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Somewhere Lions Still Roam

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I.

Earlier, I didn't understand why I got no answer to my question, today I don't understand how I presumed to ask a question. But then I didn't presume, I only asked.

Franz Kafka¹

This book responds to the same interest that inspired us, in 2005, to participate in the architectural design contest for the Mas d'Enric penitentiary: finding out how architecture can contribute to a discussion of the prison.²

The main aim of this book is to bring the prison back into architectural debate, in a broad and critical sense, while steering clear of dominant technocratic conceptions. As has been the case with hospitals or schools, the prison is a reality that needs to be visualized and addressed so that it can be included in the broadest possible architectural and social debate, allowing for it to evolve in keeping with society's demands.

From the point of view of contemporary architects, a prison project can seem like an extreme commission at first. To a certain extent, it may appear marginal and eccentric with respect to the usual work that architects do. But that isn't the case: the prison sets forth the most basic problems facing architecture and the role of the architect, and it does so with a degree of clarity that borders on violence. In the context of prison design, questions inevitably arise about the validity of architecture and the part that architects play. There can be no subterfuge: the prison lays bare architecture's limitations as well as its potential in a very clear and brutal way. Taken on radically, i.e., from the root, the problem of the prison

presents us with ethical and political questions concerning the *value* of architecture which, though they are always present, are often pushed into the background in the course of architectural practice.

Despite the many improvements that prisons have undergone in recent times, the prison is still an uncomfortable institution, especially because it indicates a certain failure of the social contract. All democratic societies have established penitentiary systems in order to negotiate certain problems that arise from cohabitation.³ Setting aside the possibility of completely rethinking the validity or the usefulness of penitentiary practices based on internment, today prisons are an undeniable reality, which leaves us with a choice between two alternatives: camouflage or visibilization. Visibilization of the penitentiary can be achieved through many channels, by way of many different voices. One of those voices serves as the foundation for this book: the prison as an object of critical design, subject to the same demands and standards of excellence in conceptual, technical and social terms as any other kind of public architecture.

In addition to the aim of counteracting the disastrous invisibility to which the penitentiary has been subject in contemporary society, three other questions serve as the framework for our interest in taking on the prison from within contemporary architectural practice: (1) the prison is the first truly modern building typology: the reformed prison at the end of the 18th century marked the beginning of architectural modernity, which, to a certain extent, still characterizes present practice; (2) when architecture is understood as a practice directed at opening up new possibilities for life as opposed to limiting them, the prison, paradoxically, can be conceived of as a paradigm rather than a marginal case; and (3) the confinement that responds to the prison's need for custody results in a heterotopic quality, which makes it necessary to address the problem of totality: in a prison, architecture is the world.

II. The Prison Inaugurates Modernity

Architecture [...] became not just the container, but the organizer of human functions: an active agency in the formation of experience and morality.

Robin Evans⁴

Strictly speaking, the prison is the first and most powerful example of modern architecture. At the end of the 18th century, architecture becomes fully integrated into the machinery of State power. It leaves behind the preeminence of representation to become a performative and effectual agent. Modern prison design includes consciously working with architecture's power to organize behavior — the implicit power that comes from

the physicality of architecture, not the representative power of its image. From an ethos based on rationality, science and progress, modernity carries out a problematic project that focuses on a new subject of architecture: the masses resulting from the demographic explosion and urban concentration that occurred during the 18th and 19th centuries. Common man, conveniently mediated through the mechanisms of the State, becomes the final client for modern architecture.

The idea that the prison issues in modernity, melding with it to a certain extent, may seem like an intentionally polemic statement. However, this idea has been established in well-known writings, for example by Foucault,⁵ Rothman⁶ or Ignatieff⁷, and in other lesser-known material that is of enormous value despite its more limited circulation, such as the work by Robin Evans based on material from his doctoral dissertation.⁸ Michel Foucault discovers a radical application of modern power-knowledge in the birth of the prison at the end of the 18th century, to the extent that he views the panopticon as an emblem of modern societies, which he characterizes as disciplinary. Through a detailed review of prison architecture in England between 1750 and 1840, Robin Evans comes to similar conclusions concerning the precise fit and mutual feedback between the modern logic and the penitentiary logic.

Around the year 1770, an important reform of the penal system takes place, motivated by a philanthropic and Enlightened perspective which deemed the arbitrariness of justice and the horror of the penal execution systems in force at the time to be unacceptable. Prison reform generates a new reality and even coins a new concept. In the reform legislation of 1779, the word “penitentiary” begins to be used to distinguish a new model of imprisonment contrasted with older prison models.

