ARCH 684 Prisoned Competition

Heterotopic Space
Prison Bath on the Bosporus
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June 15/ 09

Towards the middle of the 18th century, Pomme treated and cured a hysteric by making her 'take baths ten or twelve hours a day for ten whole months.' At the end of this treatment for the desiccation of the nervous system and the heat that sustained it, Pomme saw membranous tissues, like pieces of damp parchment... peel away with some slight discomfort, and these were passed daily with the urine; the right ureter also pealed away and came out whole in the same way.

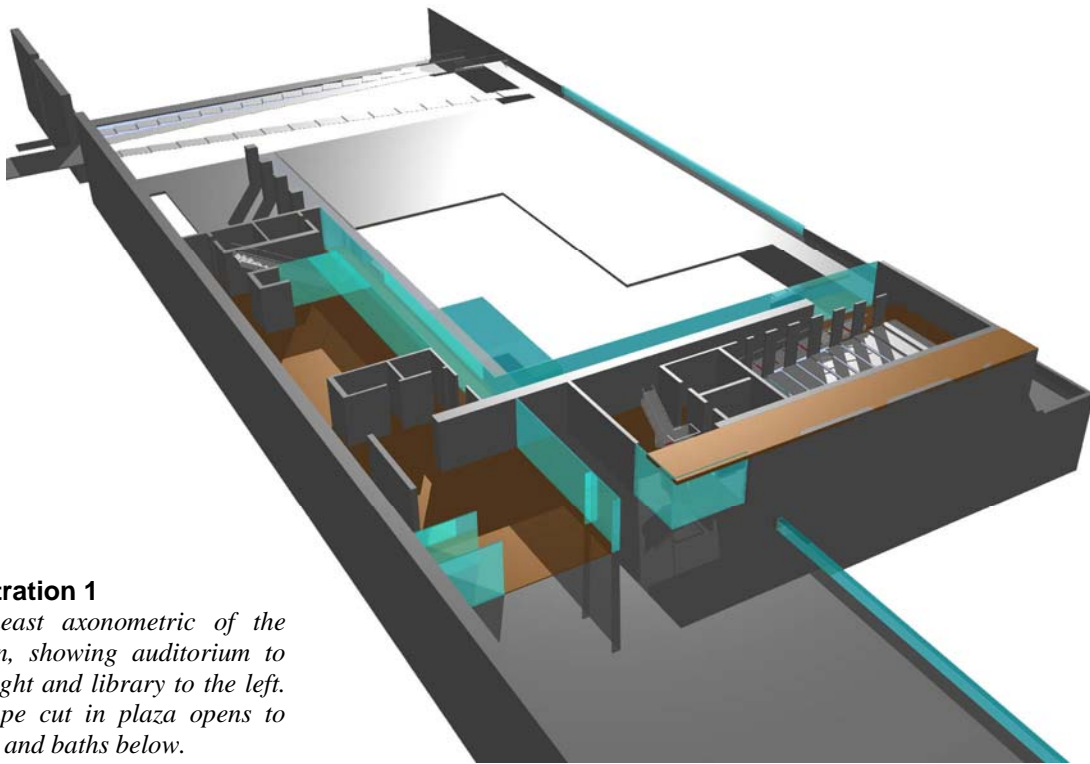**Michael Foucault,** *The Birth of the Clinic*.

Illustration 1
Southeast axonometric of the prison, showing auditorium to the right and library to the left. L-shape cut in plaza opens to pools and baths below.

When the topic is prisons, Foucault is the primary resource, that is, his approach to Jeremy Bentham's Panoptican, 1787. But for this project, the noted quote is more meaningful. This project approaches the whole prison experience as a transformation toward a better state of existence. Also, it tries to help the inmates integrate into society with its hybrid program, which contains a bathhouse, a library, a multipurpose auditorium, large pools, etc. This project intends to provide a purification of the body and the soul. For a new beginning, it juxtaposes and blurs the line between the two distinct realms, normative life and prison life. This project can be called a "micro-heterotopia."

