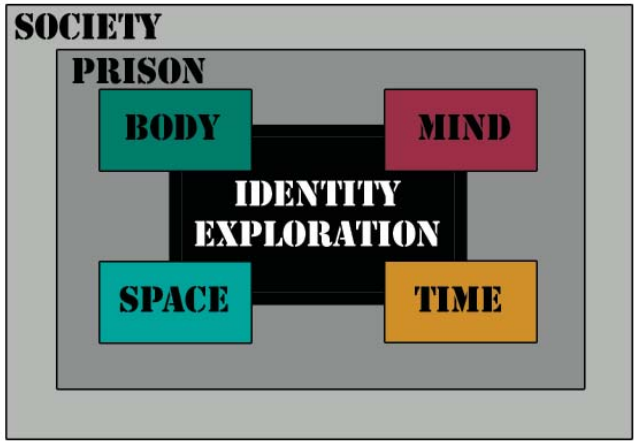
THESIS ESSAY

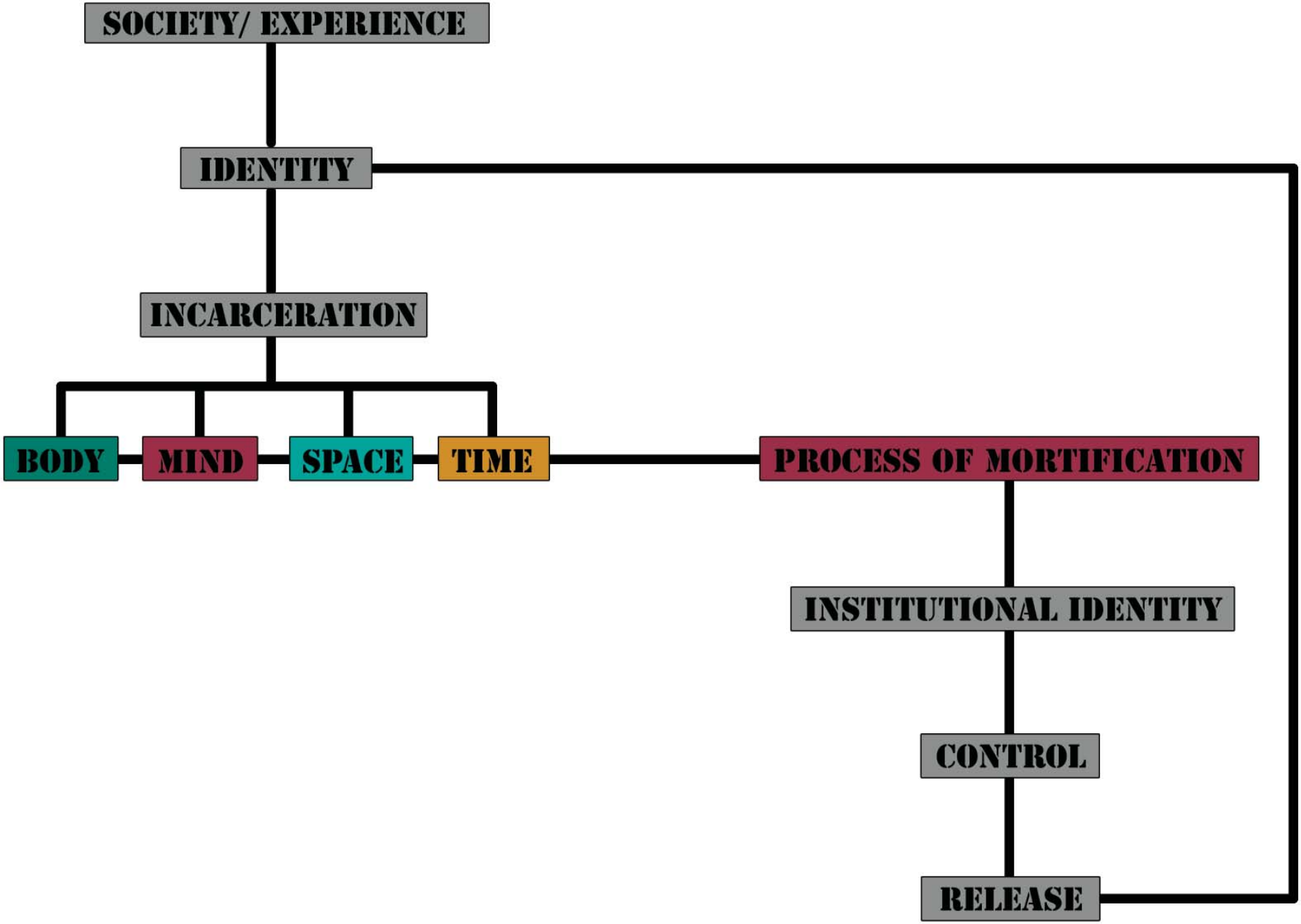
Acknowledging Elizabeth Grosz's position that women experience oppression through their bodies, this thesis seeks to investigate the identity of women within the prison context and create an incarceration-hybrid that enables a medium of expression to aid rehabilitation.

"Identity and self are active processes responding to context, space and representation. Multiple and fragmented identities are not the results of masks held in front of an authentic and knowable self, but rather the effects of shifting conditions and relations." (Dursuweit, A. 2003).

The control of the body and mind through space and time is how punishment is enacted in incarceration facilities. I will show how the women in our prisons have suffered abuse, control of their bodies and identity which leaves them with low self esteem and thus leads them to commit crime. I will theorise how the punishment of a person through control of their bodies and minds in space and time can be replaced by the identity formation of that person through rehabilitation. The identity and self esteem of the women before they are incarcerated is low, and therefore it is this that needs to be addressed to rehabilitate. The control of mind, body, space and time are used to create an institutional identity, however the same dynamic offers the opportunity for rehabilitation through theatre. Between the notions of body-mind-space-time exists the 'space' where expression can act as an agent facilitating identity exploration. This thesis will therefore move on to examine the notions of character development, performance and actor/audience dynamics to serve as a rehabilitative practice. Once these rehabilitative aspects have been discussed, the thesis will move on to theorize how a possible incarceration-hybrid could be spatialised and operated offering an architectural manifestation of the desire to place the individual at the forefront of the facility.

"think of a funhouse mirror, a floor to ceiling sheet of undulating glass. Images ripple across its curved surface constantly changing. Anything caught in the mirror is bloated, distorted. Prison's like the mirror. Prison rules and regulations, the day to day operation of the institution, confront the inmate with an image of himself that grotesqe and absurd. (Kendig,D. 1993).



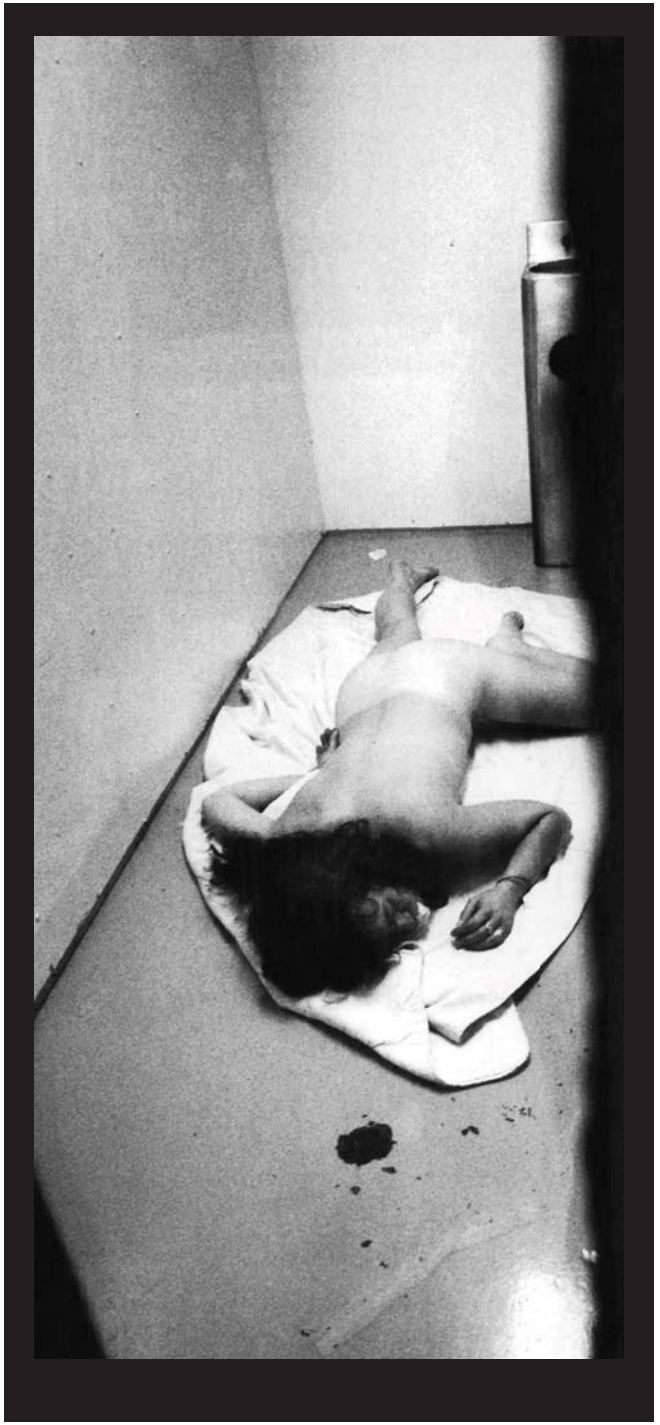

SOCIETY/ EXPERIENCE
IDENTITY
INCARCERATION
BODY
MIND
SPACE
TIME
PROCESS OF MORTIFICATION
INSTITUTIONAL IDENTITY
CONTROL
RELEASE

BODY

This chapter seeks to place the body at the core of understanding the human experience, building on work from post modern theorists such as Foucault, who reject the notion of the separation of mind and body as advocated by Cartesian Dualism. Current knowledge systems that allow for the separation of social sciences from those of the body (medical), are based on the idea that the mind and body are separate entities, and that the body can be subjugated by the mind. The mind is seen to be superior and held back by the biological experience of being contained within the body, which is subject to distinct corporeal needs. Unfortunately, the notion of dualism has led to the likening of men to the mind, and women to the body. The woman has been perceived as more biological, and thus many theorists have used this notion as a 'reason' for the subjugation of women, as mind must always be superior to body.

If the mind is in control, then the act of committing crime is an act of free will and must be punished in order to reform. However, when one takes a more holistic approach to criminology, then the social conditions of the criminal must be placed into context so that they can be rehabilitated. In the instance of women prisoners, the abusive backgrounds and resulting low self esteem needs to be dealt with in their rehabilitation otherwise the inmate will have no defence against the conditions that placed them into the situation to commit the crime.

"It was 4 o clock in the morning and it was freezing. The matron was the most terrifying ogre I had ever seen. She shouted 'Strip!' I was so mesmerised that I stripped, absolutely stark naked. Then she said 'Squat!' I said 'What?' She said 'Squat!' Sibo and I looked at each other, thinking 'What does she mean?' And she came over and pushed us down and she shoved a torch between our legs. This is one thing I've never told my children, that I had to do that." Jeannie Noel, prisoner at the JHB Women's Gaol 1976.



Woman in Holding cell, Willwood pre-trial facility , Kenai, Alaska, USA. 1993.(Atwood, J.E 2000).

This chapter, will look at the body and build upon work that has advocated the restoration of the importance of the body in the experience of embodiment. Embodiment, as the sociologist Bryan Turner examines, is the process of human experience. As humans, we have experiences that are perceived through the body. The implication of this notion is that we do not exist separately from our bodies, but that in these experiences we can be understood to exist.

The subjugation of women in society leads to low self esteem and identity which set the stage for them to commit crime. The abuse in their lives is mental as well as physical and is often the product of their environment i.e. household, family, society etc. The physical domination of women often occurs because women are weaker (at least physically) and the self esteem is diminished because of this. The low self esteem make the women an easy target for abuse and then the abuse further diminishes their self esteem so these women are trapped in a cycle of abuse and violence.

Where this thesis can intervene is to address the self esteem, self consciousness and identity of these women in the prison-hybrid. The facility will be focused on the rehabilitation of the women by working on to increase these elements of themselves. The idea is to produce more confident and adjusted women to decrease the chance of them committing crime.
The change of environment from the abusive backgrounds they come from to one of increased self worth and education through the use of theatre as a therapy will mean the focus of the hybrid will be one of rehabilitation[4]. The Hybrid will focus on the person as an individual and not the crime, where tools will be given to the women to cope with the various oppressive social factors which she will once again be part of.

4 Rehabilitation I take not to mean the restoring of a previous state but rather the uplifting of the person.

IDENTITY THROUGH THE BODY

Identity and identity formations are at the forefront of many philosophical debates, many of which question the role of the body in the understanding of self and the process of identity.

In 'Interaction Ritual', Goffman defines the character as "both unchanging and changeable…"He believes that a person needs to define themselves in terms of "properties already accepted as theirs, and act reliably in terms of them. To satisfy the fundamental requirements of morale and continuity, we are encouraged in a fundamental illusion. It is our character. A something entirely our own that does not change, but is nonetheless precarious and mutable" (Goffman 1972).

Goffman believes that people need rules and construct a sort of conventionality in order to base their identity. We gain our humanity and identity because we live in society. We base a large portion of our-


TOYOTA
Semenya
berlin 2009

selves on accepted norms and practices because we are fundamentally social creatures and we want to be acceptable to our social structure. This concept can be likened to Foucault's opinions on the process of normalization and how identity is a social construct. This is a constant process of assessing yourself within society and adapting your behaviour accordingly. Goffman picks up on the thought that identity is subject to, and the consequence of, the interaction of a person which is experienced. Your experiences within society are what forms your identity. For example, an abused women will base much of her identity and self worth on the experiences of being abused. This experience, in terms of phenomenology[5], occurs in the fist person-or through the body.

Punishment removes the individual from the society in which they base their identity. Goffman continues to propose that in an environment that operates as an incarceration facility, the inmate can no longer identify with "property already accepted as theirs" (Goffman 1972), as they are removed from the central tenants of self identification which are work and family (Dirsuweit 2003).Thus, in the vacuum that the absence of these tenants creates, the inmates undergoes a process of 'disculturation' through the process of mortification. Goffamn defines the steps of this process as the physical barrier, personal defacement, dispossession and contaminable expose.

The Physical Barrier can be seen to be the boundary wall which serves to physically separate the prisoner from society. Then, the body is acted on by the removal of personal possessions. This is the process of personal defacement, whereby any personal signifiers are taken away. Dispossession refers to the discarding of the inmates name to be replaced by generalized terms or nicknames. Through regular searches of the cells, this process is continual, confiscating personal objects or the objects that the inmate uses as personal signifiers. Lastly contaminable exposure refers to the violation of the territories of self. Any boundaries that still allow the inmate a sense of escapism from the institutional are eroded by the collection of all their personal information which is made available to the staff. There is also the general lack of privacy in terms of the communal sleeping arrangement, open plan bathrooms and the regulated ingestion of food (Dirsuweit 2003).

This continual breakdown of the inmate's identity is replaced by its constant reconfiguring in terms of institutional norms (Dirsuweit 2003). These controls force the inmate to obey, as the fear of punishment is always offset with the privilege system of reward (Dirsuweit 2003). Despite the constant fear of punishment, Goffman posits that the inmate is always trying to re establish his identity through small transgressions and resistances to the process of mortification. This resistance is a negative manifestation of what space for expression could offer. These are, for the most part, quashed by institutional grinding, but the inmates are also successful in asserting

5 Phenomenology is the study of structures of consciousness as experienced from the first-person point of view (http://plato.stanford.edu/search/searcher.py?query=phenomenology)

a kind of control of space. The minor infractions represent the "intense efforts to humanize space…attempts to establish places of warmth and comfort in even the coldest and most impersonal environments…prisoners try to 'humanize' their prison cells." (Sack 1986).

The constant power fluxes over territories (physical space and bodies) are thus a central component to the control/ resistance of the institution and inmate over their bodies and identities.

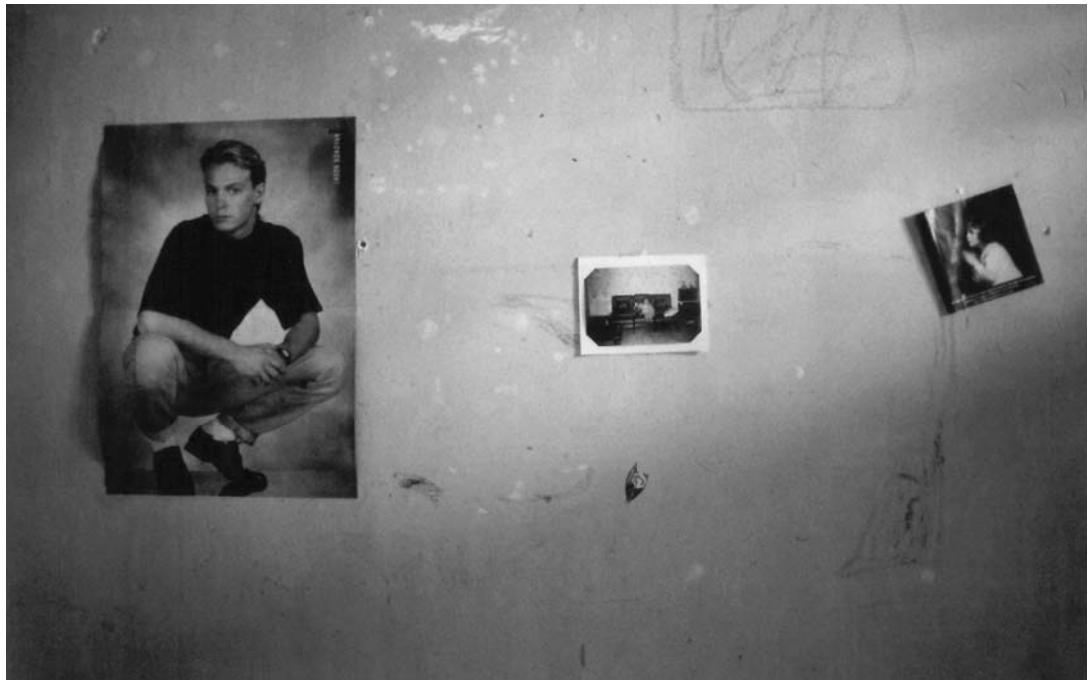
In the existing prison typology, space serves to sever connections to identity. Even in spaces that could be considered personal spaces such as the prison cell, personal signifiers are removed. In the hybrid, the purpose of the architecture would not be to restrict and breakdown, but to humanise the inmate. For example, there could be protection of personal spaces such as being able to lock away personal possessions, or even spaces to display them. The hybrid could allow for personal growth and allow the inmates to take ownership of space which could be a positive architectural response to allow the reaffirmation of identity. The hybrid architecture could allow for communal areas that are open to be shaped by the community of inmates and staff, thus encouraging development of a positive communal spirit. Therefore, adaptability becomes the central component when considering spatial formations.