Penal reform is accompanied by another process: the autonomy of architecture with respect to the building trades. The mutual relationship between these two originally independent processes results in a new kind of architecture that will provide the guidelines for the aims and processes of modern architectural design. The prison inaugurates modern architecture and remains its most explicit example.

The Autonomy of Architecture

Before 1750, architects designed representative buildings (churches, palaces, town halls) and military defenses (fortifications, towers, bridges), whereas ordinary buildings were left in the hands of tradesmen like master builders, carpenters, stonemasons or smiths. From the mid-18th century, architecture begins rapidly taking over in areas that had historically been left to craftsmen, and the architect begins taking responsibility for more common or prosaic tasks. The techniques of architecture allowed for rigorous design using plans, elevations and sections, so that the results could be verified before anything was built. Above all, what characterizes 18th century architecture in comparison with the building

trades is the ability to advance a different reality through the abstraction of orthographic projection drawing systems.

However, the detached gaze of the architect, characterized by the distant point of view inherent in working in plan, has two broad-scale consequences that are two sides of the same coin: first, the possibility of taking in the internal workings of the building at a glance, radically visualizing its interior and placing everything on equal ground; and second, in close relation to the first, the appearance of the idea of using architectural design to affect or even direct people’s behavior with a previously unheard-of degree of precision.

The belief in the power of architecture to transform lives, which is established toward the end of the 18th century and is largely reinforced by penal reform and the penitentiary project, will become a consistent characteristic of architectural modernity as a whole. The kind of modern architecture that is ushered in by the always problematic prison project is

based, to a fair extent, on a sublimation of the drawing technique of orthographic projection. The geometric rigor of technical drawing, and the abstraction in perspective that results from it, are associated in Enlightenment mentality with scientific truth (rigor) and critical analysis (detached perspective) that ties the entire modern world into a single narrative, coupling together society, order, rigor, truth, and good-



ness. In sum, architecture connects with the modern project by sublimating the rigor and precision of technical drawing into social, ontological, and moral values (order, truth, and goodness). As such, architecture’s intrinsic potential for separating, delimiting or distinguishing is coupled with the classificatory logic and the scientific and social discourse of modernity. Architecture and modernity resonate with one another. As problematic as it may seem, we must not confuse the relative marginality of the prison as an institution with the centrality of the link between architecture and discourse effectuated by the prison within the framework of modernity.

Penal Reform

Penal reform at the end of the 18th century — begun in England toward 1770, in France after the Revolution and the rest of Western Europe not long after— was born from the philanthropic, free-thinking and hygienist circles

that were in an uproar about the state of prisons. The reform was based on a mixture of religious piety and rationalist psychology, which asserted that criminals are made, not born. According to this conception a criminal is a product of society, a disordered and violent society that promotes crime through promiscuity and generalized confusion. The corollary of this etiology of crime is the following: if the environment creates criminals, the environment can also reform them. The essential aim of modern justice is not to punish, but to correct. Given this logic, the space of the penitentiary takes on an important role. The reformed prison is proposed as an environment that can rectify behavior, where architecture—the physicality of the prison building—plays a fundamental role, since it constructs the passive framework that shapes and is intended to determine people’s behavior. The development of penal reform, therefore, is inseparably linked to the development of the modern penitentiary, since it presumes a direct causal link between the form of architecture and its effects on behavior.

It is useful to remember that, beginning in 1840, the reform sensibility that gave rise to the modern penitentiary in 1770 reappeared in the promotion of working-class housing. Seventy years after penal reform, reformism in the 19th century maintains its philanthropic and hygienist roots, although by then there is full consciousness of the political danger that the working class supposes for bourgeois society, at a time when the advanced industrialization of certain areas in Europe and America had generated an accumulation of working-class people in marginal neighborhoods on the periphery of large cities, who were scraping by in very poor living conditions.

If the problem at the end of the 18th century was the prison, at the end of the 19th century, the problem was housing. In this sense, it is interesting to note the similarity in the approaches (need for reform), the rhetoric (stop social corruption and chaos) and even the external causes (epidemics) that, more or less a hundred years apart, hastened the advent of both prison reform and housing reform.⁹

Modern architecture is a new type of architecture appearing at that very moment, which finds in the reformed prison its most definitive and successful example. This new architecture is understood as an organism or a machine, due to its completeness and its efficiency.¹⁰ As Evans says, beginning with the reformed prison, architecture is no longer limited to the passive role of a simple container; it takes on the active role of organizing human activity and becomes an operative agent in the formation and transformation of human experience. Architecture becomes an instrument of social transformation. This is the central idea that, when applied to other problems, and especially to working-class housing, will serve to articulate the Modern Movement in architecture at the beginning of the 20th century.