Heterotopia is a medical term. Foucault apparently borrowed it from that field. In my opinion, the interesting thing is that he knew such a term existed and applied it for his purposes. However, I learned later that his father was a medical doctor, so that may be the reason. "Heterotopia" simply means hetero (strange another, different) and topos (place); it is used to describe some organ or tissue that is not in a customary location in the human body. It does not necessarily hinder or damage the function of the part in question. This departure from the normal permits the term to be used (loosely, I think) in the field of architecture or distinguish the conventional and the unconventional, the expected and the unexpected. For Foucault it was a kind of word game. It had a literary quality rather than material or physical construct (Dehaene, Michiel & Lieven De Cauter. *Heterotopia and the City*, 43) and he used it to oppose the utopian tradition of Plato, Thomas More and others (Dehaene, 42).

The idea of "Heterotopia" is central to the design of this prison complex, located on an island in the Bosporus. The following text is my personal interpretation of Foucault's radio broadcast "Of Other Spaces," which is critical for understanding the ideas and concepts imbedded in this design:

Illustration 2
Photo of existing island on the Bosporus.

"Of Other Spaces"

The 19th century was obsessed with history. It dealt with development and stagnation, crisis and cycle, and so forth. Our present prefers to deal with space. We talk about near and far, juxtaposition and side by side, of dispersion and network. Structuralism, one of our concerns, tries to establish a relationship that combines elements, makes them appear connected with each other even if they are opposed. Still space plays an important role in

our concerns. Foucault points out that in the Middle Ages there was a hierarchy of spaces, some sacred, some profane, some open, some protected, urban and rural. Furthermore there was the celestial and terrestrial. This treatment created a "space of localization (Dehaene, 15)."

Galileo provides the real scandal, not so much by his discovery that the earth revolves around the sun but by making plain the vastness and infiniteness of space. All the spaces of the Middle Ages suddenly dissolve. A place became movement. Extension replaces localization. Today emplacement substitutes for extension. It is location and supply of space and the relationship between places that matters. Time is only one of the operations of distribution in this spreading out of space.

This may seem to desacralize space (unlike the medieval perception) but we still set places aside or demarked them out of some similarity that we may call sacralization. We speak of private space and public space, family space and social space, cultural space and useful space, workspace and leisure space. There are areas that cannot be touched – like sacred space revisited. Bachelard has noted that our space is loaded with different qualities: light, transparent, ethereal, dark, encumbered, rough, of heights and depths, movement and stillness. But note that these are primarily about inner space. Our outer space is about things in space, relationships to one another. Emplacement determines where in space we step foot next.

Foucault then goes on to identify these different emplacements. He starts with utopias, which he then describes as having no real place (Dehaene, 17). Utopias, in his words, "have a general relation of direct or inverted analogy with the real space of society (Dehaene, 17)." It is society turned upside down or society perfected but essentially, therefore, unreal. There are also places written into civilization that are "effectively radical utopias (Dehaene, 17)." These are outside all places but are actually localizable. His example is a mirror. On the one hand reflection has no place so it is a utopia. I see myself where I am not. But, of course, it really does exist. It is there. I see myself there. It is localizable. He calls these heterotopias, unreal but virtual.

Foucault classifies heterotopias in two major types. The first is heterotopia of crisis. There are reserved places for individuals such as adolescents, pregnant women, and the elderly. These crisis heterotopias might include the military schools that used to be so prevalent for adolescent boys. Here the assumption was that the first manifestation of male sexuality should take place away from home. Today we have more frequently old age homes since old age is a crisis. A few years ago older members of the family were kept at home. Psychiatric homes or hospitals are another case. He calls them heterotopias of deviation. Old age, prison and mental health are places of deviation.

History has devised heterotopias that have changed the way they function. The function has not disappeared but it has a different form. Here Foucault's famous example is the cemetery. Where once it was closely attached to the town and even the church in the center of town. Indeed there have been such forms as the charnel house, burial inside the

church, magnificent family places of burial as well as today's cemeteries, fields of burials each grave having an upright stone or marker. More recently they have evolved into vast open green spaces with small foot markers to name the site. But perhaps most dramatically they are no longer in the city center but on the outskirts, the boundaries of the town. Cemeteries carry the message of our fear of death and disease away from us. They are our other city of dark dwellings now.

Thirdly, heterotopias can put in one real place several different and incompatible spaces. For example, the theater brings the stage with various sets and the audience in the body of the theater together. The garden has a particular history, initially of a very sacred space with individual parts representing special parts of the world.