INSTITUTIONAL IDENTITY: HOW THE INSTITUTION ACTS ON THE BODY

The body[6] is the subject of what Goffman terms the 'Process of Mortification', whereby the institutional norms are enforced (army barracks, hospitals, asylums, mining compounds etc. are examples of this type of institution). The Process of Mortification is the institutional process where any previous notions of identity are 'stripped' away and replaced with the institutional identity.

6 The 'body' refers to the person as a whole in terms of embodiment (first person). Specifically because it is the body that is acted upon.

Figure: Cell decoration



(Atwood, J.E 2000).

CLOCKWISE FROM TOP:

1. PHYSICAL BARRIER:
REFERS TO THE BOUNDARY WALL

2. DEFACEMENT:
REFERS TO THE REMOVAL OF PERSONAL POSESSIONS TO BE REPLACED WITH GENERAL ONES IE. PRISON UNIFORMS

3. DISPOSESSION :
THE REMOVAL OF PERSONAL SIGNIFIERS SUCH AS A NAME WHICHZ IS REPLACED BY A NUMBER

4. CONTAMINABLE EXPOSURE:
REFERS TO THE VIOLATION OF THE TERRITORIES OF SELF

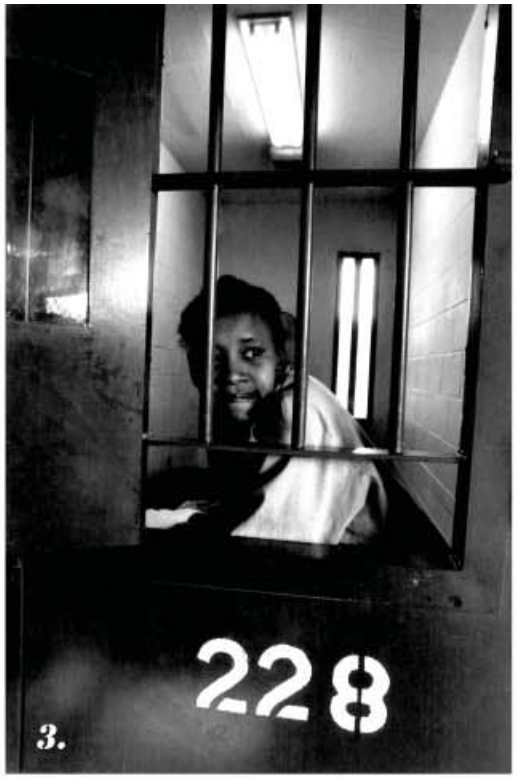
5. LACK OF PRIVACY:
COMMUNAL CELLS, WASHRROMS ETC.

HE PROCESS OF MORTIFICATION

IMAGES: JANE EVELYN ATWOOD
2000











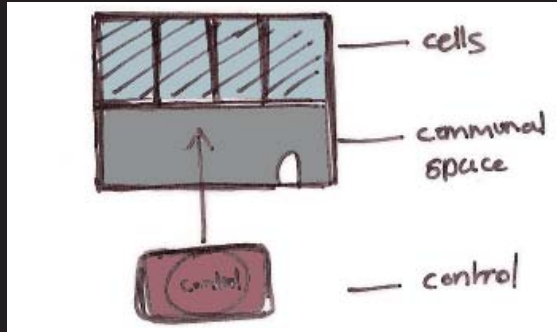
This new identity allows the institution a level of control over the body of the inmate (Dursuweit 2003).

The body, however does not simply act as an obliging surface and can either resist, comply or transgress the measures of institutional control (Dirsuweit 2003). Acts of subterfuge by the body are concerned with identity assertion and space reclamation, rather than a desire to topple the exiting prison structure (Dirsuweit 2003). The body itself becomes both the oppressed and the liberator of the subject, as intricate power-resistance dynamics are acted upon it. Here, it can be posited that the body is both a space, and occupies space (Dursuweit 2003).

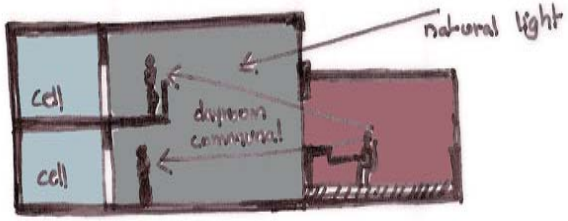
The prison operates with three main frameworks: isolation (from society, friends and family), exclusion (from everyday life and society) and rehabilitation (in terms of re-socialisation). These functions are acted upon the body and serve to enclose, classify, segregate and regulate the body so as to control it (Dirsuweit 2003). Therefore, it can be said that the existing notion of the prison relies on the idea that space can be manipulated to construct, form or influence identities so as to have a normalizing effect on the subject. A prison is really a manipulation of spatial relations that is believed, to assert a normalizing effect on its inmates.

The architectural response/ spatial relations in the existing prison typology really exist to control and regulate the inmates to make the facility easy for authorities to run. The architecture has the effect of breaking down identity and dehumanising the prisoner -which happens to assist in the day to day running of the facility. The existing prison typologies treat the prisoner as a unit and not a person.

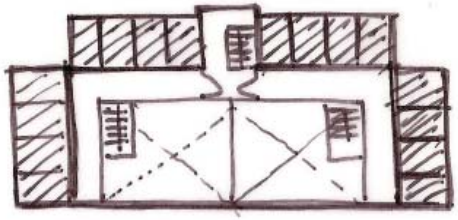
However, in a hybrid, the emphasis is to elevate the 'unit' to that of an individual. The person becomes the inhabitor of the space and we are no longer concerned with the operator of the space. The hybrid seeks to place identity exploration as its prime motivator as the rehabilitation medium. This is the central purpose of the facility and not just the smooth running of it. Thus a compramise between a manageable facility and the individual must be met. A possibility for this is offered with the notion of cell 'clusters' that allow small groups to share a communal

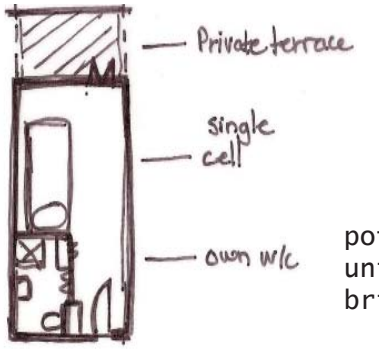


Generic prison cell cluster layout



Generic prison cell cluster section


Generic prison combined cluster units



potential cell unit in the hybrid

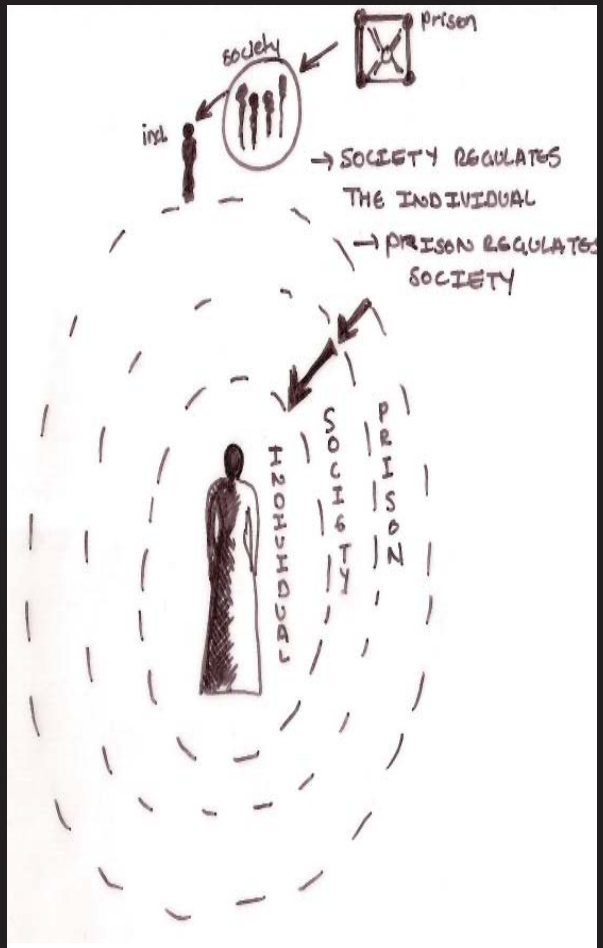
space within the larger housing unit. This, coupled with different spatial ordering techniques, help to establish nodes of privacy within large areas. For example, within the communal cluster, the inmate has the opportunity to retreat to their cell which could be designed with a small private space for reflection. Prisoners could also be allowed to move freely between communal and private spaces, suggesting that the inmate has a high level of independence within certain spatial zones. Perhaps the prisoner has the ability to lock their own cells, thus altering the notion of the cell to that of a room.

SOCIETAL IDENTITY: IDENTITY THROUGH THE BODY

The normalizing effect relies on society watching one another so as to 'normalize' our own responses. The response to the constant gaze/ gazing serves to discipline our own behaviour. By this line of thinking the 'soul' becomes the prisoner of the body (Foucault 1991). In this process, the prison serves an 'omni-disciplinary' function constructed to 'normalize' the delinquent- who has not been able to regulate his own behaviour in terms of the normalizing gaze. This implies there is something inherently wrong in the socialization of the people who transgress the law.

The concept of the normalizing effect is one that needs to be understood in context of how it is thought society operates. Foucault's notion of the viewer and the normalizing gaze (Foucault 1991) is similar to the notion of the omnipresence of the inspector in Bentham's pondering about the Panopticon. In his Panopticon writings, Bentham states:

"It is the idea only of the punishment (or, in other words, the apparent punishment) that really acts upon the mind; punishment itself (the real punishment) acts not any farther than as giving rise to that idea. It is the apparent punishment, therefore, that does all the service, I mean in the way of example, which is the principal object. It is the real punishment that does all the mischief."



Society asts as the normalizing gaze to the individual and prison operates as the normalizing gaze to society. Foucault felt that society needs the threat of punishment hanging over us so that we behave- the prison is the physial manifestation of the every present threat.

Where the omnipresence of the inspector serves as the regulatory gaze in Bentham's prison system, the prison itself serves as the 'regulator' of the society at large.

"The surveillance of individual conduct was central to various projects of moral regulation during the Eighteenth and Nineteenth centuries. The term, 'moral regulation' is useful in the present context, because it highlights the connection between the art of government and the regulation of individual conduct." (Driver 1993).

When one considers the concept that society can self regulate, then the prison system must be understood as a broader merging of different regulatory structures which do not only rely on the state regulatory controls, but the background of each prisoner in terms of their exposure to other institutional and cultural formations. As Diruweit posits in her thesis on the Geographies of Carceral Institutions,

"…the Prisoner's subjectivity is produced outside of the carceral environment and in the discursive formations within the prison which intersect with, but not necessarily controlled by state authority. At the same time, carceral institutions represent a rupture in established identity structures." (Dirsuweit 2003).

The background of many female prisoners is inherently flawed within the context of society. This means that the ability to normalize their own responses is based on a skewered section of society considering they generally come from abusive backgrounds.

In a normal prison inmates are not taught to self regulate, but rather it is imposed from above. This means on release, the ability to self regulate has not be instilled in the prisoner and the imposed authority is gone.

However, in the hybrid their will be a certain amount of self regulation developed and expected by the community of inmates and staff due to the development of the community. Instead of the treat of punishment there will be the social expectations of the community, which form a mild form of re-socialisation. Within the protected environment, there exists the opportunity to explore, grow and share leading to self awareness.

Spatially, this requires minimal control points between various spatial zones. This also offers the opportunity to use ex-prisoners, or parolled prisoners as the managing staff. There could be an hierarchy within each cell cluster, or even a mentorship could be established through the placement of older (as in been in the institution longer) prisoners. However, to ensure that there is incentive to cooperate, different housing types should be established as the inmate progressed through their sentence. Thus, your housing conditions improve as you show willing, essentially replacing punishment with a reward-based system.

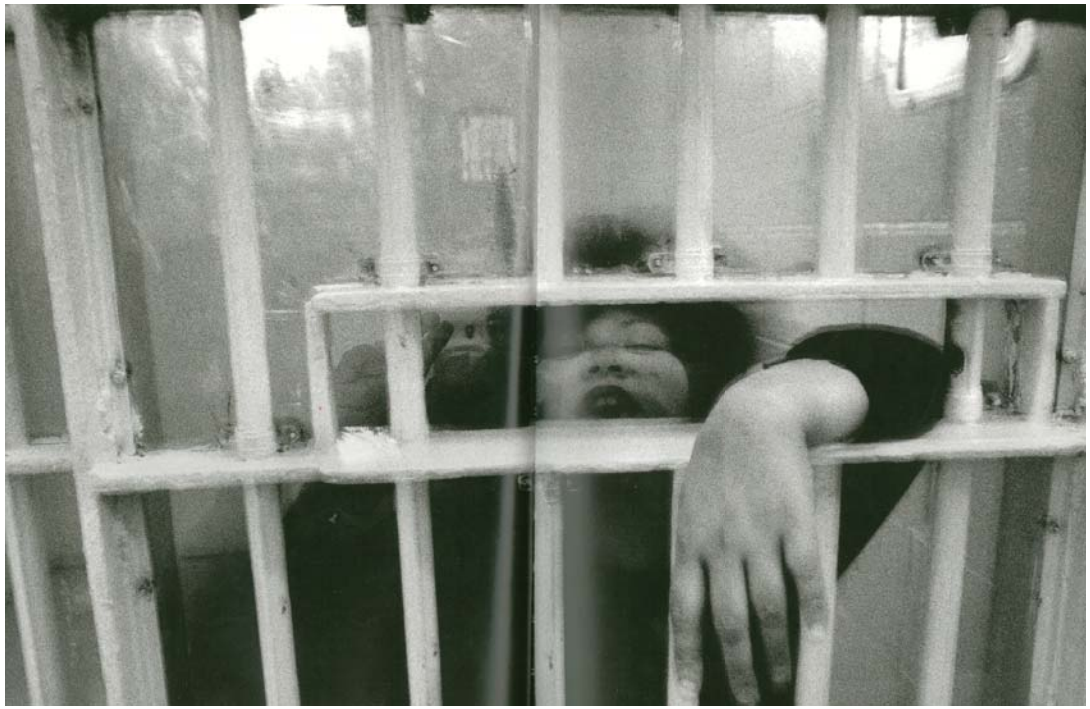
SPACE

According to Goffman, there is a constant power struggle of the institution and inmate over territories, including the territory of the body. The entire spatial idea of the prison is based on the premise that the layout can be used to reform/ normalize inmates (Dirsuweit 2003). The prisoners however do not subscribe to the concept that the space will normalise and rehabilitate them, and thus there is the constant resistance on their part to undermine the spatial arrangements. As a means of resistance, the prisoners from new spaces within these spatial constructions. These new spaces generate new meaning and therefore allow a shift in the identity constructions. There is the constant unravelling of new space formations leading to new identity subscriptions, and the new identities leading to further possibilities of new spaces being produced (Dirsuweit 2003). According to Pile and Keith, the constant transgressions of the prisoners reflect the desire to disrupt the constant gaze of authority. There is a power struggle between the constructed spatial formations of the prison walls and the will of the prisoners to define their own spaces.

The need to construct spatial formations is part of the design principle in the hybrid, acknowledging that people need to assert their own identities. In the hybrid, identities are at the forefront of the architectural design. This emphasis shifts the design from the institutionalisation of the inmate to the humanisation of the inmate. Thus, the more time spent in a variety of different activities, the more the time the inmate has to grow. The pursuits should offer a variety of spatial stimulation as well as encouraging a different types of appropriation.

In Discipline and Punishment, Foucault describes power as the microphysics of the pervasive and subtle interaction between body and space. This, he refers to as the bio techniques of the production of docility. He continues to assert that power is more nuanced

Figure: Woman in cell



(Atwood, J.E 2000).

framework in which we continue to shift between being the oppressed and dominant, the repressed and abjected.

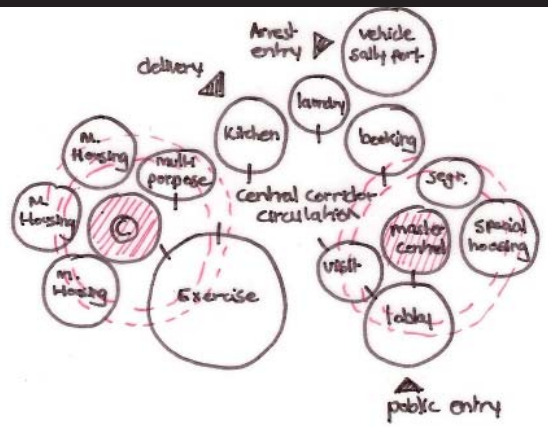
Tying back in with the Bentham's notion of the spectacle of punishment and Foucault's idea of the normalizing gaze, prison can be understood as a space that the transgressors of law are place to be watched and regulated.