In conclusion, based on the penitentiary experiment at the end of the 18th century, architecture becomes aligned with the modern project, characterized by rationalization, secularization, industrialization, and ultimately capitalism. The triumph of reason, individual freedom, equality among men, and social progress defines a narrative that drives a process of industri-

alization and capitalist development which, incidentally, has not always been in line with the foundational narrative. With industrialization, the Enlightenment’s epistemological project of rationalization is transformed into a political project based on normalization. And in that setting, the power of architecture to instill a particular behavior, tested out in prison architecture, is widely used in the effective construction of modern disciplinary societies. Based on the experience acquired in regulating anomaly (prisons and hospitals), the new architecture becomes aware of its enormous normalizing power and during the 19th century there is an unprecedented amount of construction dedicated to the normalized spaces of the modern State: from factories and workers’ housing, to the new science of urban planning.

In this sense, modern architecture supposes a significant break with architecture’s role up to that point. Whereas premodern architecture is largely representative, modern architecture is clearly performative. This may be the most fundamental difference: there is a move from an architecture that is envisioned basically to be looked at toward an architecture that is conceived of to bring about an effect, to carry out a transformative action. Modernity implies the passage from noun to verb. Modern architecture deals with questions of interiority: a detailed and articulated interior control is directed toward transforming human relationships. Architecture conceived of as an agent of social transformation, based on recognizing that the physical environment has an effect on human behavior, is a problematic issue and a double-edged sword. From the early days of the modern project, architecture was claimed by the contradictory *ethos* of both social engineering (instrumentalism) and the pursuit of freedom (libertarianism).

III. The Prison as Architectural Paradigm

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Raoul Hausmann¹¹

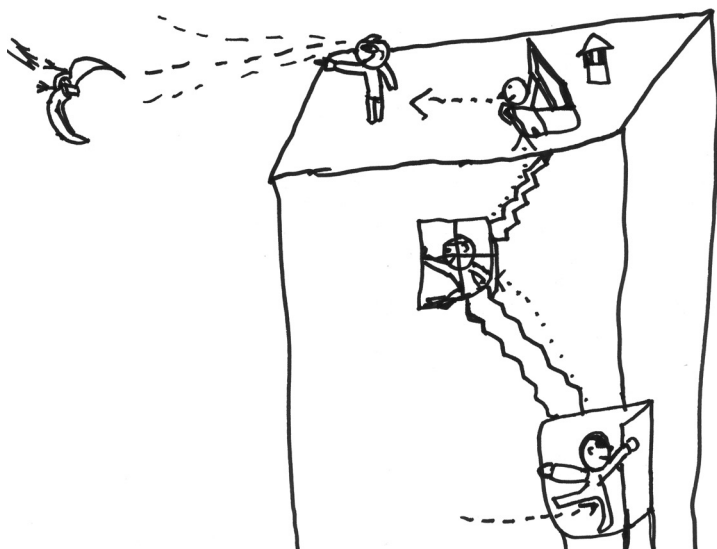
A number of theorists have accorded the prison the historic particularity of being, strictly speaking, the first modern typology. As architects, working on prison design has led us to discover another aspect in which the prison takes on an unexpected importance. Far from seeing it as a marginal problem, outside the general scope of architectural thought, we propose looking at the prison as an architectural paradigm, since it reveals, with utmost clarity, the tension between determination and proliferation, which we take to be characteristic of architecture understood as a critical practice.¹²

Obviously, a statement of this kind requires immediate clarification.

The paradigmatic quality of the prison is not historic or programmatic; it has to do with conditions that are intrinsic to architectural process. In an architectural project intended for construction, decisions are always made in the form of determinations: specific distances are decided upon for the separation of particular materials. Radically, that and only that is what designers do. However, the reasons behind those determinations are often much more complex and often, in practices we might call critical, they seek to achieve the exact opposite of determination: they are intended to expand, broaden, enrich—to proliferate new life options.