There is a time element to some heterotopias. Museums and libraries accumulate huge quantities of time. There are also examples in the AGO galleries of rooms devoted to a single work or to small collections of related work. Whereas such spaces used to be places of individual choice, now they try to accumulate and display the world, all times, all tastes, all cultures. Another example of the time element is the heterotopia of the moment. A carnival or a fall fair or a vacation village or a circus would serve as examples. We even have world fairs, which try to be like a short-lived library of festivity.

A fifth principle concerns their necessity of entrances and exits that can open and close, isolate or give access. The prison, for example, constrains its inhabitants. A Masonic lodge has rights of admission. A hammam is entirely devoted to activities of purification,

on the one hand hygienic and on the other religious. The Scandinavian sauna would be another example, or the Aboriginal sweat lodge. Some like the modern motel seem like simple openings but you have to pay. In these places, illicit sex may be totally hidden from the public but fools no one. Or they may be shelters from the night. He mentions Jesuit colonies and brothels as well where the heterotopia is a form of social organization. Finally the ship is presented as the ultimate form of social organization. The ship, he claims, (and today's flood of tourists brochures confirm it) is the ultimate heterotopia of all.

Designing Heterotopia

This project merges three different typologies which Foucault considered primary heterotopic spaces: prison, ship and bathhouse. Each of these programs fall under one of Foucault's two types of heterotopia: crisis and deviation. Bathhouse or hammam is a heterotopia of crisis, created because bathing, hygiene, exercise and religious practice for men was considered an activity that should take place outside the house, away from the women. Men who visited the bathhouse were active members of the community. The prison on the other hand is a space of deviation, for outcasts of the community. And the ship, as mentioned previously, is the ultimate form of social organization. When thinking about Foucault's discourse on the subject, this design project is a heterotopia simply by its ability to merge in one place several formerly diverse and incompatible spaces.
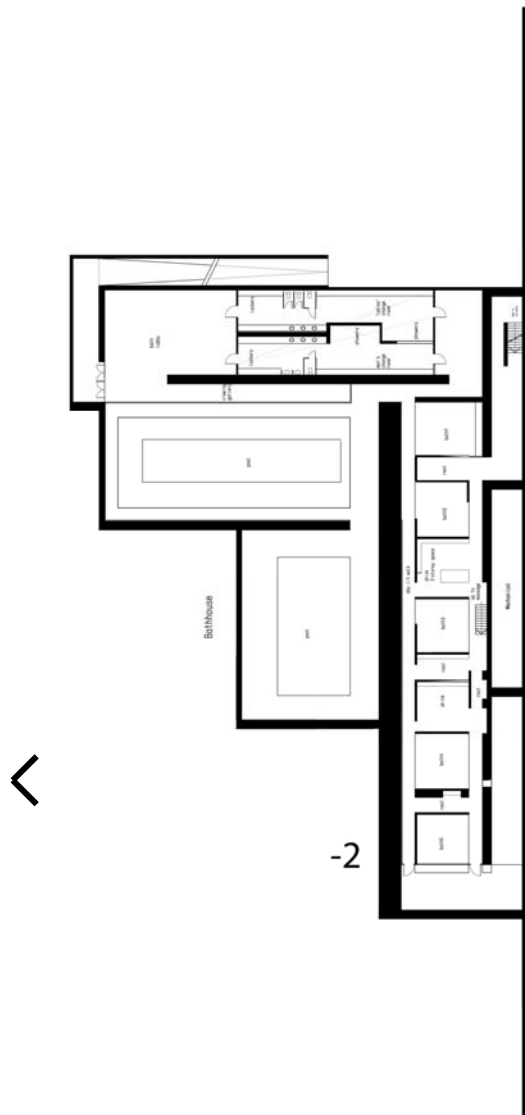
Illustration 3
-2 (B2)