"…knowledge, especially when understood to involve vision, has everything to do with spatial arrangement, whether at the architectural or larger scale…breaking down the monolithic term 'discipline' into a more fine grained series of variants…will allow for a netter understanding of how different concrete situations and spatial conditions influence the operation of disciplinary power in different ways." (Hannah 1997a,b).

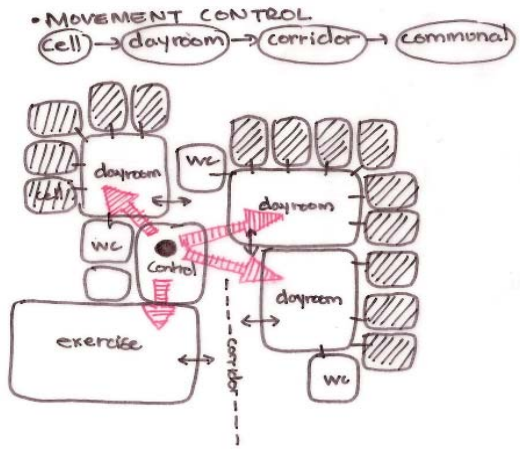
Hannah asserts that the power in prison is really the constant visibility of the prisoners by an almost anonymous authority. The power structure relies on the minimization of the privacy of the inmate (both in past-personal history, and in the present). Hannah continues to assert that architecture of incarceration should be concerned with channelling and controlling the movement of the prisoner through points of visibility so that they can constantly be identified. By implication, the design of the facility should limit the number of personal or anonymous spaces.

However, as Goffman proposes, the notion of complete control of space in prisons is impossible as the power dynamics between authority and inmates are constantly battling for control of territories. As Goffman explores in his writings about Asylums (1991), 'ownership' of space within the facility relies on a complex relation of claim and relinquishment by prisoners and guards. Goffman goes on to propose that the spatial geography this dynamic within the prison can be categorized into five categories: Firstly the off limits/ out of bounds spaces where the prisoners have no claim to the space; secondly there are surveillance spaces which are categorized in terms of the different relationships between the prisoners and the ownership of the space; then there are the free spaces where the prisoners and authorities tacitly cooperate to create

Figure: Prison spatial ordering derived from the US Jail Design Guide



Prison design follows strict flow criteria with regards to different users and controls



Each area can be understood to act as a security zone whereby each can be shut off in the event of a riot. Cell clusters here are part of the control of the facility rather that the desire to create any real sensce of community, however the notion can easily be reconceived so as to work towards positive communal living.

spaces where the authorities relinquish a measure of their control over the spaces and turn a blind eye to certain tabooed activities, allowing the inmates a measure of self determination; Then there are group spaces and lastly there is the personal territory. (Goffman 1991).

The work of Goffman allows a certain reading of the space of the prison as barriers and territories and thus, it can be said that the spatial formation of the prison overlaps with that of process of identity. The institution produces subjectivity, and yet the institution is also the product of the identity assertions/ manifestations of the prisoners (Dirsuweit 2003), which illustrates the permeability between inside the facility and outside.

The notion of viewer/ viewed is an interesting dynamic which could be explored in the hybrid. The notion could extend to include an visual relationship between the inmates and society so as to play with and sometimes invert the dynamic. When one thinks of the panopticon, people always assert that the inmates are being constantly viewed by the authority, however when one analyses the dynamic, it becomes evident that to be able to constantly view, the viewer is often exposed as well. This creates interesting opportunities for the section of the hybrid as well as the choice of materials. The dynamic is further explored with the inclusion of a theatre which has similar viewer dynamics.

TIME

The concept of experience is central to the notion of space/ time. Time in the context of the prisons is always a component on how the experience affects the inmate during their sentence, but also beyond it. Sentences/ time in the existing prison context are see as negative. One is simply 'doing time'.

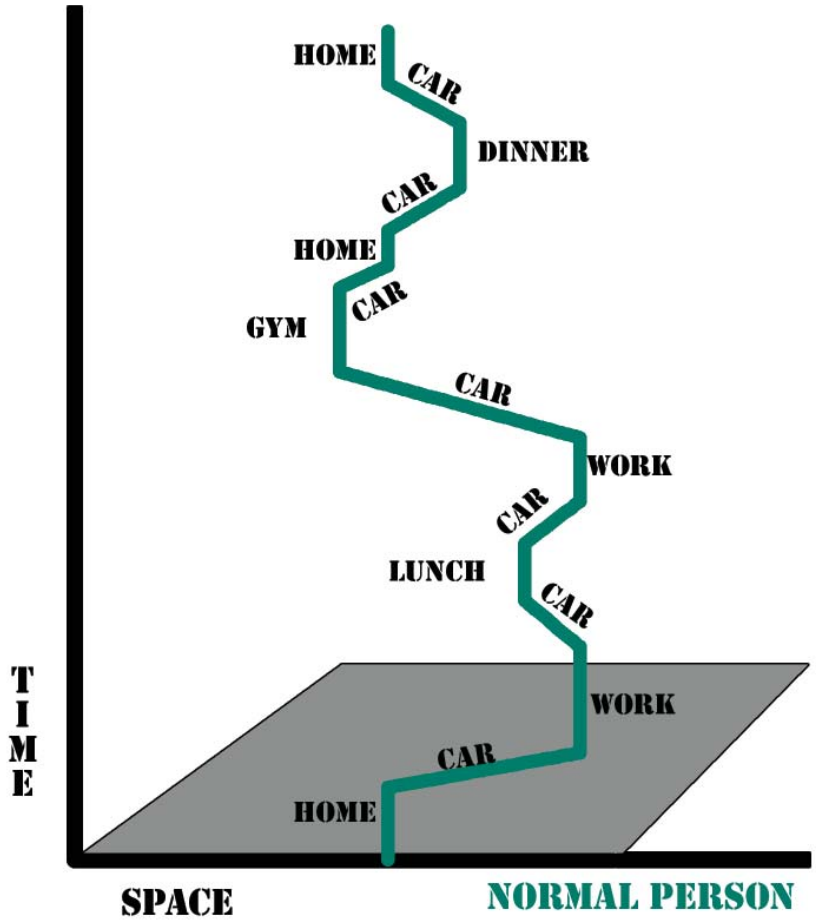
However, in the hybrid, time can be seen as a positive as there is an emphasis on personal growth that will take a certain amount of time to slowly build up self esteem so as to have a continued effect after the inmate leaves the facility.

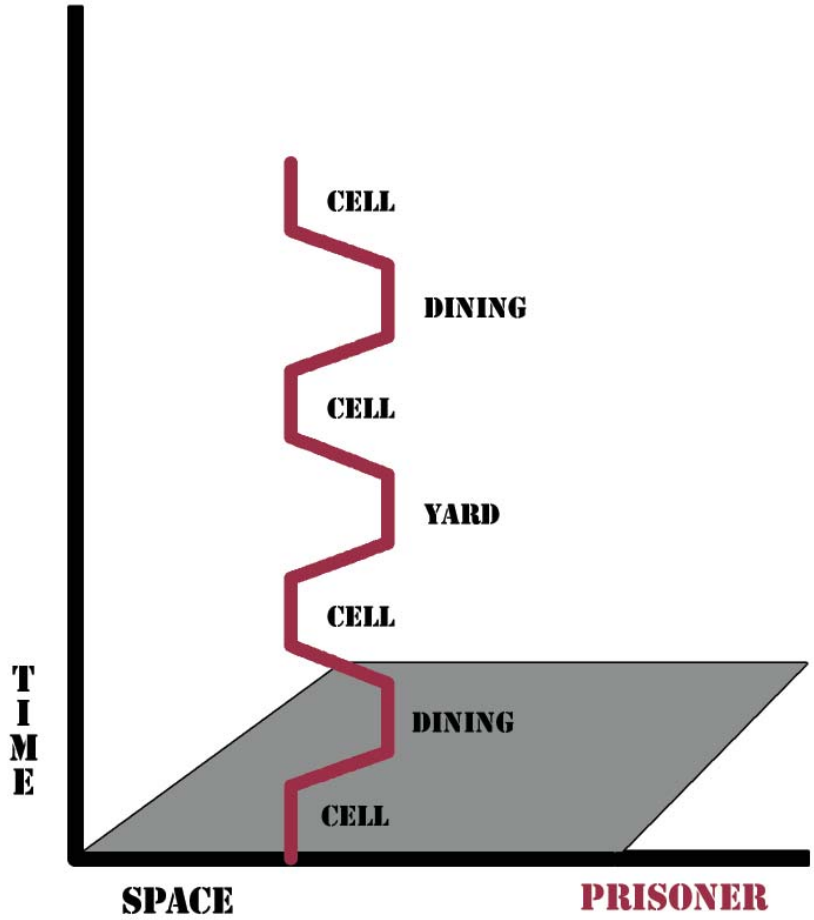
In the existing prison typology, time is measure of control, allowing for the erosion of free will and the control of the body and space. The process of mortification is enacted over and a period of time slowly etching away the characteristics that are holding out. Time is subtly manipulated in the exiting prison typology, and it is due to the banality that it is an incredibly powerful tool for control. As time flows in the facility , it "expands and contracts to the whim and necessity of the institution." (Kendig, G 1993).

With time being the parameter of punishment, inmates are confronted with a heavily regulated sense of time, but then there are the unpredictable aspects such as court dates, visitation and parole.

In the hybrid time becomes wrapped in the experience of the woman, and these experiences are focused on the development of identity and free will. The woman will carry her experiences and self esteem from the confines of the hybrid into society afterwards and this will become the ultimate test of time to see how the identity holds up once back in society.

Figure:Space-time analysis derived form Hannah (Dirsuweit





Time for prisoners is experienced through space as the two begin to define one another in terms of the daily routine. The experience of time is less restrictive for a normal person because of the differnt spaces that they move through serve to create different stimuli.

MIND

As part of the phenomenological understanding of the relationship between mind and body through the notion of experience, I will examine the concept of memory, emotion and desire in terms of existing texts and works of inmates. The review of these works will also focus on body, space and time as these components (as I have shown) are part of the assemblage that make up our experience.

I like how inmate describes time as the punishment and its combination with space as a way of having to come to terms with past actions. The outlet is creativity.

CRUMBLING WALLS

The tread of life weaves an abstraction
Diverging into consequences of previous actions
Dues are paid with the passage of time
Ever slowly eroding the wall to freedom
Exertion of mental capacity and expression of thought
Flow forth through creativity and art.
Confinement reveals otherwise buried emotions
The wall to freedom continues to dissolve
Until one day the brick and mortar fall
The absence of liberty and justice meant for all
Exits only within the boundaries of imagination
For prisons are built in many a fashion
When clarity of thought is abandoned
Thus constructing an invisible barrier
That crumbles when reality is embraced
Individualism of heart and mind takes place.

By April Nell 1996, women prisoner in the Tennessee Prison for Women, Nashville USA. (Quoted in Atwood 2000).

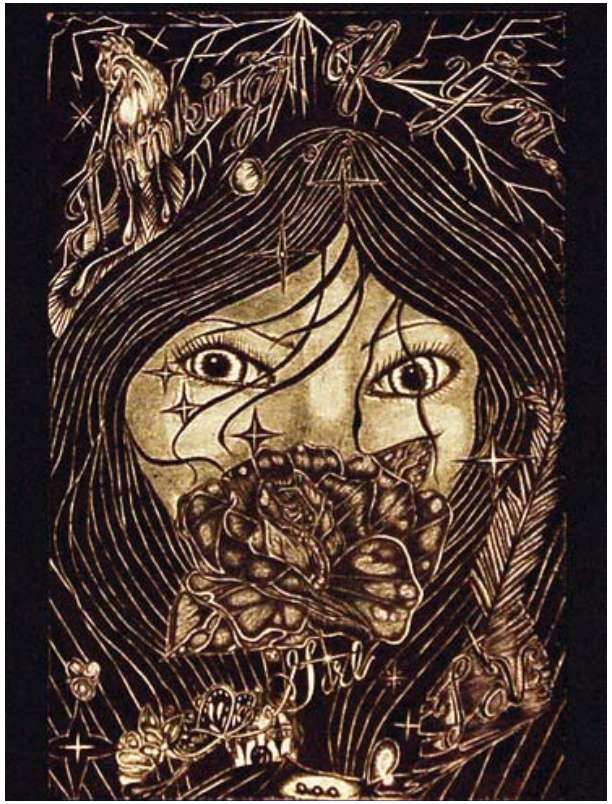
"In prison, I had a certain kind of freedom.
We who are free in space, are prisoners of time.
Those who are prisoners of space become free.
Outside, in the daily routine of life, the day to day tasks would not allow me to see myself- I was always in a hurry, always doing, going to do, seeing it done: in my cell, I was obliged to look at myself and see.
Outside, schedules, tasks, smiles- the rituals of life gave me no time to reflect.
To say 'good morning' to myself in the mirror.
We hardly spoke, myself and I.
In the huge space, I had no time.
Now that I had time, I had no space.
In the diffuse disintegration of time in prison-that time in which now was permanent, no before or afterwards: just the eternal moment existed-
and in the concentrated scantiness of dense space, I though of myself.
There, I heard the sound of silence."
(Augusto Boal 2000)

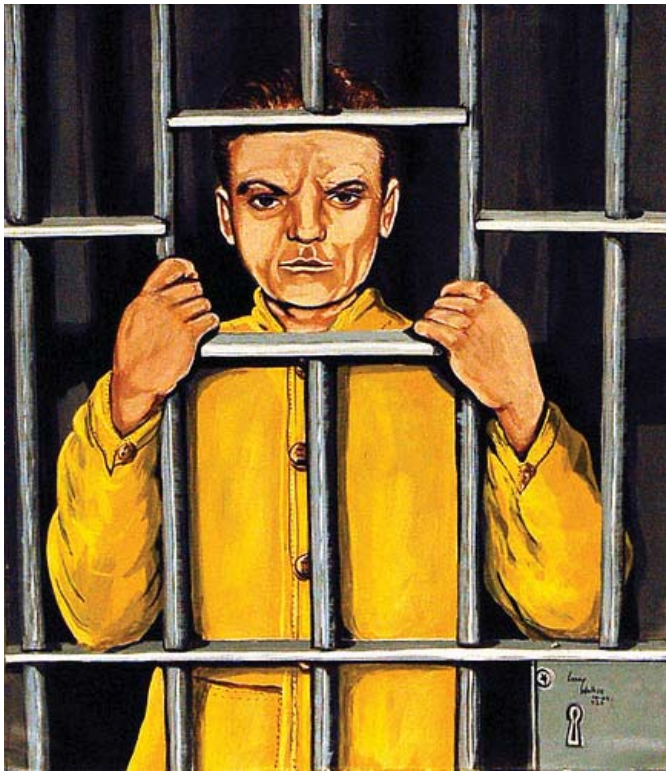
Augusto Boal is a Brazilian theatre director who was a political prisoner and now works as a theatre director. He advocates the use of Theatre as a

It is interseting to note the connection Augusto has made to space and time as a combined notion. He almost implies that as one expands, the other contracts. The Callenge then is to create a space where time can both expand and contract. Theatre offers this experience as space is transformed through time as time is transported through space.

form of rehabilitation and has been involved in many projects in prisons. The mind is the hardest to control / manipulate and is achieved through the control of the body, space and time. The mind is controlled through the process of mortification which serves to reshape and manipulate it so that it obeys the institutional authority. The control of the mind and identity seeks to create conformity within a punish system that is based on the notion of retribution.

The entire idea behind the functioning of the hybrid is that of rehabilitation. The mind will be allowed to expand and grow, thus ensuring new identity formations. The mind is liberated and encouraged to think and question and thus there is a sense of escapism that allows the inmates to dissolve the boundaries of the facility. The sense of exploration and development will be carried over after the inmates release from the institution and will be skills necessary to the outside world.





Examples of prisoner art. Foundations have started to use websites to display and sell prisoner work. The web allows a kind of level playing field whereby the work stands on its own merit- browsers can comfortably puruse through the work. This is probably the closest interaction that many of the public has with prioners and while the presence of the prisoners is acutely abscent, at least of part of their creative imagination reaches civic society.

Both images: http://www.prisonsfoundation.org/art.html

Theatre in prison is the concept underpinning the notion of the incarceration-hybrid. The existing practice of prison theatre has opened up two main avenues that would be beneficial to the design and functioning of the hybrid: the relationship between the rehabilitation of society and of the individual. Through the performances and theatre the hybrid would open a channel of communication between society and the criminal, thus humanising the criminal. The hybrid would offer the individual a voice for perhaps the first time. The use of theatre as a rehabilitation medium will encourage identity exploration and through this, an increased self esteem.

As mentioned previously in this essay, the notion of justice based on existing architecture typologies serves to quash identity which is simply a repeat of the social isolation suffered by many of our criminals. To rehabilitate, the architecture needs to be conducive to identity exploration, leading eventually to social integration. An incarceration-hybrid that utilises theatre therapy as its framework can achieve this. Theatre also offers a social interaction between inmates which is preferred to the traditional skills programmes which are often solitary pursuits. A large portion of the intention of any imprisonment, but particularly in the hybrid, is to ensure that inmates are re-socialised to an extent that they are able to function in society post release.

"In a respectable practical society, where everybody is useful, the poetic imagination in man is anachronism, an irritant which disturbs the chemical sleep of habits of such as system by making it conscious of the degradation of its mechanisms, by the appearance of extraordinary desires; by overshadowing it with the super-reality of theatre, by unsettling it with a thirst and a hunger for external beauty." (Collins, 1944 quoted in Balfour 2004).