Architectural design transforms the physical environment through the definition of spatial, temporal, relational, or perceptual frameworks. It is in architecture's nature to create limits. The first sacred gestures that remit back to architecture—a city's foundational furrow, the enclosed image of paradise—are gestures of separation. Over time, the perfection of the graphic techniques of orthographic projection and their reproducibility, through printing, has intensified this capability of architecture to become a technique, an art, of distinction. The architectural plan expresses the tension between spatial compartmentalization and the integration of the parts into a larger-scale coherent whole. Thus, architecture, in the most basic sense possible and detached from any historic specificity or moralizing valuation, is most apt at limiting, separating, distinguishing, compartmentalizing; in short, determining. At the same time, because it constructs space in a concrete way, it generates physical settings that are activated by unforeseen, uncontrolled events, opening up new life options. Consequently, architecture is a determinate framework which embraces proliferation—one might loosely say that it imprisons and liberates at the same time.¹³ It is precisely in this dialectical relationship between determination and proliferation, between closure and openness, between discipline and freedom, that any architecture that aims to be critical can be compared to the paradigmatic case of the prison, which takes place in the tension between the (programmatic) need for confinement and the (ethical) desire for openness.

Although it may seem paradoxical, in proposing the prison as paradigm,



we take a stand for a kind of architecture that, based on concretion and determination, offers itself as a space to be appropriated and which endeavors to open up new degrees of freedom. Many contemporary architects have dealt with this question and have conceptualized it in different ways: Allen and Corner talk about “field conditions”, Bunschoten talks about “proto-urban conditions”, Raumlabor talks about “pioneer uses”, Ábalos and Herreros talk about “areas of impunity”, Tschumi talks about “patterns of use and misuse” and even suggests that one of architecture’s roles should be to encourage unpredictability.¹⁴ This interest in an architecture that promotes a proliferation of life options appears with intensity beginning in the 1950s, with the simultaneous experiments of Team X and the Situationists, both very critical of the rational excesses of modernity. The Eames and the Smithsons put the inhabitant before the habitation, referring to architecture as an “unselfconscious enclosure” that seeks out activation through free appropriation by the inhabitants, who generate “signs of occupancy”, the true interest of this new architect-enabler.¹⁵ All of these cases put forth an architecture that, based on determination, opens up toward proliferation: an architecture that promotes the effective broadening of human life.

IV. The Prison and the Question of Totality

Any prison is too small.

Pierre François Lacenaire¹⁶

Prisons are based on confinement. There are many variables that go into defining what a prison is and how it works, as much or even more than its architectural design. They include the relationships among inmates, prison employees and visitors that are formed there; the legal framework that regulates admissions and releases; or the different socio-cultural backgrounds of the inmates, which frame their penitentiary experience in radically different ways. On an architectural level, the only constant in prisons is confinement. In Catalonia, as is the case in most first-world countries, the defining characteristic of the prison experience is involuntary confinement. Members of the prison population maintain the same rights and responsibilities as any other citizen and all of the inmates’ freedoms must be guaranteed, except for the freedom of movement.¹⁷ On an architectural level, the prison is characterized by the fact that it creates a space which inmates cannot freely leave. This characteristic makes the prison into a closed-off world in itself, a veritable heterotopia. Enclosure generates a necessarily complete world, as precarious as it may be. As such, confinement in prisons makes it necessary to address the question of totality, since from the point of view of the inmates, architecture constitutes the entire physical world.

At the end of the 17th century, Newgate Prison was the most important prison in Europe and it occupied a former military building associated with the towers that protected one of the entrances to the city of London. The original structures were adapted over time for penitentiary use. Despite the fact that the exterior appearance was no different from other gates in London, like Cripplegate for example, its seal clearly expressed its nature as a space that was differentiated from the rest of the city. The seal from 1676 shows a wall built of large stones, crowned with turrets, in which there is a single large door fitted with a spiked iron gate. A single word frames the drawing: MICRO-COSMVS.¹⁸

At the end of the 18th century, in his famous text describing the principles of panoptism, Jeremy Bentham praises the panopticon as a closed-off, miniaturized world, where everything functions to perfection and with mechanic regularity, precisely due to the fact that the isolation of the prison allows for creating a *tabula rasa*, where Utilitarianist rationality can work without obstructions of any kind, generating “a sense of clockwork regularity, [...] so easy to establish in so compact a microcosm”.¹⁹