This is the lowest level of the prison complex. It contains pools, change rooms, and baths. The prisoners enter the space from the ramp illustrated on the east end of the complex. The public in contrast, enters through the café above on the southeast corner of the complex. The pools and baths are used by prisoners part of the day and the general public the remainder of the day. The baths, spa, and massage salon are calming spaces for reflection. Reflection on their life for the prisoners and an opportunity to relax after amidst a hectic day of work for the general public.
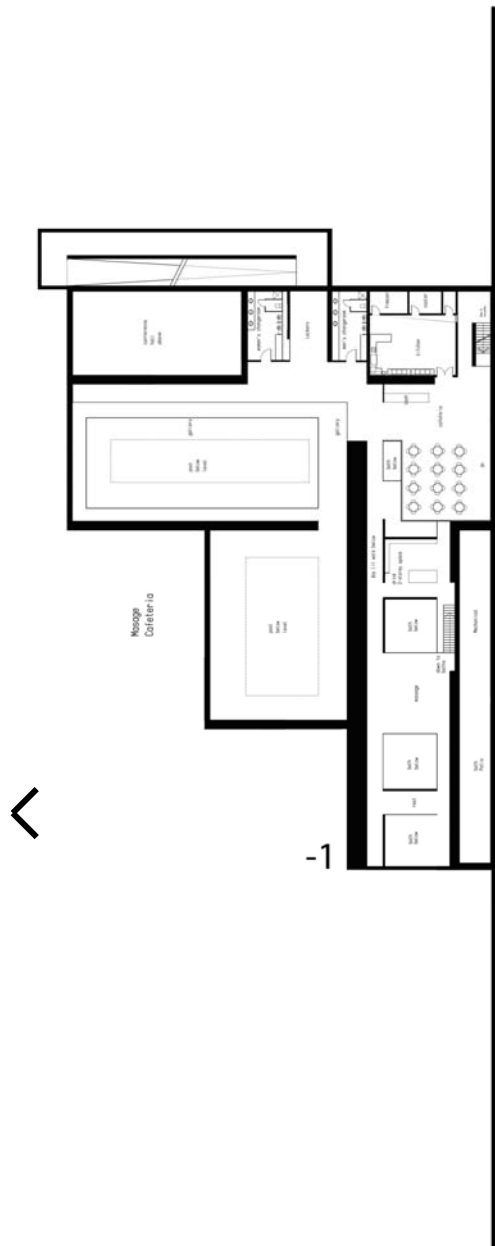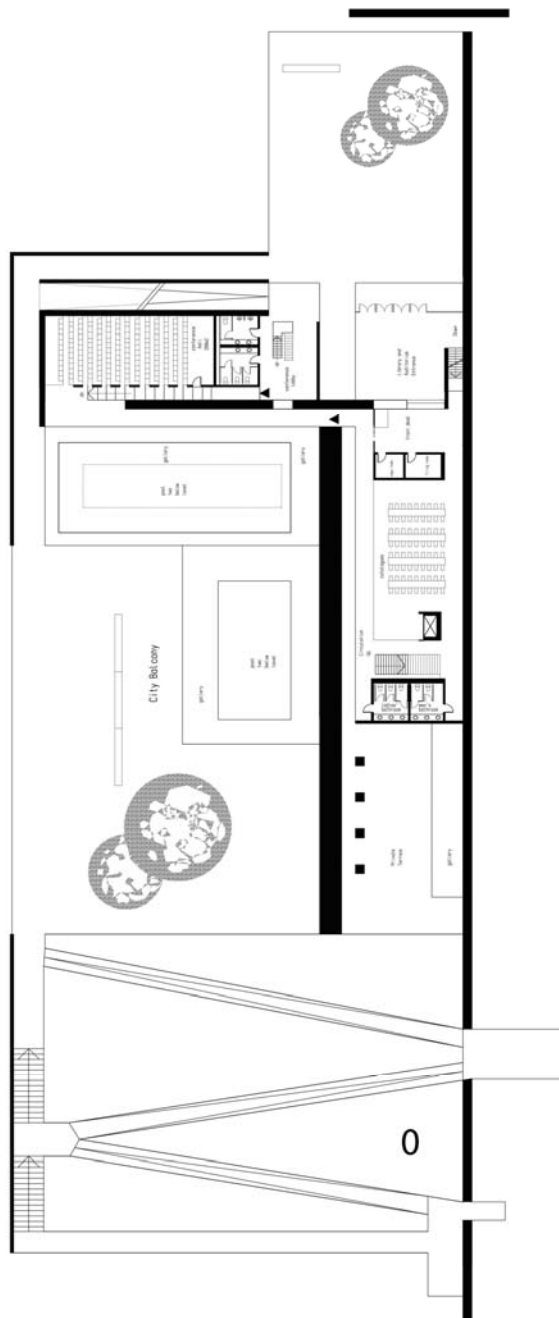
Illustration 4
-1 (B1)

This level contains the café and more baths. Similar to the baths, the café is used part of the day (breakfast and dinner) by prisoners and part of the day by the general public (lunch). The upper level of the baths contains a spa and massage salon. The change rooms on this level serve a duel function: they are for the public when using the baths but also for actors performing in the auditorium. This level is the lowest level of the auditorium space, located on the northeast end of the complex.