The impact of theatre within the prison context can be theorized in two ways. Firstly, theatre can serve as a mode for self expression and self



Figure: Johnny Cash perfoming at Folsom Prison. Johnny recorded two live albums in prison, namely 'Cash at Folsom' 1968 and Johnny Cash at San Quentin 1969.

http://www.hypebeast.com/image/2008/09/johnny-cash-folsom-prison-screening.jpg christoph-marx.com/biography2.html

affirmation. The desire for self affirmation has many precedents in the various concentration camps, ghettos and Gulags of World War II. The process of creating did not serve as protection against the horrific conditions of the situation which 'inmates' found themselves in, but rather as a means of escapism and expression against the formalized pervasive power structure. (Balfour 2004).

"Individual Identity could be reclaimed-albeit momentarily- through art. Art, music and performance transformed fear into freedom. The act of making art suspended the collective nightmare…it helped to sustain hope, a sense of self, and the will to live." (Dutlinger, 2001 quoted in Balfour 2004).

Secondly, theatre in prison can be used as a means of 're-socialisation'. This was noted by Solzhenitsyn when he analysed the cultural life of a Gulag in *The Gulag Archipelago.* Theatre that sprung up as a means of self expression and escapism eventually became part of the Soviet propaganda machine. Theatre took on a political overtone and thus was used to 're-educate', 're-socialise' and 'rehabilitate' the inmates of the Gulag (Balfour 2004). To avoid this, Solzhenitsyn proposed that any theatre group operating within the prison context should not align themselves too closely with the prevailing systems of power lest they "become drenched in ideological morality" that would simply "undermine{s} any potential efficiency of the medium." (Balfour 2004).

The desire to rehabilitate has somehow been re framed within the context of re socialisation: the end product being a belief that what society hasn't managed to mould (in terms of socialisation) in a person prior to offending can be 'fixed' within prison. The juxtaposition of theatre within the prison context is in contradiction to the dehumanising process that the prison institutes that serve to shape a persons identity (Balfour 2004). In a system whose existence is to categorise, restrict and separate the prisoner from so-

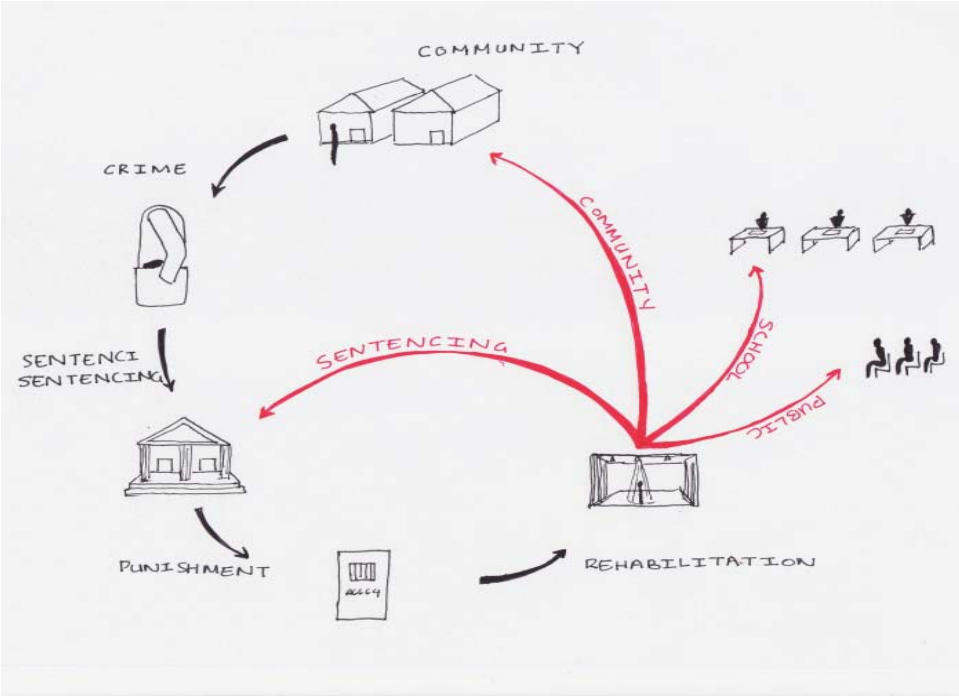
"Performance can actually work out of the chaos of the transitional phase and offer the inmate ways to experiment with images of the self and the world. In th process he can begin to reclaim control over these images and creatively change them." (Kendig, G 1993).



ciety and from aspects of their own self recognition; creative expression exists as a stark contradiction.

Prison theatre has operated in various ways by various theatre groups, but the similarity in each troupe is the recognition that their theatre will always be operating from a theoretical viewpoint; that by choosing to work with the inmates they have accepted that the inmates have agency (Balfour 2004)and are thus able to be rehabilitated in the first place. The free will of the prisoners challenges the notion that society has led the inmate to the criminal act, but it is my belief that much like the formation of the identity, the concept of agency and society are synonymous. Agency and free will are always present, but it is easier to fulfil one's own free will when one has had the opportunity of developing an identity independent from the societal inequalities that have subjugated you. When one considers the social inequalities that most women face in this country, it is obvious that choices are limited to these

Figure: Cycle of potential influence



women. This is why it is so important for the hybrid to offer its inmates the opportunity to reaffirm there free will and offer ways for the women to cope with these societal inequalities.

The complex paradox of agency and societal inequalities are a foundation of prison theatre that bring into light the way the theatre is operated in the prison context. Prison theatre, particularly if operating in a South African climate needs to understand the context of its broader performance (the society at large and

" Restored behaviour offers both individuals and groups the chance to become what they once were- or even, and most often, to become what they never were but wish to have been or wish to become." (Kendig 1993).

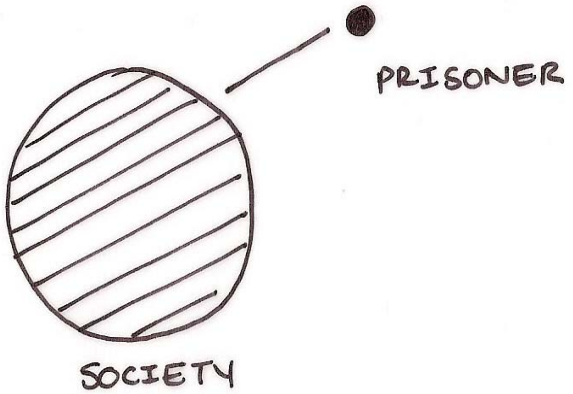
the prisoners place within it) in order to articulate its own values and defend its own existence (Balfour 2004).

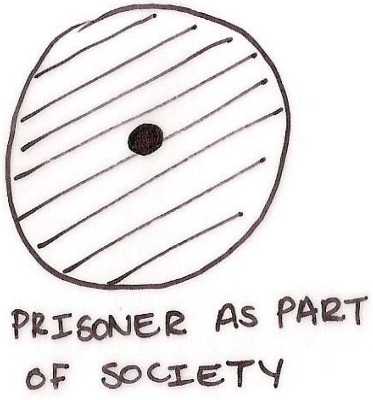
"In truth the broad patterns of cultural meaning undoubtedly influence the forms of punishment. But it is also the case that punishment and penal institutions help shape the over arching culture and contribute to the generation and regeneration of its terms." (Garland 1990 quoted in Balfour 2004).

This means that prisoners are shaped by the way that they are punished and as such they begin to shape those around them post release. It is important to note at this point that only 3% of female prisoners are in for life. In fact 85% of women are in prison for less than 15years (Haffejee et. al 2006).

The criminal justice system is often compared to a performance or a space with a complex relationship with notions of performance. The specifically constructed spaces where the punishment is acted out and the ritualized acts of punishment that appeal to certain audiences serve to entertain, appal or placate (Balfour 2004). However, what if the notion of the performance could somehow serve to introduce the human story into the South African imagination as well as serve as a means of informing the sentencing of each criminal. The production put on by the prisoners and viewed by society may begin to create an understanding of where it is the prisoners are coming from and why they have landed up where they are. The concept of personal testimony may begin to humanise the prisoners and start to combat the sensationalism of crime within our society.

Building on the theoretical framework of rehabilitative theory with regards to punishment, theatre in the context of the South African prison could encourage dialogue between society and perpetrator. In a country where there is a huge disparity of wealth and large language, racial and cultural barriers, prison theatre can act as a catalyst of understanding within our





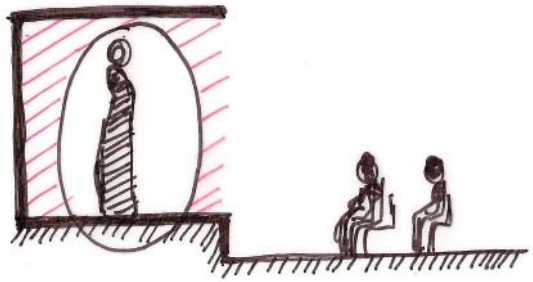
The problem with having a prison outside of the city is that the prisoner is further isolated from society. The distance acts as another wall between society and prisoner. Prisons are a part of society and as such should spatially be part of that society.

society. It is an interesting concept to encourage this dialogue at the end of the proverbial line where society tends to want to mass all criminals as 'othered' and lock them up and throw away the key. A "significant trait of prison-theatre {is} its ability to function as interpersonal communion. Theatre is itself a rite of communion, firstly between actors on stage, and secondly between the cast and the audience." (Tocci 2007) This concept is particularly relevant to the female prison population as their stories will allow for a potential empathy and understanding from society, as well as allow for women's rights issues to be highlighted.

Theatre as a rehabilitative tool operating within a prison or a hybrid-prison context would serve as a direct counterpoint to the process of mortification. Where the traditional system of incarceration serves to strip and then regulate the identity of the inmate, the hybrid would do the opposite. The style of the architecture of the hybrid would encourage an exploration of identity and encourage new identity formations. This process can allow the inmates a space of deep reflection and escape and allow them a voice that might encourage alternative visions of justice. The existing prison typology has become the theatre of the rituals of retribution and architecture is the stage whereby retribution or rehabilitation can happen.

"There is an essential sense of autonomy at work; more specifically, a sense of control over one's persona, social circumstances, and very self. The actor is able to explore different identities, successfully embody other personages, and consequently can realize and exercise a large degree of control over his life. Offenders, though, often have to commit their crimes out of desperation, a feeling of limited or no control over their own circumstances, and a desire to change the cosmetic surface of their social situations as an attempt to improve their lives. The former are allowed to gain

The sence of freedom I get from acting seems to come from the fact that when I am in character, I am no longer Joe th convict, addict, loser who will never amount to anything...I am on equal ground with the majority. I am offering myself up for the world to see. Good, bad, or indifferent, people will pay attention to what my character says. Acting allows me to really feel worthwhile." (Kendig 1993).



The 'space' that theatre provides is a safe environment for the prisoner to explore images of themselves. The 'space' of performance exists both within the prisoner as well as rehearsal and stage spaces that allows the identity exporation to happen on many levels. The exploration is both a shared and private experience.

a deeper understanding of humanity and so of themselves, in the process of making their art; the latter can only reject their social position and the society itself, essentially trading in the one identity for another- one that is definitely hostile to society… If the impulse towards deviant behaviour can be redirected into performance, it can firstly afford the participants a self-contained, healthy release of the frustration of their marginalized existence. Secondly, it will be able to create some visibility for the disenfranchised faction of our population, allowing them to feel a sense of recognition, accomplishment and self-worth." (Tocci 2007).

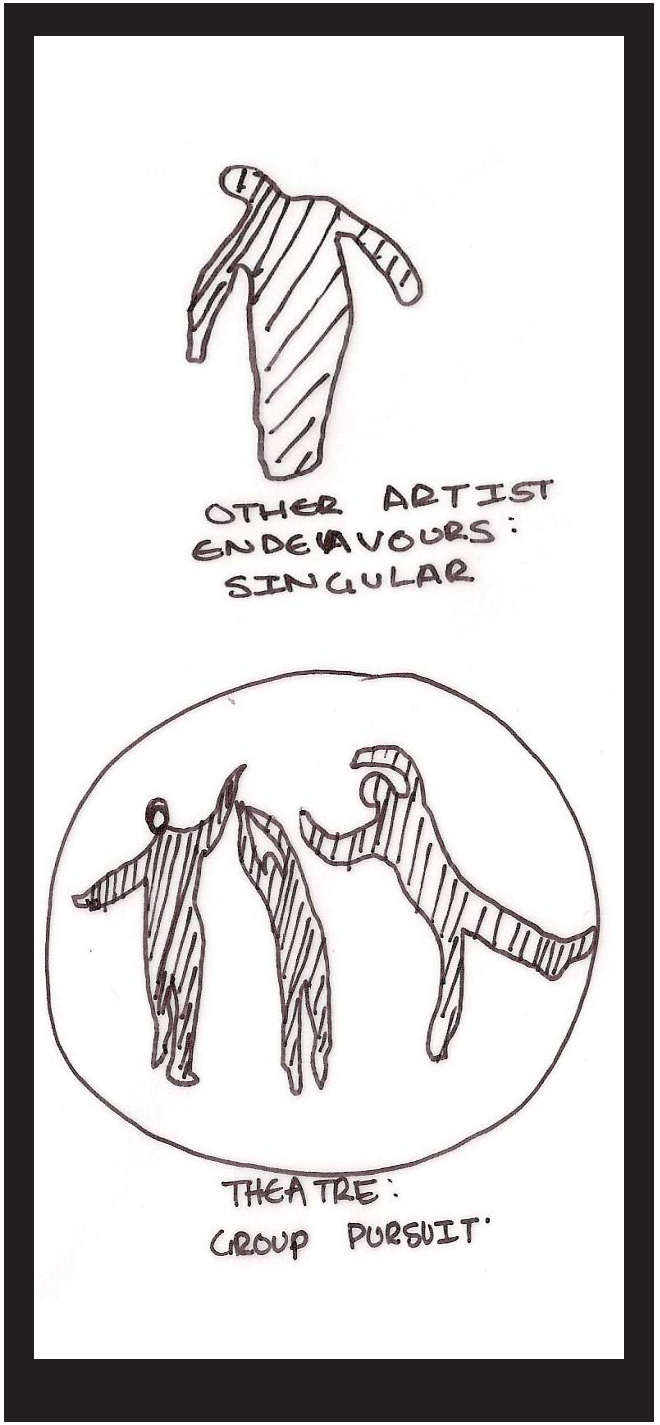
The way in which the hybrid could allow these new identity formations will be examined though the body, mind, space time dynamic.

BODY:

The body is the centre of enforcing the process of mortification and as such is the main vessel for theatre therapy. Performance can be about tension/ conflict and the body is what articulates this, with a particular interpretation from each individual. The body gives a person voice and space to perform, and thereby communicate with others and it is the body in, and as occupying space that gives value and worth to the inmate. With the body as a vessel the prisoner has the opportunity to interact with society, and more importantly the process of the inmate taking part in rehearsals and preparation for a production, the inmate experiences valuable interaction with other inmates.

The experience of self exploration, relationships, community and society are the fundamental design objectives of the hybrid. Communal

"After the performance I felt a great sense of pride. I also felt as if a little- not much, but some weight had been lifted from my shoulders. I had done something positive and no one made a mockery of it. Later I found I was able to participate more in my colledge classes- not only ask questions but also to voice my opinions..." (Kendig 1993).



practice and production spaces should be catered for to encourage community within the hybrid. Production spaces would also enable outside audiences access to develop the interaction with the society at large.

For inmates, human interaction particularly in the group pursuit of performance is incredibly important. The medium of performance relies heavily on the interaction between characters and the experience of working in a group, but with personal interpretations. These both allow for inmates to coexist more fluidly as well as allow individuality within a seemingly homogenous environment (Tocci 2007). Most of the rehabilitative pursuits, such as writing or painting, tend to isolate an inmate as there are solitary endeavours. Despite the skills and discipline that these types of programmes pass on, the fundamental tenant of socialisation is missing (Tocci 2007). And as "acting, after all, is interrelation: an exchange of giving to and receiving from one's cast mates" (Tocci 2007), theatre or performance therapy offers the best supervised social interaction of all the art therapy pursuits.

In the hybrid, the most important spaces (perhaps even central spaces) will be communal and social spaces. Access to these will be for the inmates and staff community with outer thresholds allowing a controlled interaction with the broader society.

As with most theatre troupes, rehearsal time is imperative for the adequate running of a play. Rehearsal and workshop time have been employed by many of the existing or historic prison theatre groups as a means of helping the participants to gain a better mastery of themselves. One such prison theatre group, the Theatre For The Forgotten (TFTF) operating in many of the large New York prisons such as Sing Sing, insists on as much workshop time with the participants as a means of working on their character construction. Certain exercises employed by TFTF are tailored to "discipline certain faculties

" That my own works, as well as the works of others are not mere words on a page but living extensions of the characters- not masks donned arbitarily but moments of intense, heightened conciousness: moments not to be 'stages' but lived." Anonymous inmate form poetry workshop (Kendig 1993).



Experimenting with images of themselves, theatre offers the prisoner this outlet.

Both images: http://www.prisonsfoundation.org/art.html

and gradually weaving other aspects into the work as they go…When it came time to apply the work to character construction, the participants had at least a certain amount of proficiency over their total being, physical and interior." (Tocci 2007).

In his landmark acting manual An Actor Prepares, Stanislavski stated:

"The truth [the importance of communication] derives from the nature of theatre, which is based on the intercommunication of the dramatis personae. You could not possibly conceive of a playwright who […] would bring two people onto the stage who not only did not know each other but who refused to become acquainted, to exchange thoughts and feelings, or who would even conceal these from each other by sitting in silence at opposite ends of the set." (Stanislavski 1952 quoted in Tocci 2007).

The belief in the importance of communication and intimacy between actors on stage is an accepted practice throughout the performance world. Liquid Theatre techniques, which call for performers to explore each others presence echoes this notion. Liquid Theatre encourages participants to become accustomed to each others physicality by breaking down their superficial responses to others bodies (Tocci 2007). The breakdown based on the senses of touch and smell instigates the process of familiarity and identity whereby each actor becomes distinct and personal to the others (Tocci 2007).