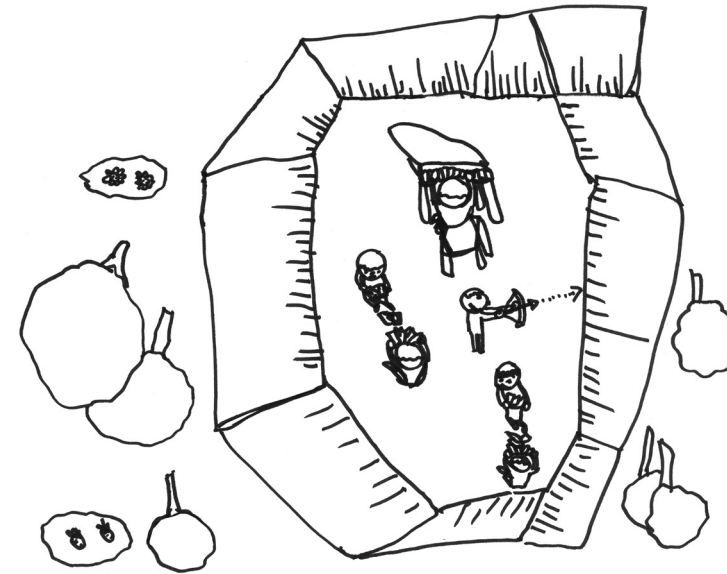
At the beginning of the 19th century, a large number of prisons were designed with circular, octagonal or hexagonal floor plans, with such an extreme regularity that, above and beyond programmatic considerations related to surveillance, they can only be understood as ideological. Like Renaissance ideal cities and the medieval representations of Paradise, the 19th-century prison expresses the idea of a complete world using an architectural layout based on ultra-regular floor plans.²⁰

Today, the sadly famous Guantánamo Bay Detention Camp exposes the prison’s characteristic quality of a world apart in multiple ways: in addition to creating impassable physical limits, it is located in an extra-territorial enclave that cynically justifies not only physical alterity but of legal status as well—or, more exactly, the lack of a clearly defined legal status.

The dominant image of the prison as a microcosm is easy to understand if we take into account that the essential characteristic of the prison, both on a functional and an experiential level, is physical confinement: the definition of specific limits, beyond which there is no free passage. The examples discussed do not leave much room for doubt: the prison is characterized as a parallel world, governed by different logics than the ones that regulate the common world. Beyond the spatial isolation effected by confinement, the prison constitutes an authentic heterotopia, an “other space” that functions under conditions that are different from the ones that regulate society at large.²¹ However, inside the world defined by the walls of the prison, an enormously rich and complex society is generated that is much more subtle and varied than it may seem at first glance. Everything that happens outside the prison also happens inside it, with the fundamental particularity that it all goes on in a confined space.

All the same, the inmates’ functional needs, as well as their emotional needs and their need for relationships have to be resolved, in response to a programmatic imperative, within the physical limitations of the compound. The very programmatic definition of the penitentiary translates the regulatory framework into architecture.²² Inside the prison, inmates eat, sleep, work, study, play, swim, go to the doctor, and visit their families.

They also talk, negotiate, listen, learn, express opinions, relate, hate and love. Inside the prison, people also look, think, read, and listen to music; they doubt, they are inspired, they worry, they get distracted, excited, depressed, hopeful, they cry and laugh. Like it or not, the prison building becomes the de facto world for the inmates, the setting for their lives and their compulsory and necessary frame of reference. That forces the architect to address the problem of totality head on. Accepting the basic programmatic demands of



the penitentiary—the social reinsertion of inmates—and the functional requirement of physical confinement, prison design is faced with taking on the impossible challenge of building a total environment.

V.

One can be just as free in prison as out of it.

Toni Negri²³

All of the aforementioned questions lie at the root of our interest in taking on the challenge of designing and building the Mas d’Enric penitentiary, near the city of Tarragona, in Catalonia. Through our work as architects, as part of a large team including engineers, builders, managers and politicians, we contributed to developing a penitentiary that, if nothing else, breaks away from stereotypes and promotes reflection on the prison.

There are no conclusions. Better said, there are no conclusions that neatly resolve the problem. Mas d’Enric is an attempt at consciously and

voluntarily taking on the problem of the prison in a contemporary democratic society. For many of the fundamental questions, neither the origin nor the solution lies in architecture, but in the legal framework, or in social practices. Architecture on its own can't resolve the issues associated with penitentiaries, but we argue for its relevance. We need to make it clear that architecture is a necessary, though not sufficient element in the reflection on what contemporary prisons should be like, and even whether they should exist at all.

The design for Mas d'Enric Penitentiary proposes an architecture that allows for an innovative use of the prison by those who are responsible for its operation, with the aim of facilitating the prison's central objective: the social reinsertion of inmates.²⁴ In keeping with this spirit, it seeks to involve the prison in an architectural, philosophic and social debate that boldly takes into account society's problems and its darker aspects. This demands a professional effort that is informed by uninhibited and radical reflection, unencumbered by fear of doubt or contradiction. Whether we like it or not, the prison is a product of our societies. As Benjamin wrote, we have the power to conjure a weak Messianic power to claim the world we were born into.²⁵ Every generation has the responsibility to redeem the past, if only to accept with dignity yet unresignedly that we inhabit the world that we deserve. Koolhaas, one of the few architects who has worked on the question of the prison from a critical standpoint, talks about aggressively exploring contemporary freedoms.²⁶ Conscious of the fact that all architectural gestures are political, he evokes architecture as a potentializing practice directed toward opening up new horizons. These considerations place architects in a position of active implication in the contemporary world, based on a critical exploration of existing reality with the aim of broadening its limits. This exploration is not passive, contemplative, and resigned; it is active, critical and dedicated to affirmative change. Saying "yes" to the world without any reservations or restraint.²⁷