Illustration 5
0 (Ground)

The ground level amalgamates three diverse programs into a single complex: prison, library, and bath. Because of the cross pollination of activities, these spaces must have clear entrances and exits. The triangles on the plan above are control points, points which prisoners cannot pass unless given access by security.

The water wall (thick black band running east-west) is a key feature for isolating the prisoners from the public. It creates a transparent threshold that allows the public safe separation from the prisoners while still producing a pleasant and relaxing experience for bathers below or readers lounging in the library at ground level.

The ramp system on the west descends into the Bosporus Straight. The public can dock their boats on this artificial shoreline when visiting the island.
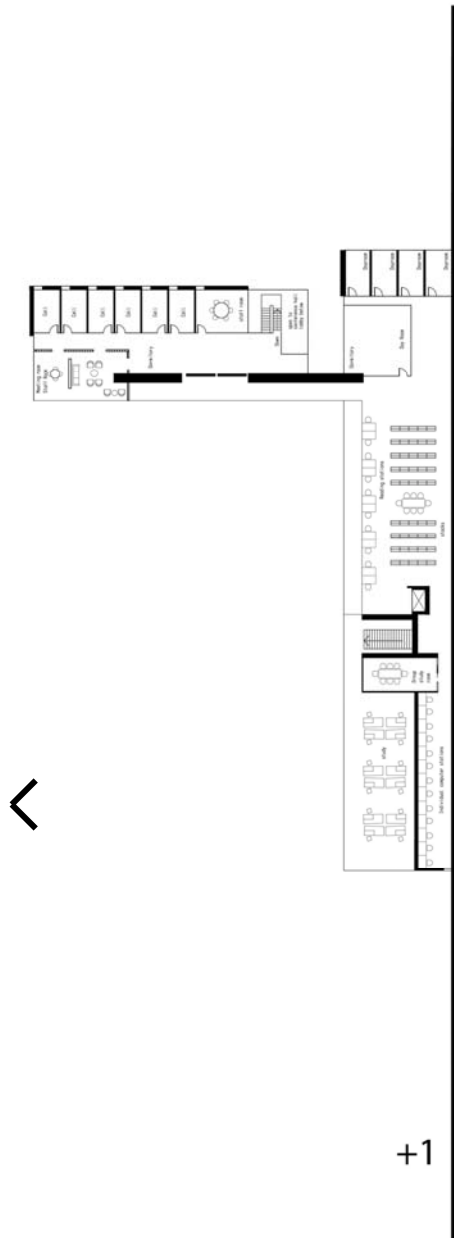
Illustration 6
+1 (F1)

This is the uppermost level of the complex. It contains the prison cells, day rooms, and more library space on the south wing. The prison cells all face east, so they get morning sunshine. In the library, there is a mezzanine reading space that looks to the library area below. The library again, like the other programs, has a time element to it. It is open part of the day to prisoners and part of the day to the general public.

In further preparation for the design competition, a series of live interviews were carried out with experienced justice designers. Remarks from these interviews were chosen to develop the project. The remainder of the paper is structured in response to three questions carried out in an interview with Bill Porter, designer and engineer at HSMM in Virginia, specializing in justice design:

Question: So what role do you feel prisons should play in society? Are they always able to fulfill that role?

BP: They don't fulfill the role always. I think public safety is the most important role, in my opinion. And I think they provide time out for reflection for some of those who are incarcerated. It allows them to think about life decisions and hopefully, when they come out, they will be better able to fit in with what society expects of them. Prisons are clearly not able to do that as well as they should.