Stanislavski also speaks about the actor-character amalgam in his manual The Actor Prepares which is the presentation of the actor's personality in his enactment of the character. The presentation of the character is not separate from the actor and is viewed through the personal history and reflection of the actor. This concept ties into that of the identity as a shifting entity which changes in different contexts and experiences. The character is likened to the ever elusive identity of the inmate. Exploration of different characters through the perception of the inmate facilitates reflection on their own sentiments about the character while making them conscious of their own individuality.

The actor-character amalgam also serves the purpose of enabling the inmate the opportunity to see the correlation between their "outward behaviour and how they want to be perceived." (Tocci 2007). Behaviour and physicality are inseparable on stage and as such the body becomes the mode of communication through which the largest portion of the identity (as perceived) is expressed. This is particularly important for the many female inmates who have suffered forms of physical abuse. How much control does a woman have over changing the perception of so many about their fragility and that they are simply vessels for procreation? If the body is what has 'trapped' a woman in her role in an abusive relationship outside the carceral institution, can it be the body that acts as the changing force? The opportunity to change perceptions of self, as well as others, does exist within the notion of performance, but the question could only ever be answered on an individual basis. However, the Hybrid would offer the women an opportunity to reshape themselves.

Instead of reprogramming the perpetrator's personality, the belief of prison theatre (particularly as practiced by TFTF) is to provide the platform for creating an artistic artifice. The idea is not to operate from a premise that the perpetrator is innately flawed, but that the aspects of re socialisation are addressed coincidentally in the explorative environment of rehearsal and performance (Tocci 2007). "In this way, the process empowered them by giving them a venue in which to create an artistic product, broadening their identities instead of trying to rewrite them" (Tocci 2007).

SPACE:

Space in prison serves to restrict and control whereas space in the context of performance serves to open up and explore. Spaces of performance transcend the physical barriers of the prison context and allow the inmate a form of escapism and if performed for the public, the boundary between the inmate and society also blurs.

Theatre in prison deals with another form of space, which is the space of community (in this case the space of the cast). The necessity of interpersonal relations in the pursuit of performance encourages empathy for the other inmates which facilitate a better prison population cohesion.

The rehearsal and workshop spaces create a safe environment for the actor to open up and explore their relationship with themselves, as well as with others. Through various exercises in the classes, the actors are encouraged to interpret their own relationship with the space of others and then they are encouraged to forge new perceptions of the same people through the heightening and dulling of the various senses. This occurs through the previously discussed Liquid Theatre method where the physical space of each actor is breached through the touch and smell of one another thereby trying to down play the importance of the visual aspect of interpersonal relations.

The experience of performance allows the physical barrier of the prison context to be transcended and the prisoners to enjoy a certain amount of freedom. By working with the prisoners as human beings, companies like TFTF manage to de-emphasize the prisoners fixed prison identity and as such the prisoners new found freedom from the institutional identity acts as the first real step towards a meaningful integration with society post release (Tocci 2007).

Prison theatre gives the inmates a space or flat form to comment on society and its perceived shortcomings without being subversive or even threatening (Tocci 2007).

Performance falls into two categories according to Elizabeth Fine, those are primary and the secondary performances. Primary performance pertains to the performance of social roles, interactions and behaviour. This is based on prescribed norms. Secondary performance pertains to the verbal art, literature, folklore and drama- usually a process that comments on the primary. This means that the secondary performance is a way of teaching and even altering the primary. (Kedig, 1993).

As the play is acted out, the prisoners are given a space for social commentary and as the curtain comes down the social fabric remains in tact, but the prisoners have been allowed a voice. By giving prisoners a platform form to voice their unique viewpoint on the social and cultural fabric of their society, the democratic process begins to penetrate into the prison environment.

"Maybe theatre itself is not revolutionary, but these theatrical forms are without a doubt a rehearsal of a revolution. The truth of the matter is that the spectator-actor practices a real act even though he does it in an artificial manner... . Within its ficticious limits, the experience is a concrete one." Augusto Boal quoted in (Kendig 1993).

TIME:

The notion of time in the prison context usually alludes to the length of the sentence and how much the prisoner has changed within the given period. Here, the concept of comportment[7] (which is the shaping of a role which is dissimilar to the actor) is brought to the fore. If an actor can learn to control comportment, then the same actor has the capacity to see themselves capable of change (Tocci 2007). Over time the actor learns different things about themselves through the identification with their own interpretations of various characters. This can act as an extremely empowering tool as inmates usually view control as out of their hands (Tocci 2007).

Theatre in prison can serve as a distraction from the routine and regulation of its everyday functioning. Theatre allows its female participants to step out of 'real time' and into a space for healing and objectivity.

Theatre can also act as a means of escaping, albeit temporarily, from the confinement of the prison complex. The concept of theatre allowing, in fact providing, tools for a prisoner to escape the confines of their environment goes against the very purpose of the process of mortification. Through the process of mortification, the prisoner is removed from familiar people and objects to create an all encompassing experience of the mundane present. The removal of familiar objects stunt the imagination and therefore solidify the horrific nature of the inmates present surroundings and circumstances. Everyday is constructed with the same routines that inmates have to trudge through meaninglessly, only to continue the process the next day. Theatre offers a reprieve from the mundane and "helps to relieve the boredom of prison life and provide a spot of fun" (Tocci 2007).

Figure: Set from the Magic Flute



twi-ny.com/twiny.03.28.07.html

7 Comportment :Behaviour, refers to the actions or reactions of an object or organism, usually in relation to the environment. Behaviour can be conscious or unconscious, overt or covert, and voluntary or involuntary. en.wikipedia.org/wiki/Comportment

MIND:

The mind is the central component in the actor's ability to make personal decisions about how they are going to play a character. This means that some of their ego is invested in the performance of each character as the actor-character amalgam takes place. However, personal responses to a character are tempered by each actor to adhere to the character's part, and as such each actor has to learn to make conscious behavioural choices based on how that character would behave. The dynamic between the personal interpretation of the character and the scripted behaviour of a character places a measure of distance from the actor's ego and the play. Stanislavski named the hybrid between the actor and character as a "new being" which allows the actor to exercise empathy (Tocci 2007).

"We play our roles with our own personality
At times realizing our own individuality…
The feeling are real, they have to be." Poem by an anonymous participant of TFTF (Tocci 2007).

By performing a particular part the participant makes certain choices about the way they will act that part and as such there is a degree of personalization and an investment of the ego. Tocci goes on to explain that "the connections made were, essentially, still between the actual people on stage, they were simply arrived at by way of a series of predetermined choices- initially by the playwright, and even more so by the participants. So their behaviour was in fact more stylized, but not to the point of disingenuousness. Consequently, the production process served as something of a crucible for the inmates to experiment with moderating extemporaneous conduct with deliberate self control."
The nature of theatre demands that the actor think about how a character would understand, interpret and then respond to a situation requiring a degree of self-restraint, analysis and measured action (Tocci 2007). Theatre also allows the inmate to become "a critical commentator on society" (Tocci 2007) as well as a vital element in the creation thereof, thus the inmate becomes a component of the society that the play is recreating. This connection is also extended to the audience who become an integral part of the actor's connectedness with their part. The opportunity therefore exists for female inmates to share personal testimony or fiction that engages the audience in an understanding of them as the character, but also as an individual. The engagement can sever the boundary that exists between society and prisoners and begin to dissolve the boundary wall of the prison. A platform is thus provided by the stage for the interaction of two currently separate entities and perhaps this new engagement may even serve as a way of influencing society's opinion on crime, punishment and justice. The new communication link may inform the public as to the social conditions suffered by criminals as well as inform the sentencing thereof. The highly negatively politicised topic could have an avenue to redress the balance.

Most importantly, prison theatre as an art from offers the inmates an escape from stigma and shame. The art focuses on drawing out their capacity for individualism and creativity.

"To me it's beautiful. Being useful to someone. I'm not ordered- I'm requested"; "we relate on a human level- we're all actors together. We are for a change- human beings."

Former superintendent of Bordentown[8] Dr Ira Mintz, said of Cell Block Theatre in an interview with the New York Times that she felt that prison theatre "works on different levels. The inmates are exposed to highly motivated, goal-oriented people. They are taught basic skills in reading and writing and speech. Through acting exercises they gain insight into themselves. Their egos are built up and their confidence develops. It requires great courage for these men to open up themselves to inspection by the public and other inmates."

These elements are precisely the type results that would be beneficial to female prisoners.

Theatre in the hybrid could also teach inmates empathy towards others as playing a character requires one to understand them. Putting yourself in the situation of various characters allows you to think about various situations and tests your views on them. This gives one a broader range to shape you identity as your own responses are constantly tested.

The women who find themselves in prison generally suffer from low self esteem and they have never been able to identify themselves (society has always done that for them). Within the theatre hybrid the chance would exist for them to develop their own identity.

Lastly, abuse is isolating, whereas in the hybrid there would be the opportunity to associate with a community. This would allow them to forge bonds and share experiences with one another, thus empowering each other. This may have the effect of increasing their own self esteems, so when they go back into society, they have the tools to cut inappropriate ties and forge new ones, as well as themselves as individuals.

8 Bordentown is a Youth Correctional Facility in New Jersey, USA, where Cell Block Theatre operated some of its prison theatre programmes.

CHAPTER THREE:

INSPIRATION

CASE STUDY: WILLIAM KENTRIDGE, SET DESIGN FOR THE MAGIC FLUTE

The physical boundary or the 'physical barrier' as the social geographer Anthony Goffman calls it, serves to physically seperate the prisoner from society. It can also be said that the wall also has the effect of sanitising the act of punishment for society as the institution remains 'hidden' behind a curtain.

To solve the spatial problems that arose when I had to deal with the concept of the physical barrier, I looked to set design as the answer. If the dividing element between public and prison was changed to be a backdrop to activity rather than an exclusionary measure, the concept of the traditional prison wall might be bypassed.

And so I looked to William Kentridge's set designs and procedures for the Magic Flute and The Black Box for my answers.

When I started to research Kentridge's work for the Magic flute I went in with a specific question in mind- surface or volume. However, I soon realised that Kentridge has a way of creating dense layers of meaning on flat surfaces through the use of different media. His layering and placement of objects create meaning and to this he adds projections which gives the spaces a spiritual type quality.

Kentridge began work on the Magic Flute in the early 2000's and then gradually added layers of meaning to the production through the exploration of different techniques throughtout the production.

He calls his process one of 'thinking aloud' which entails an ongoing exploration of differnt solutions againgst the backdrop of the small model theatre-the black box. It is through this experimental method that kentride begins to form themes.

His creative process entailed a kind of 'stream of conciousness' or as Kentridge describes it, a 'highway of conciousness' whereby thoughts are like a many laned highway where some are stopping, others getting off etc. He used this process when creating different scenes in the Opera. Methaphors such as the the bird where carried throught, but rather than be stagnant, the image would create differnt chains of association throughout the production.

He also used many projections throughout the Opera, which where not neccessarily projections of something in specific. The projection



Figures: study of birds used in the Magic Flute

itself was the important thing, as it was a part of a larger scope of work that would find its meaning.

“Instead we had a form that had to find its meaning or its logic, its *raison d’etere* and its vocabulary. This became the photographic meth-aphor. In other words the performance with its consequence on stage.

PERFORMANCE AND BACKDROP TELL THE STORY- THE STAGE BECOMES MEANING-FUL IN TEELING THE STORY IN TERMS OF PLACEMENTAND ARTICULATION.







The Black Box where the real production was simulated acted as the sounding board for ideas,after which ideas where translated onto the stage.



Images from William Kentridge ‘Flute; Law-Vilijoen, b.2007

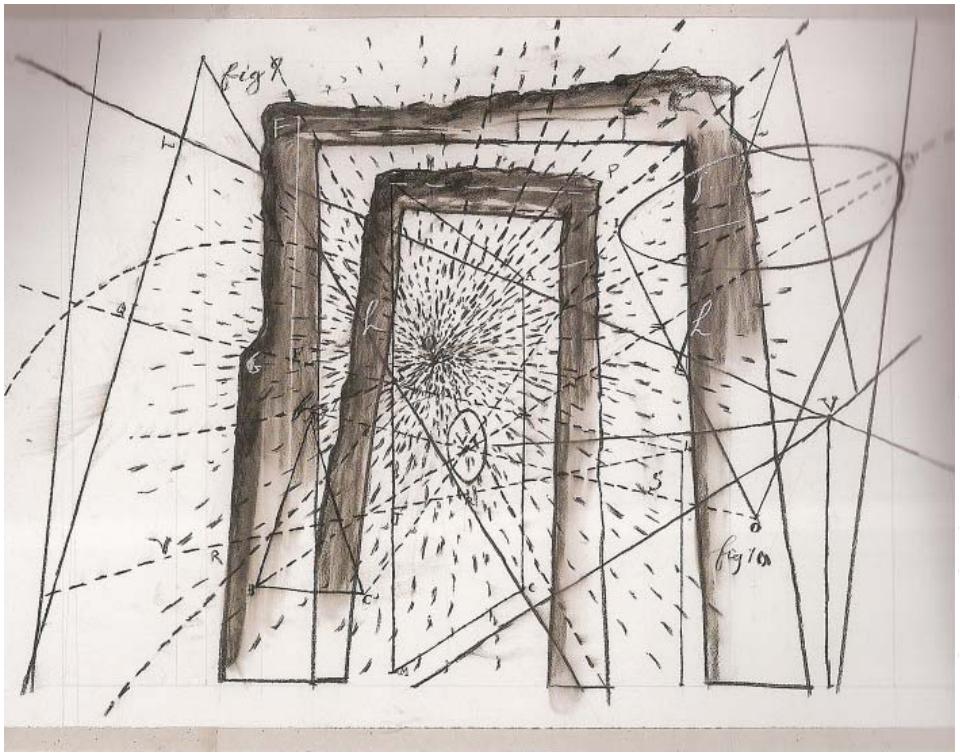
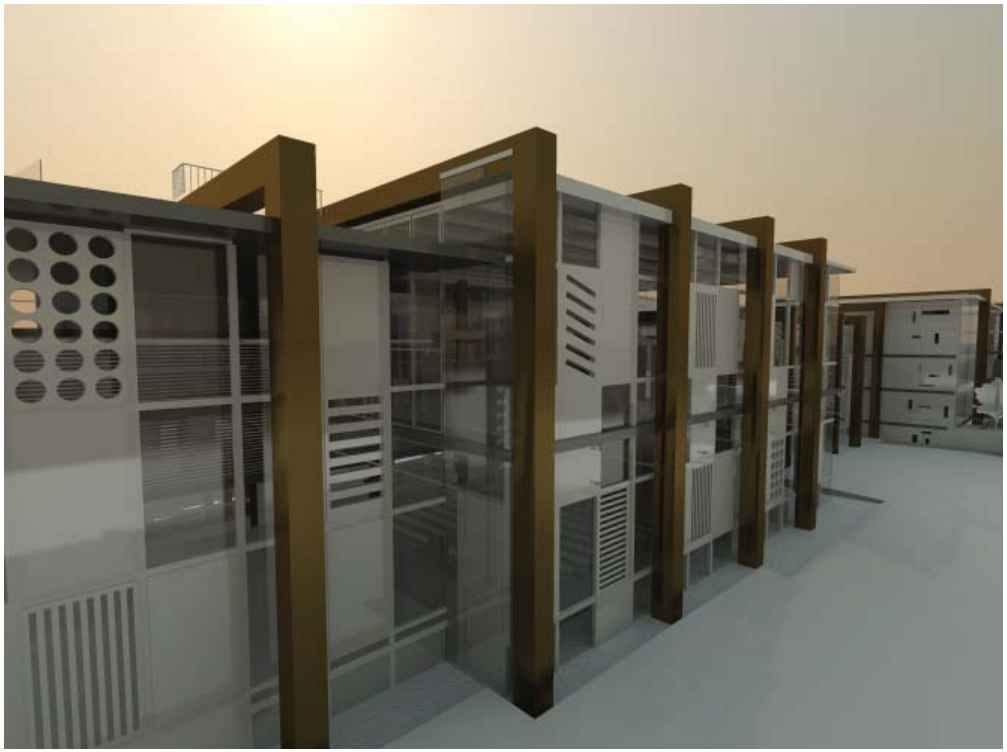


Image from William Kentridge 'Flute'
Law-Viljoen, B.2008



FRAMING ELEMENTS:

CHAPTER FOUR:

MISSION STATEMENT

MISSION STATEMENT: THE JOHANNESBURG STAGING HOUSE

OBJECTIVE:

The Johannesburg Staging House is a Hybrid prison whose express purpose is to rehabilitate female offenders through the use of theatre therapy to address underlying self esteem issues.

POPULATION PROFILE:

The Johannesburg Staging House will alleviate some of the short term (1-4years) prisoners from various Gauteng Women's prisons.

Each prisoner will be screened before hand through a series of analytical methods to ensure that they are appropriate for the hybrid which seeks to act as the step between prison and society.



BRIEF:

A minimum security facility to house approximately 90 women as well as provide some housing types suitable for live in children as well as visiting ones.

-To provide three housing types to ensure a process of orientation and progression as the inmate serves their sentence.

-To provide adequate facilities for learning, skills development as well as for four types of performance, namely: theatre, dance, singing and poetry. Spaces are to be highly adaptable to various functions as well as users.

-Lastly, a high level of interaction with the public as the intention of the Johannesburg Staging House is to encourage public debate about the nature of our penal system and society's entrenched notions of punishment.

THE BUILDING AS A NARRATIVE:

Initially when approaching this topic my intention was to revolutionise the existing penal system and, expectantly, I came up against a great deal of resistance. I soon realised what an emotive topic crime and punishment is in our society, who feel particularly plagued by crime. Due to this, people are unwilling to divorce themselves from their feelings on the topic to reason out the debate. Our society feels a certain way about crime, punishment, criminals and the effects (whatever they may be) of the current penal system. One has to look no further than to our current government giving *carte blanche* to police officers to 'Shoot to kill.'