How prisons should evolve is a problem that we all need to have a hand in deciding. The decisions to be made are not easy, nor can they be resolved once and for all. The difficulty of the task, however, does not justify failing to take it on. Mas d'Enric is an architectural foray into this open front. The prison is a mirror of society, but society is not a rigid and immobile framework; it is a joint construction in a permanent state of change. All spheres of knowledge and political sensibilities need to be implicated in proposing all possibilities for improving the prison. All of them, including its disappearance.

ENDNOTES

The title of this article is based on a line from Rilke's *Duino Elegies*, The Fourth Elegy, which reprised the Latin phrase *hic sunt leones*, used by ancient Roman and Medieval cartographers to denote dangerous or unknown territories. Rilke, born into a fully explored world, rediscovers the limit condition — and with it, the giddiness of the open frontier — beyond mere geographic expanses.

1— Franz Kafka, *The Zürau Aphorisms* (New York: Random House, 2006), 36.

2— The project and the construction management for Mas d'Enric Penitentiary is the result of the combined work of AiB estudi d'arquitectes and Estudi PSP Arquitectura, with the support of a large team of collaborators. The architects leading each of the respective teams were the author and Joan Maria Pascual i Cañellas.

3— For a critical analysis of modern punitive practices and the social and philosophical theories that sustain them, see David Garland, *Punishment and Modern Society* (Chicago: University of Chicago Press, 1990).

4— Robin Evans, *The Fabrication of Virtue: English Prison Architecture, 1750-1840* (Cambridge: Cambridge University Press, 1982). The quote refers to the Panopticon House of Industry designed by Samuel Bentham in collaboration with the architect Samuel Bunce in 1797, the first built example of the Bentham brothers' panopticon.

5— Michel Foucault, *Surveiller et punir: Naissance de la prison* (Paris: Gallimard, 1975).

6— David Rothman, *The Discovery of the Asylum: Social Order and Disorder in the New Republic* (Piscataway: Transaction, 1971).

7— Michael Ignatieff, *A Just Measure of Pain: The Penitentiary in the Industrial Revolution, 1780-1850* (New York: Pantheon Books, 1978).

8— Evans, 1982.

9— Penal reform took off in England as a result of two external reasons: first, the deportation of prisoners to the American colonies was cut off as a result of the American war for independence (1775-1783) and second because of the serious typhoid epidemic that hit prisons between 1727 and 1783. In a similar way, the reform of working-class housing was precipitated by the second cholera outbreak (1829-1849) that had a terrible mortality rate in big cities, especially among the working class (cholera killed 20,000 people in Paris in 1831, out of a population of 650,000).

10— "The lodge is the heart, which gives life and motion to this artificial body: hence issue all orders: here centre all reports." Jeremy Bentham, *Panopticon Postscript* (London: T. Payne, 1791) pt. 1, sect.VIII, 85.

11— Poster poems, 1918. *Collection art graphique - La collection du Centre Pompidou, Musée national d'art moderne* (Paris: Centre Pompidou, 2008).

12— We use the term critical design to refer to ways of proceeding that understand architecture as a catalyzer of change and accept that role within society as a whole. From this point of view, architecture isn't limited to solving technical problems; it contributes actively to the transformation of reality and the generation of culture and society.

13— This tension between determination and proliferation is what Bernard Tschumi refers to in his characterization of architecture based on the disjunction between space (determinate and concrete) and event (proliferating and open). Tschumi's conceptualization is especially relevant because it understands that architecture's strength and potential is derived precisely from this open and necessarily unresolved relationship between space and event, between framework and action.

14— "Events contain their own unpredictability. Architecture ought to generate or, rather, encourage or trigger unpredictability." Bernard Tschumi, *Conversations with Enrique Walker* (New York: Monacelli Press, 2006), 83.

15— In describing the architecture of Cedric Price, Royston Landau talks about a "philosophy of enabling" and "uncertainty and delight in the unknown". Cedric Price, *The Square Book* (Chichester: Wiley-Academy, 1984), 9-15 and 53-54.