This made me realise that to address the topic in a new way I was going to have to address the 'criminal' on an individual basis. To begin to address the emotive sense of our society towards crime, I was going to have to create a channel through which empathy and understanding could be garnered. This is where the notion of theatre comes in as it serves the dual purpose of rehabilitating the criminal, as well as giving the topic a voice and exposure.

Then what exactly is the Johannesburg Staging House?

This unique facility is a hybrid between a prison and a public theatre. Some notions of incarceration have been altered, while others have remained much the same. However, the notion of the Hybrid as well as the spatial articulation are primarily intended to spark debate on the issue and open the channel of communication between criminal and society- essentially to counteract the trend of the sensationalism of crime.

The research into the topic supports the approach I have taken, however whenever I discussed the notion with people who where never going to read my thesis essay or research the topic themselves, I ran into the same inquiries: how are the prisoners punished and how

are they controlled. I realised that these people represented the wider public opinion, and the battle that anyone wanting to champion the issue would face.

This is where the notion of the hybrid was born: A staging house where the building itself is the forum for the debate. Hence, the Staging House is a compromise.- a middling ground for society to explore the issue where both parties are given a platform.

DO I THINK THE BUILDING WILL EVER BE BUILT?

No. The project itself is the articulation of a society in turmoil with how it perceived criminals should be treated, and the human rights enshrined in the Constitution. The project seeks to expose our desire to lock people away without having to comprehend the effects that this has on people, as well as to challenge the way the public could interact with such facilities. The facility has thus been deigned to have the capacity to run with two distinct functions- separate from one another, or to be opened up and begin to blur the boundary between the two. The onus is then on the viewer to make their own assumption/ connections about how the facility might change depending on who was in control of it.



CHAPTER FIVE:

SITE ANALYSIS

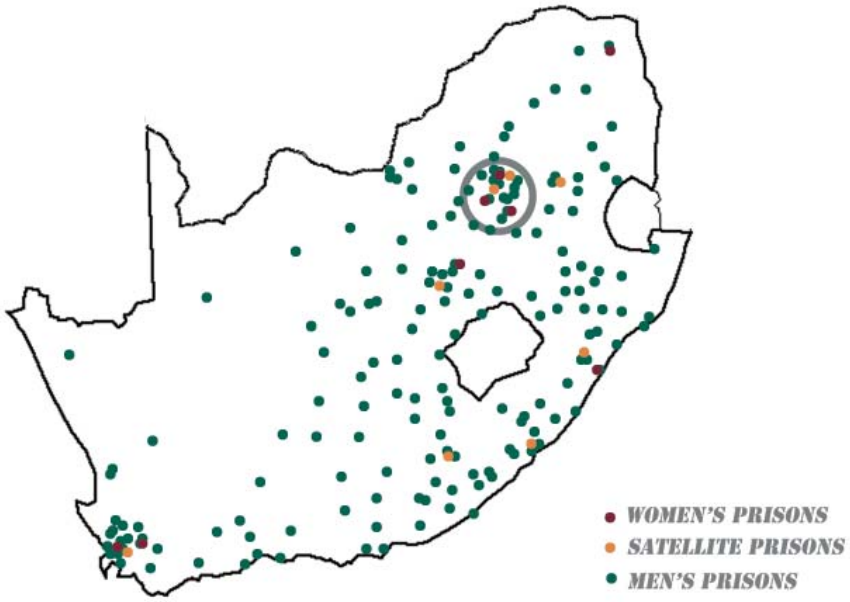
SITE: POSSIBILITIES

When analysing the possibilities for the hybrid facility, it became clear that the model of small facilities could be used to alleviate various over crowded facilities across the country. The moderate size of the facilities would mean that they could be spread out, shortening many of the long travel distances that inmates family and friends suffer.

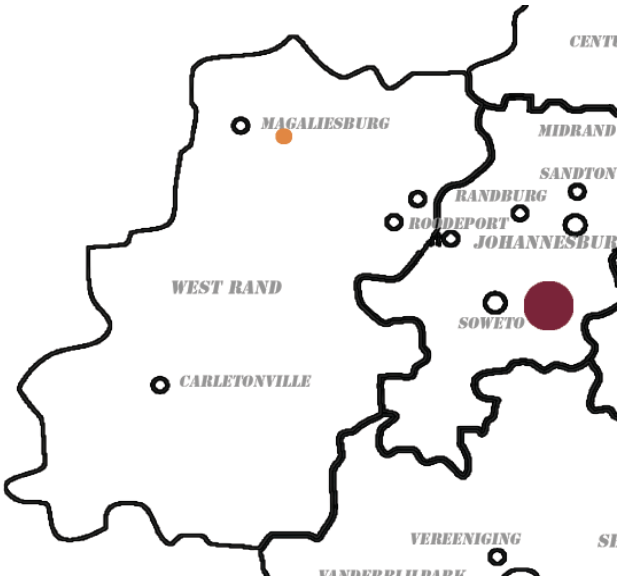
Depending where in the country the sattellite facilities where situtated, the hybrids could operate based on what the community needs where. For example, in a rural setting, the focus might be more on farming and agriculture.

The concept of the sattellite facilities would be far more in keeping with the Government White Paper document on Correctional services as they would provide adequte space for inmates, but also ensure contact with loved ones during the inmates sentence. This would ensure a smoother transition into society post release.

Figure: potential satellite facilities



Figures: potential satellite facilities

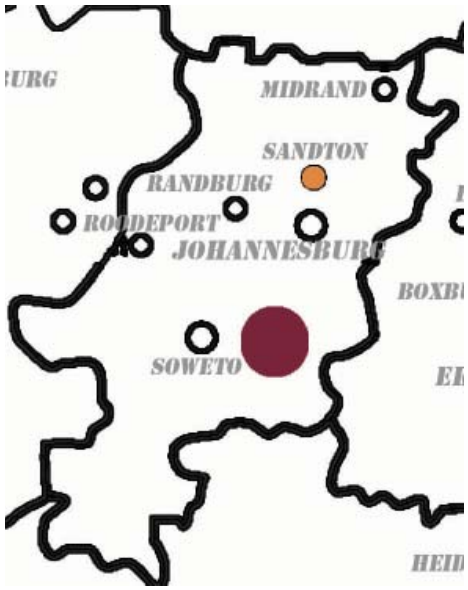


RURAL SATELLITE:

In a rural setting the facility might be situated close or within a community.

Public interaction could be established through the provision of learning facilities, seminar rooms as well as education programmes pertaining to agriculture.

The offenders would be from close or within the community so that they would have close contact with their family and possible children.



SUBURBAN SATELLITE:

In a suburban setting the facility might operate as large public spaces and open libraries. The positive aspect would be that the facility would most likely be easily accessible to more than one community of offenders.

However, the likelihood of being able to build within a suburban setting is low as the neighbours would be the most likely to object to such a facility.



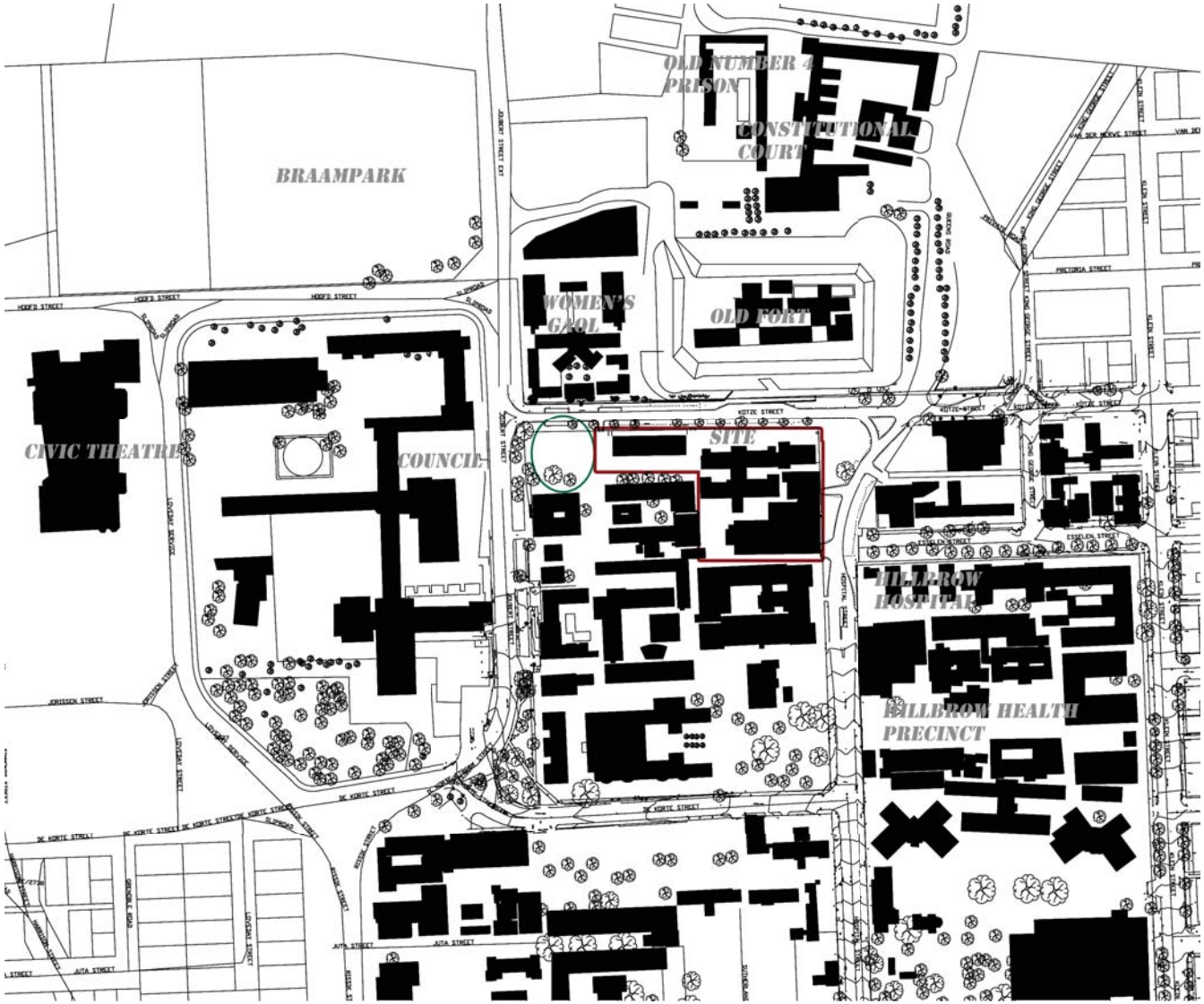
RURAL SATELLITE:

In an urban setting the satellite would be well situated on transport nodes and thus fulfil the criteria of being easily accessible to inmate loved ones. The possibility of overnight accommodation for travelling visitors would also be easily worked out.

The challenge would be to provide adequate outdoor/ recreational space and comfortable living without being inappropriate to the area.

CHOSEN SITE:

LOCATION: Corner of Kotze and Hospital Street, Braamfontein
FUNCTION: old native hospital site comprising of an abandoned nurses ward, surgery ward and a compound.
ERF: 4/4354



The importance of the public forum was the fundamental principle driving the search for an appropriate site. Where then would be more appropriate then near, or part of the Constitutional Court complex: where built form has crystallised both our society's absolute darkest hour, as well as our greatest aspiration- Human rights FOR ALL. Albi Sachs (retired constitutional court judge) is philosophical about the site, insisting that the presence of the three old prison complexes, namely the Old Fort, The Women's Gaol and the Number Four are a powerful reminder to any judge sitting on a constitutional matter of the fragility of that aspiration.

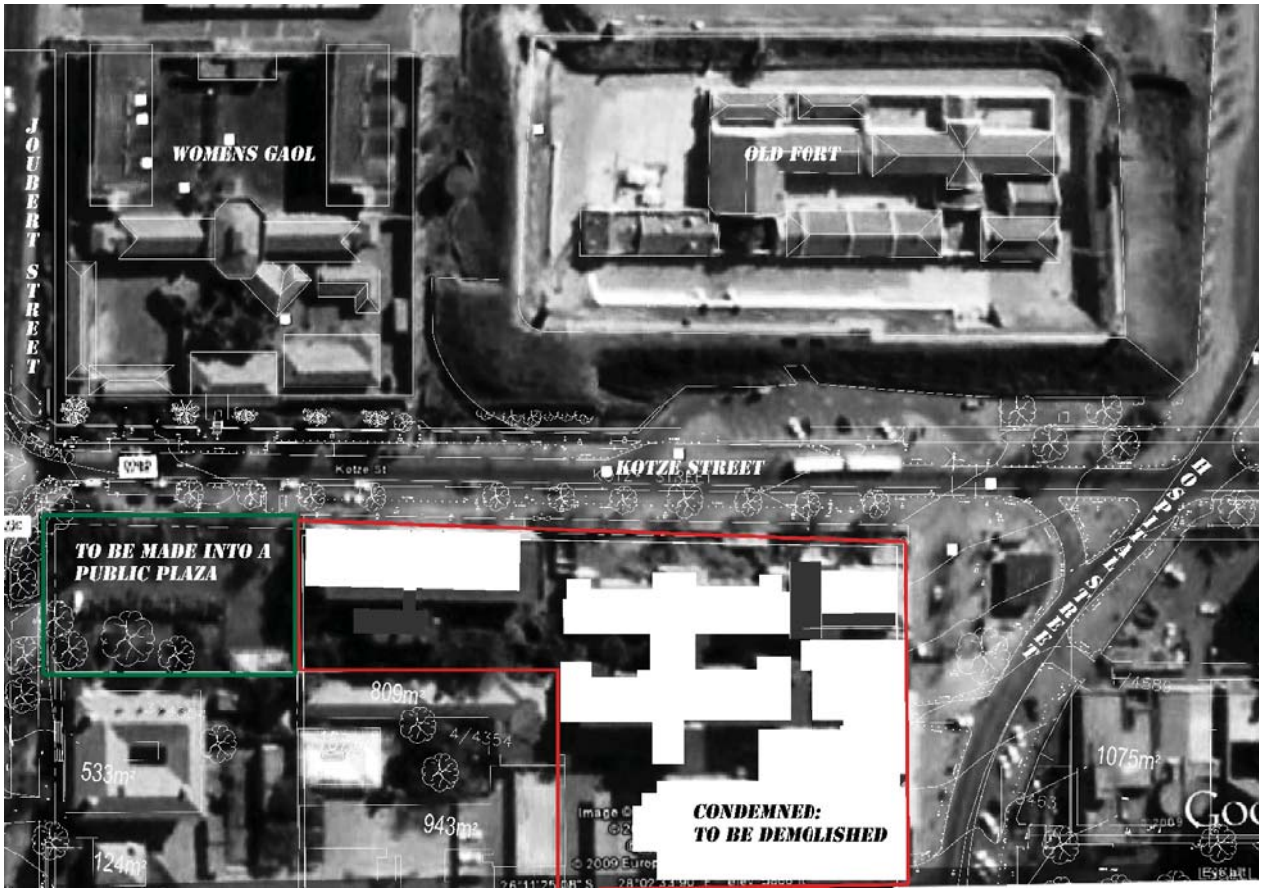
Other considerations included the close proximity to the civic theatre. Part of the rehabilitation and training programme might happen off site and the close proximity of this facility could prove beneficial. The intention of the Johannesburg Staging Houswe is not to compete with this

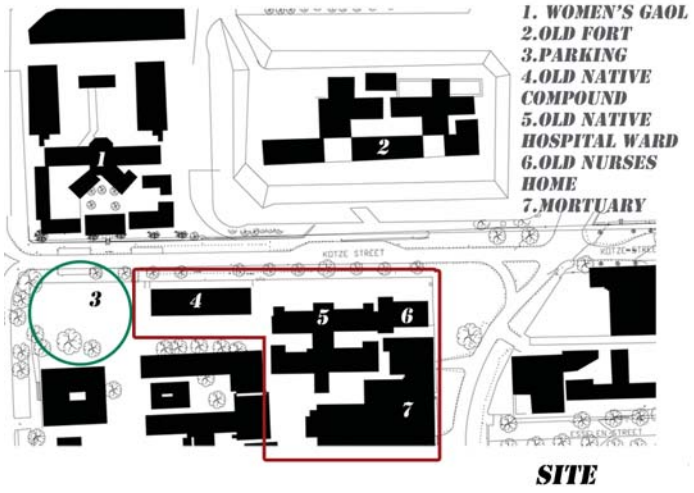
type of institution, but rather to feed off it. There could be an avenue of learning for the inmates that is opened up because of this location.

Another consideration was the fact that this site sits on the cusp of three very important zones: Braamfontein, Hillbrow and the Constitutional Court complex. Kotze Street is the main through way for pedestrian traffic moving from Hillbrow into Braamfontein, and thus the street is filled with people almost all times of the day.

The site is also part of the city's plans to upgrade the Hillbrow Hospital- The Hillbrow Health Precinct. Esselen Street has been upgraded and offers opportunities to follow suite and begin to open up the site to pedestrian movement.

The issue of female incarceration falls into both the categories of health and human rights. This makes it the perfect site as it sits between the Hillbrow Health Precinct, The Women's Gaol (and Centre For Gender Equality) and the Constitutional Court. However, sitting on such an important site means that the building will have to find a way to link these currently disconnected sites, as well as justify its own positioning.