16— Pierre François Lacenaire (1803-1836), an excerpt from the poem "Pétition d'un voleur à un roi voisin".

17— "Penitentiary activity must be exercised respecting the human personality of the inmates at all times and their rights and legal interests that are unaffected by the sentence, without establishing any differences on the basis of race, political opinions, religious beliefs, social condition or any other analogous circumstances. As a result: 1. Inmates may exercise their civil, political, social, economic and cultural rights, including the right to vote, unless those rights are incompatible with the object of their arrest or the service of their sentence."

Organic Law 1/1979, September 26, general penitentiary regulations (BOE num. 239, October 5, 1979). Article 3.

"Bi-directional penitentiary policy: on the one hand, recognizing the inmate as a subject with rights and, on the other, making the objective of custody in prisons compatible with the more relevant aims concerned with the reeducation and social reinsertion of convicts."

Decree 329/2006, dated September 5, regulations for the organization and operation of penal services in Catalonia (DOGC num. 4714, September 7, 2006). Prologue.

18— Evans, 1982, 41.

19— Bentham, op cit., pt.1 sect.VIII, p.85.

20— See, for example: Devizes House of Correction, Richard Ingleman 1808 (circle); Millbank Penitentiary, William Williams and Thomas Hardwick, 1812 (6-pointed star); penitentiary for 600 prisoners, James Bevans, 1818 (square with an inscribed decagon); First Pittsburgh Penitentiary, William Strickland, 1818 (octagon with an inscribed circle); Philadelphia Penitentiary, John de Haviland, 1821 (rectangle with diagonals and cross); house of correction for 400 prisoners, William Cubitt, 1823 (circle); Derby County Gaol, Francis Goodwin, 1823 (chamfered square with an inscribed circle); house of correction for 200 prisoners, G.T. Bullar, 1826 (chamfered square with an inscribed hexagon).

21— Michel Foucault, "Des espaces autres," *Dits et écrits: 1954-1988*. Vol IV (Paris: Gallimard, 1994), 752-762.

22— The second title of Organic Law 1/1979 ("On the penitentiary system") is organized into the following chapters: I-General organization, II-Work, III-Health care, VIII-Communication and visits, IX-Religious assistance, X-Instruction and education, etc. These titles have a direct translation into architectural spaces inside the penitentiary.

23— Toni Negri. *Éxil* (Nanterre: Editions Mille et une nuits, 1998), 11.

24— "The fundamental purpose of penitentiary institutions (...) is the reeducation and social reinsertion of those sentenced to imprisonment and penal measures that deprive them of their freedom, as well as the retention and custody of detainees, inmates and convicts. They are also responsible for tasks of assistance and aid for inmates and releases." Organic Law 1/1979 dated September 26, general penitentiary (BOE no. 239, October 5, 1979). Article 1.

25— "There is a secret agreement between past generations and the present one. Our coming was expected on earth. Like every generation that preceded us, we have been endowed with a *weak* Messianic power, a power to which the past has a claim. That claim cannot be settled cheaply." Walter Benjamin, "Theses on the Philosophy of History," *Illuminations*, Ed. Hannah Arendt (New York: Schocken Books, 1969). Italics are original.

26— Rem Koolhaas took on the issue of the prison in his project for the renovation of the Koepel panopticon in Arnhem (Holland). Koolhaas's case is, unfortunately, relatively rare, and in general today the prison is taboo for most well-known architects, who are busy with more high-visibility programs that provide a more direct yield in a world dominated by the techniques of marketing and communication. The prison is seen as too difficult, too problematic. That has not always been the case, however. Between 1780 and 1830, the great architects of the day worked on prison design in terms of architecture, and not as a mere technical problem. Without going into more detail, and to use the example of one specific place at a specific time, nearly all of the most important architects of British neoclassicism worked on prison design, including Dance the younger, Robert Adam, James Wyatt, John Nash, John Soane, Robert Smirke and William Wilkins.

27— Jean Piel's characterization of Georges Bataille's thought in his introduction to the book Georges Bataille, *La Part Maudite* (Paris: Minuit, 1967), 11.