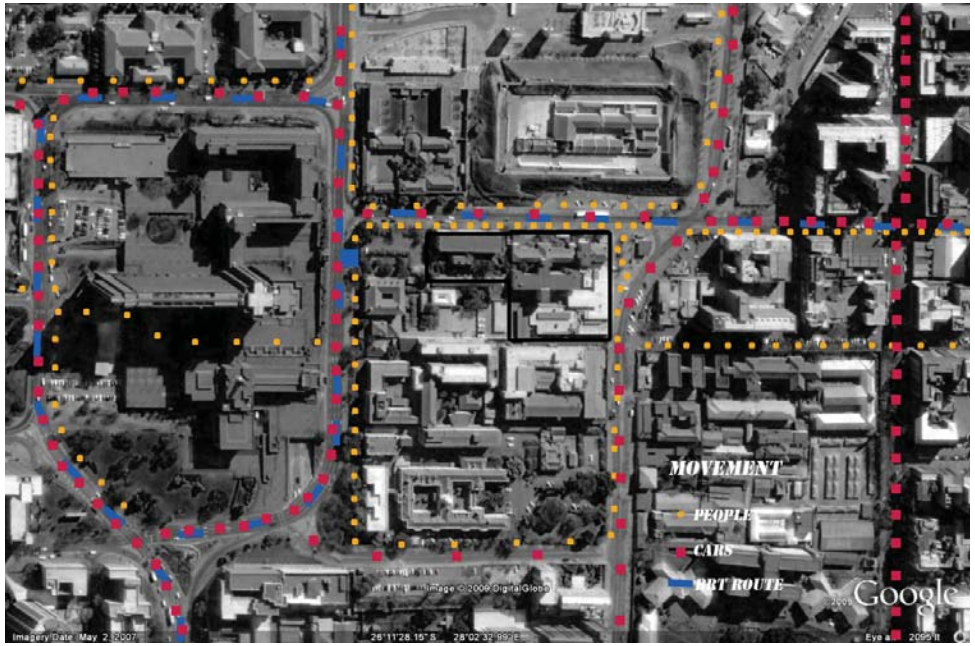






MAPPING

Kotze Street is the main throughway for pedestrian movement from Hillbrow, moving into Braamfontein and eventually ending at Wits. Despite the dissolution of it's route due to the Civic Theatre and to some extend the JHB Council, the throughway is still significantly used. This will only increase with the introduction of the BRT as the road is well situated on the routes, as well as having a bus stop on it's corner with Joubert Ext.



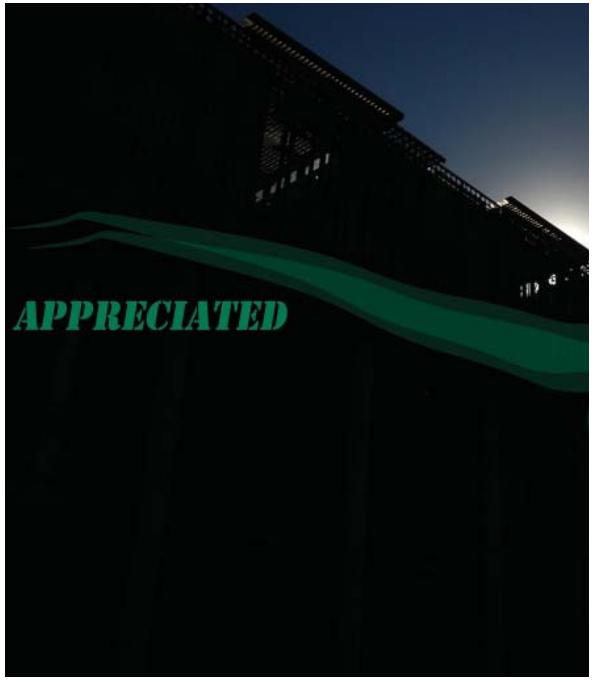
CONSTITUTIONAL HILL COMPLEX

Constitutional Hill is an open public venue that Houses the highest Court in RSA. The complex is part of Johannesburg's regeneration project.

The site houses building that are entrenched in the South African Imagination. The Number Four Natives Prison, whose circulation blocks now hold the towers of light- beacons across the city. The site has become one of Johannesburg's main tourist attractions, and as such has a constant presence.











ABANDONMENT

In stark contrast to the Constitutional Hill Complex, my site is abandoned. Only remnants of past uses remain now. However, abandonment also tells a story of shifting societal values. What was one a valuable site was allowed to fall into disrepair and eventually had squatters move in. These buildings tell the story of inner city Johannesburg, and more specifically, of Hillbrow.

What was at one time considered the hub of inner city life to young South Africans and arriving immigrants, is now a depilated area ridden with crime. That is not to say that it does not have a buzz about it, and that it is still in fact fulfilling the role of the catchment area to immigrants- however, the inhabitants have dramatically changed since its heydays. Hillbrow now tells the story of African immigration and the centre has taken on a distinct African city feeling.

My site is the story of an abandonment of a city by the certain segments of society, the appropriation of the same buildings by another section of society- only to be removed for an expected reclamation of the city. And so, my site stands empty on the doorstep of South Africa's greatest court, and one of her more dilapidated inner city areas.



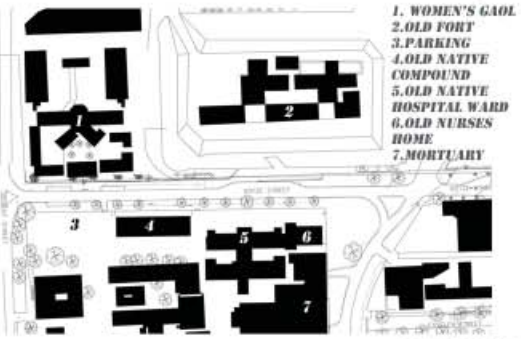
Figure: Old Natove Hospital Ward



Figure: Old Natove Compound







1. WOMEN'S GAOL
2.OLD FORT
3.PARKING
4.OLD NATIVE COMPOUND
5.OLD NATIVE HOSPITAL WARD
6.OLD NURSES HOME
7.MORTUARY

SITE VIEWS



WEST



SOUTH WEST



NORTH EAST



SOUTH EAST



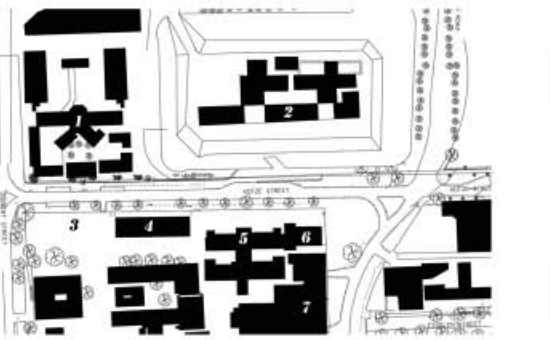
EAST



SOUTH



NORTH



4.



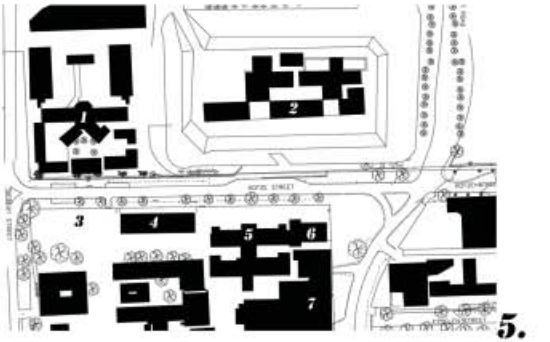












5.

6.















ATTITUTE TOWARDS HERITAGE:

"It is obviously because history, which must be liberated in the cities, has not yet been liberated that the forces of *historical absence* begin to compose their own exclusive landscape." (Debord, G, Society of the Spactacle).

I have chosen to retain fragments of the existing buildings on my site, not for their architectural merit, but rather as maintaining a part of the broader narrative of the area. The existing buildings represent a part of the heritage of the city, but I have decided to question the notion of strict preservation as these buildings only represent a small fraction of society's heritage.

The buildings on the site formed part of the Native Hospital precinct build in around 1929, and to this end the buildings warrant a form of preservation, but to maintain them in their present state, I feel, is missing an opportunity to create a heritage that is accessible to more than those with a Euro centric background. I would go further to say that, because of South Africa's history, the notion of Heritage Buildings needs to understand that while attempting to preserve buildings of 60 years or older seems like the answer to the rapacious redevelopment of the city, it can also mean the elevation of sub-par buildings simply because the are 'old'.

One also needs to be aware that the only buildings that would fall into these categories would be of a Euro centric background, meaning that their elevation to 'Heritage' is really just the elevation of one section of society over another.

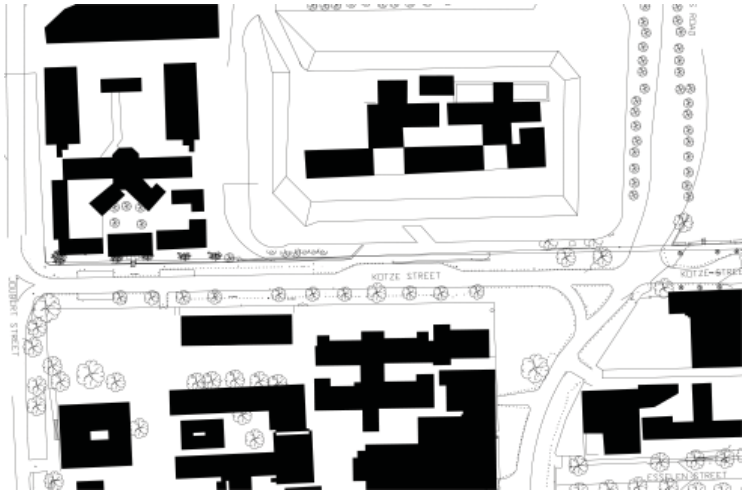
Thus, my attitude to Heritage is slightly more radical than some of the Parktown/ Westcliff Association. We have the opportunity to create meaning beyond the restriction of Victorian, Edwardian etc. architecture, and what better way than to allow Heritage buildings to form part of the remodelling of the city that has dramatically changed since 1929.

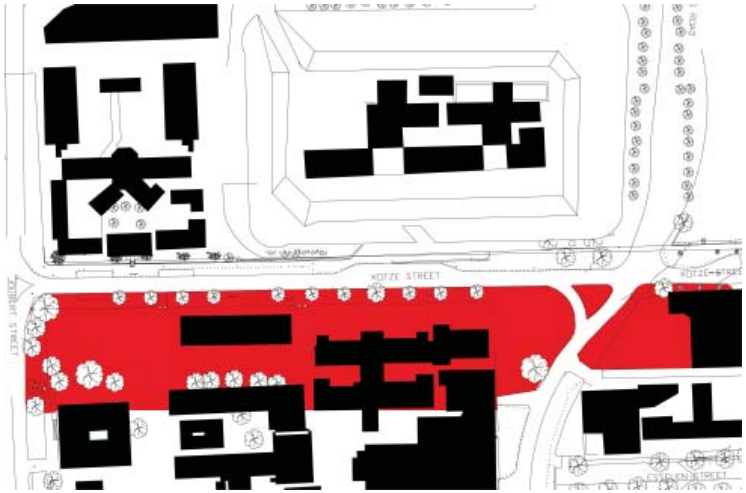
To support this attitude, I had to look no further than across the road to the Constitutional Court Complex. While some may argue that the demolition of much of Number Four is a removal of a massive Heritage Landmark that perhaps represented far more peoples' history than most buildings in Johannesburg, I think that it was an attempt to bring the past into the future. The remnants of the old Number Four Prison serve as beacons of light as well as reminders. The old circulation blocks of Number Four now serve as 'Towers of light' across the city- cementing the memory of Number Four in the skyline of the city both for it's past as well as what it now represents.



CHAPTER SIX:

DESIGN DEVELOPMENT





SITE

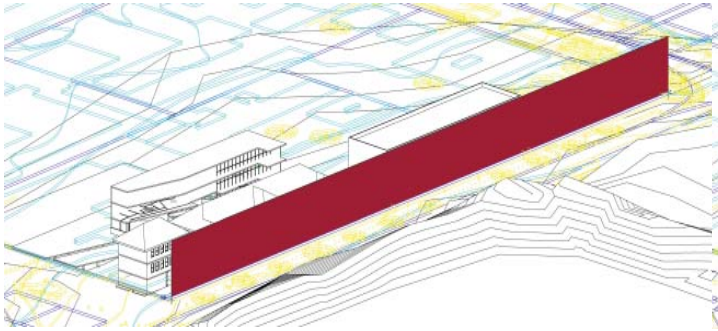
The existing site offers many opportunities to draw people into the spaces between the existing buildings. It is the space that exists between the buildings that has the potential to encourage people to enter into the realm of the prison without having to force strict spatial ordering systems.

The intention of the design was also to extend the interaction that the building generates to beyond the boundary of the site. The activation of the surrounding site was paramount in the design process, and thus it was important to create a form that would give space back to the public, but also hint as to the intended use of that space.

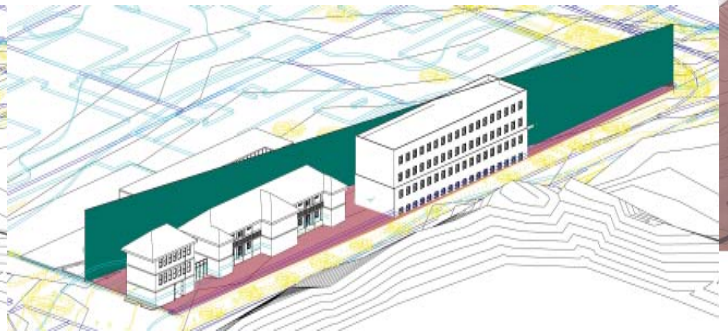
This is where it became important to play with the existing notion of a prison boundary wall to try and create a dividing element that would become more of a connecting element between the three existing buildings as well as a spatial organiser.

This is where I began to play with the notion of the wall, the notion of a backdrop, the notion of a surface and the notion of a volume.

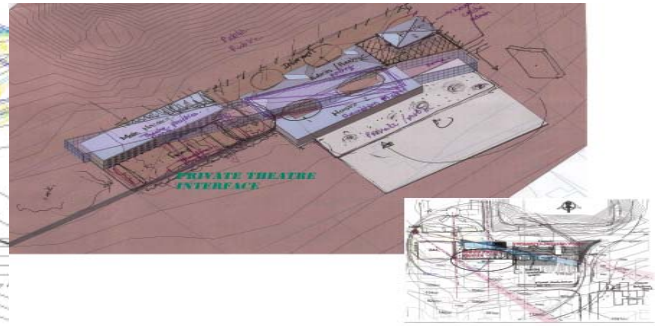
Once I had decided that my intervention would create a backdrop, the three existing buildings obtained their meaning. By stepping the dividing element back and at an angle so as to play with the notion of sight lines from one urban zone to another, a large space was opened up to allow an increased public interaction with the site. Thus, the traditional ‘dividing element’ becomes the connecting element, where the three buildings sitting in front become objects on the stage. The volume was stepped back so as to create a dialogue with the broader site. The articulation ties the three urban zones (namely Hillbrow, Braamfontein and the Constitutional Court Complex) together, whilst increasing the surrounding public space.