ANTICIPATING
SMOKES AND
SODAS - NEWS
FROM THE
WOMEN'S BLOCK

BOUNDING DOWN
FROM THE CELL -
THE WOODS WERE
TINTED BLUE AT
DAWN

CONVERSING WITH
FRIENDS - THE
WARMTH OF THE
LOW WINTER SUN

DISCOVERING NEW
WORLDS ON TV -
RAINING CATS AND
DOGS OUTSIDE

ENGAGING IN
EXCHANGES - THE
MOUNTAINS RISE
IN THE DISTANCE

FARTING AROUND
- THE WIND BLOWS
THROUGH THE
TREES

GABBING BEFORE
THE GAME - FAT
COTTON CLOUDS

HESITATING
BEFORE LUNCH -
BRIGHT
SCATTERED LIGHT

INTERACTING ON
A PHONE CALL -
SHOUTS FROM THE
COURTYARD

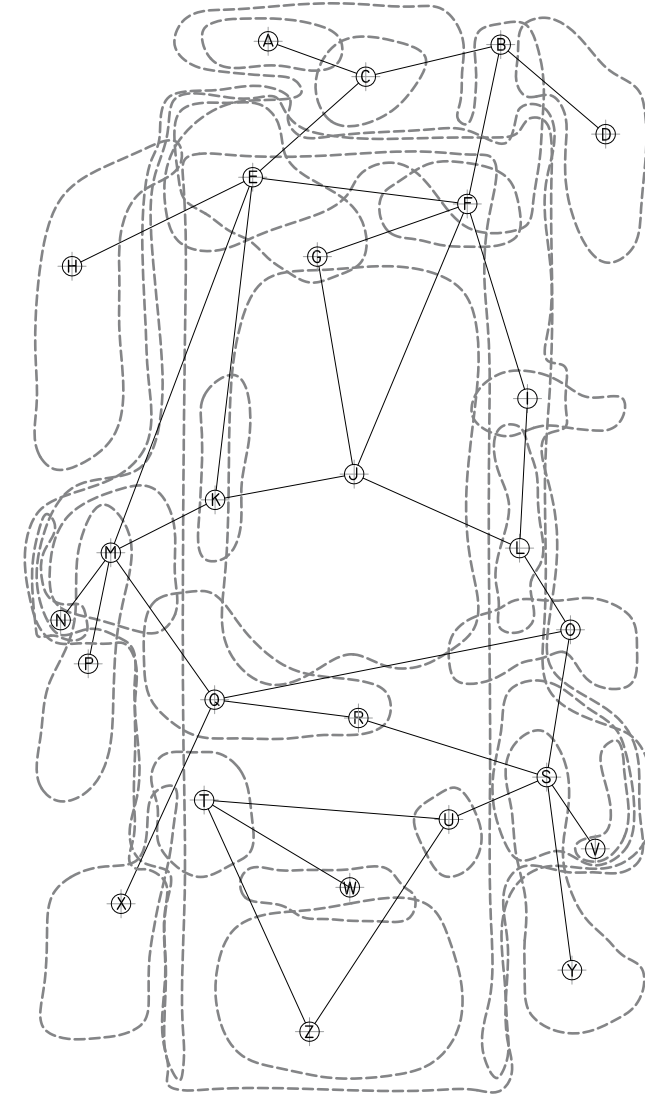
JOGGING DOWN
THE SOCCER
FIELD - SWEAT
COOLING IN THE
BREEZE

KICKING IT AFTER
THE GAME -
WATCHING THE
BIRDS IN THE
TREES

LEARNING FROM A
BOOK - DEW
DROPS ON THE
GROUND

MAKING MUSIC -
ECHOS UNDER THE
PORCH

A



NAVIGATING
NOTES IN SONG -
THE SHADY
BLEACHERS

OFFERING
OPINIONS AT THE
BARBERSHOP -
THE PIRELLI
CALENDAR GIRL

PEDALLING
STANDING STILL -
IN TIME TO
MEGADETH

QUERYING THE
TEACHER - IT
LOOKS LIKE RAIN

RUNNING OUT OF
BREATH - SOAKED
FROM THE
SHOWER

SEALING A PACT -
THE BRINY SMELL
OF PINES

TOOTLING AROUND
IN NO HURRY -
THE GARDEN IS
BEGINNING TO
GROW

USING A
WATERING CAN -
BARE FEET IN THE
MUD

VERIFYING OTHER
PEOPLE'S
DEALINGS - THE
RUSTLE OF THE
WATER

WATCHING THE
GAME AND JOKING
AROUND - IN THE
SHADOW OF A
MAPLE

XEROXING
WELDING SPECS -
THE SMELL OF
NEW STEEL

YANKING ON
SHEET METAL IN
THE WORKSHOP -
STILL TWO MORE
YEARS INSIDE

Z ZIG-ZAGGING WITH
THE BASKETBALL
- THE CLEAR BLUE
SKY

(next page)

Residential Block Courtyard Appropriation Map, 2012-2014
Roger Paez i Blanch

RESIDENTIAL BLOCK COURTYARD APPROPRIATION MAP
MAS D'ENRIC PENITENTIARY