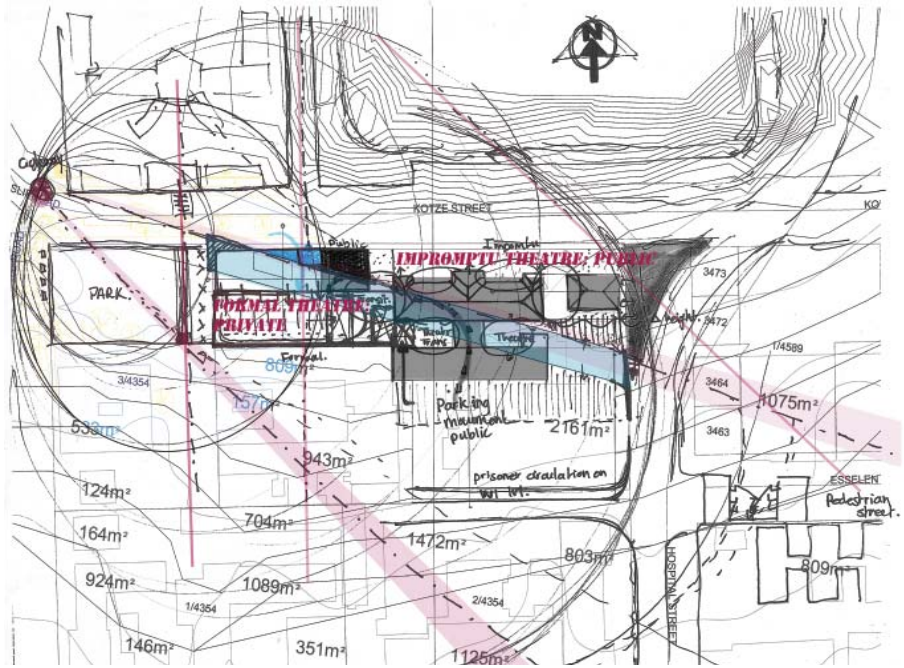
1. THE NOTION OF A WALL



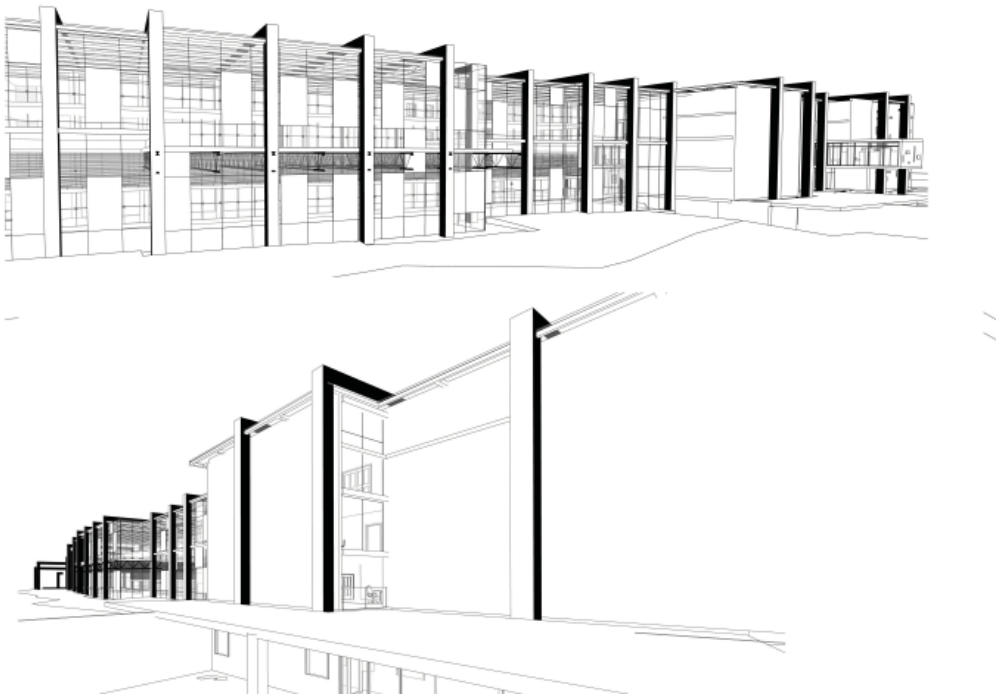
2. THE NOTION OF A BACKDROP



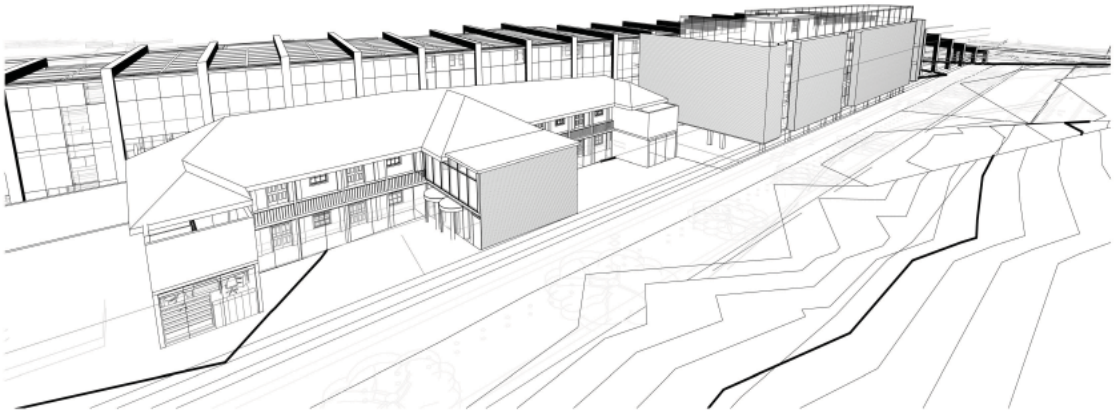
3. THE NOTION OF A VOLUME



4. INTRODUCING SITE LINES- OPENS ENTIRE SPACE TO THE PUBLIC



5. FRAMING ELEMENTS INSPIRED BY KENTRIDGE

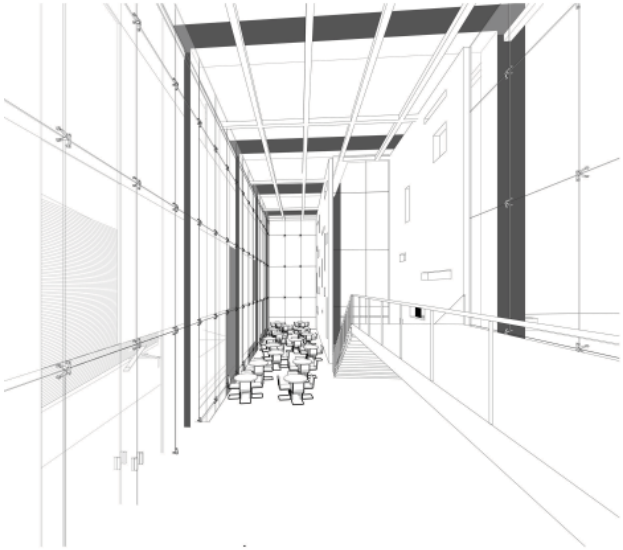


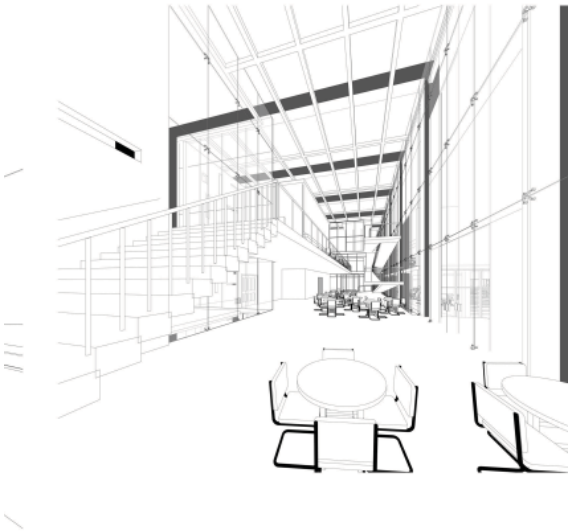
6. RELATIONSHIP BETWEEN VOLUME AND EXISTING BUILDINGS EXPLORED:

The initial concepts relied heavily on the pure form of the connecting volume. The volume served the purpose of linking the three existing buildings on the site as well as creating a spatial backdrop to the from spaces that would be ‘given’ back to the street.

The volume was conceived as unhindered surfaces that would act as a stream of consciousness for each of the building users, namely, the prisoners, the visitors, the public and the audience. The intention was the have huge glass curtain walls running the length of the volume depicting the various motifs from William Kentridge’s Magic Flute.

to complement the glass facade would be large metal perforated screens, some of which would open. The screens would create a series of shadows inside the building highlighting different motifs at different times of the day- creating a feeling of time.





INTERIOR SPACES



② North
1 : 200



① South
1 : 200



③ East
1 : 200



④ West
1 : 200

DESIGN BEFORE THE VOLUME HAS BEEN BROKEN UP

The Connecting volume was initially conceived as a pure from that only tapered on the west to frame the public plaza, however it was felt that the volume needed to be broken up. In the final design the volume has been broken up, allowing for changing interior volumes as well as roof garden terraces.

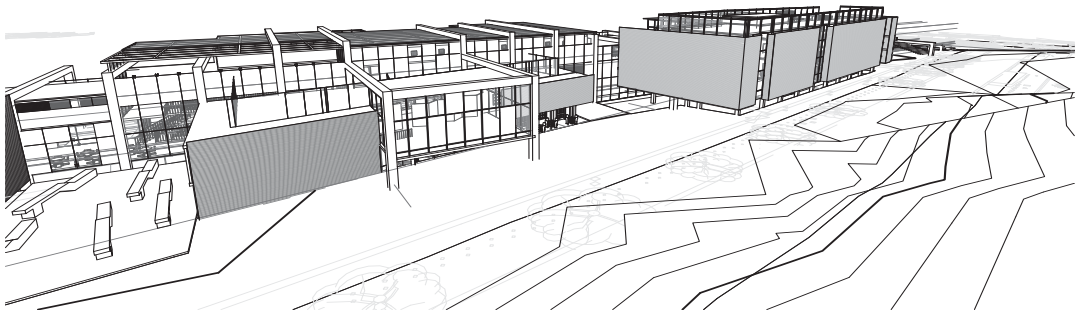
CHAPTER SEVEN:

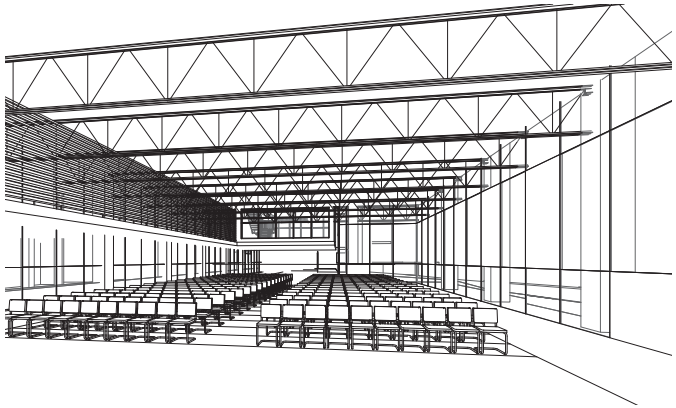
FINAL DESIGN

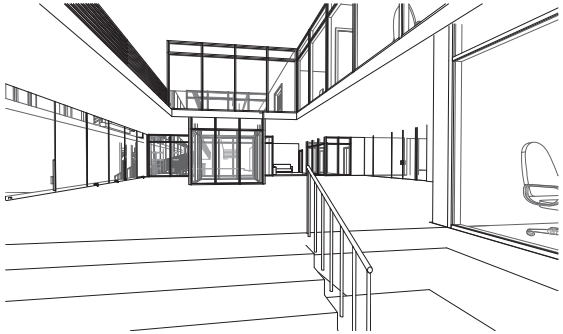
FINAL CONCEPT

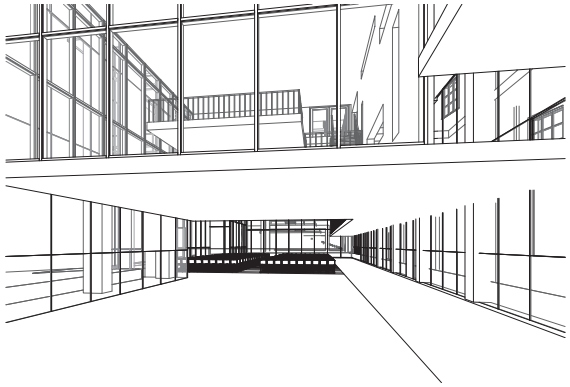
Volume has been broken down to create a more interesting facade and interior spaces.

The volume still act as a means of telling a story, both inside and outside the building through the inclusion of the kentridge's constellation motif from the magic flute on the interior glass. However, the outside metal sheet panels are now broken up and together depict various parts of his birds in flight.





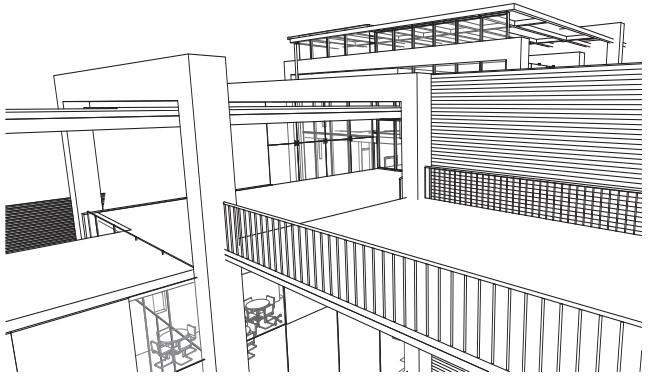












7. FINAL CONCEPT

Due to the creation of differnet roof height within the volume, roof gardens and terraces have been created.

Connections happen on different levels and the split volumes allow a view-viewer dynamic between the prisoners and the public.

SECTIONS & ELEVATIONS



SECTION B
1:200







SECTION A
1:200



NORTH ELEVATION
1:200



SECTION D
1:200

SOUTH ELEVATION
1:200

SECTIONS 1:200



SECTION C
1:200



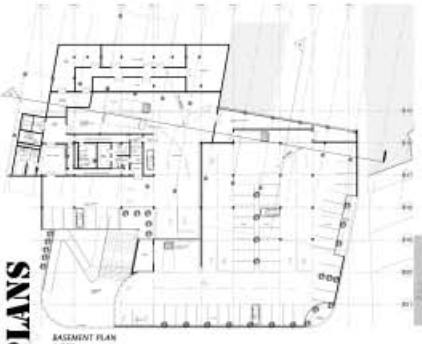
WEST ELEVATION
1:200



EAST ELEVATION
1:200

ELEVATIONS
1:200

PLANS



BASEMENT PLAN
1:200



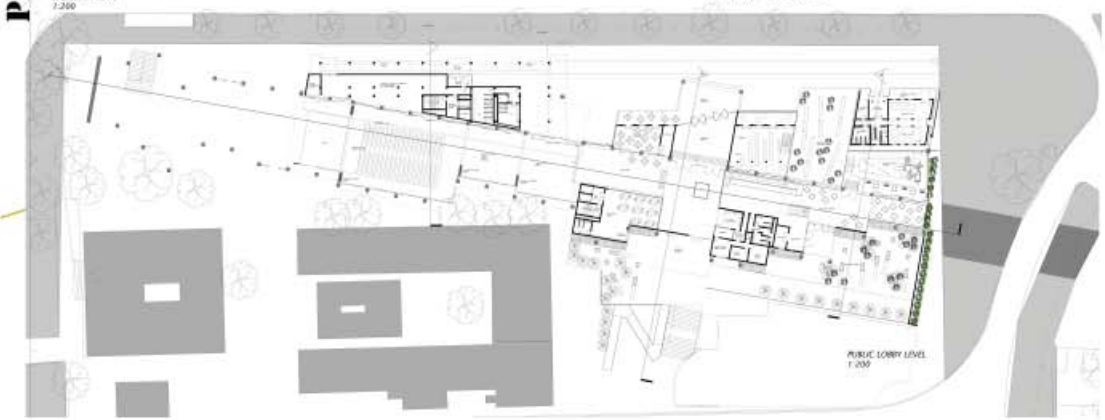
MOVEMENT: PUBLIC



MOVEMENT: PRISONERS

PLANS 1:200

KOTZE STREET



PUBLIC LOBBY LEVEL
1:200



DUPLEX LEVEL
1:200



HOUSING UNIT 1:

PRIMARY HOUSING
SINGLE DWELLINGS



HOUSING LEVEL
1:200

HOUSING UNIT 2:

DUPLEX UNITS FOR PRISONERS
LIVING WITH THEIR CHILDREN



REHABILITATION LEVEL
1:200

HOUSING UNIT 3:

TRANSITION HOUSING FOR
PAROLED PRISONERS AND THEIR
CHILDREN



PLANS 1:200



SITE PLAN

THE JOHANNESBURG STAGING HOUSE

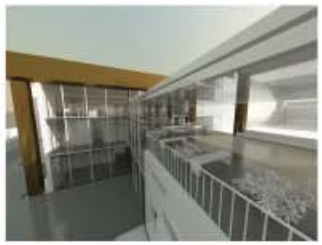






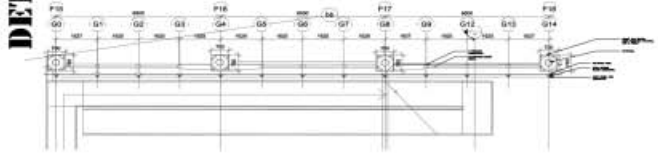


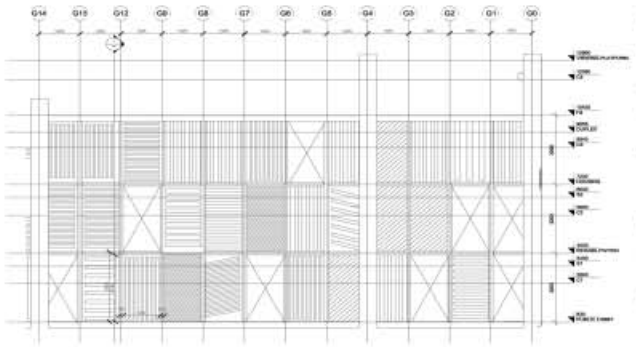


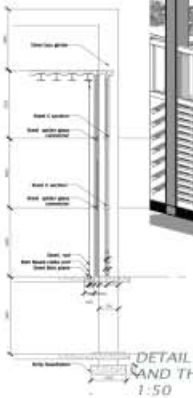


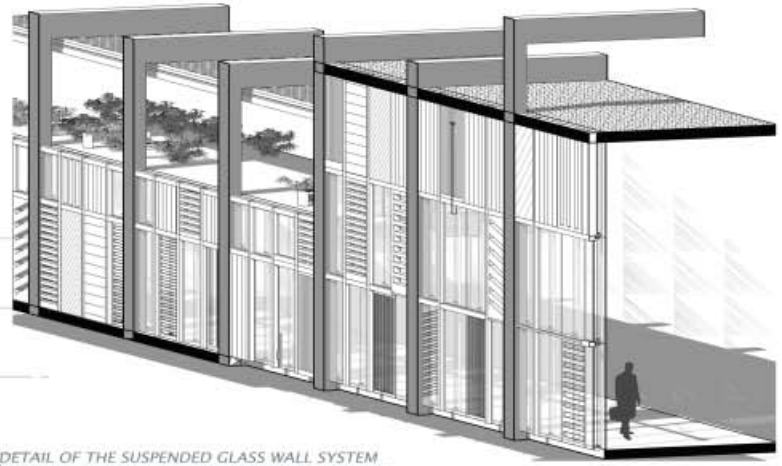


DETAIL

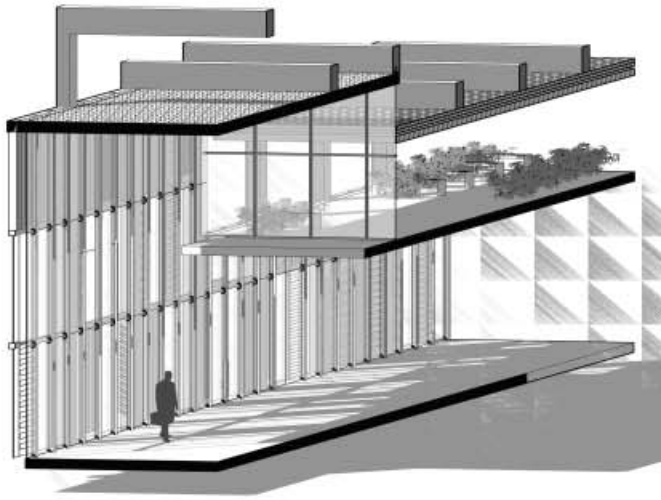








DETAIL OF THE SUSPENDED GLASS WALL SYSTEM
AND THE EXTERIOR PERFORATED STEEL CLADDING
1:50



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