Design Response:
Exile as" State of Being"

To be in prison is to experience a state of exile: exile from home, exile from the community, exile from friends. This project juxtaposes two different realities, a private reality and a public reality. In other words, it places the prisoners in isolation but at the same time allows them to come uncomfortably close with public life. Over the duration of the day and night, the same spaces are used by prisoners and the general public during different times. This prison is less about isolation. This project is about transformation, it offers a pilgrimage for each inmate, a space for them to question themselves and their being, while staying relatively connected with public life. This prison offers an opportunity for prisoners to turn their life around.
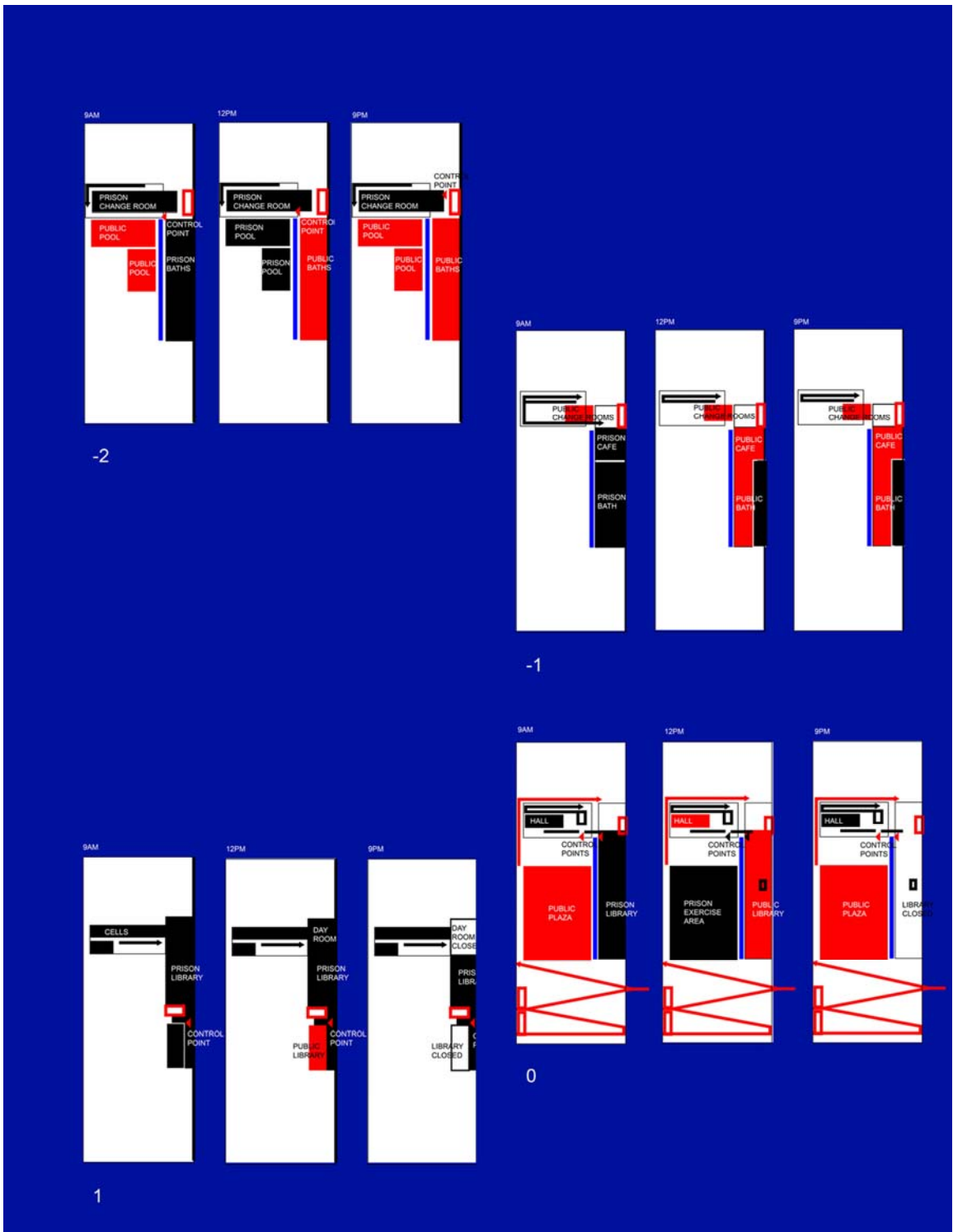
Illustration 7
Each set of diagrams illustrates the changing use of space over the course of the day: morning, afternoon, and evening. Red indicates public use and black indicates prison use.

The site for the prison is an island in the Bosporus Strait; its physical characteristics create an exilic state. Surrounded by water on all sides, inmates of this prison experience an undetermined horizon, a horizon whose finite end depends upon their ability to transform themselves.
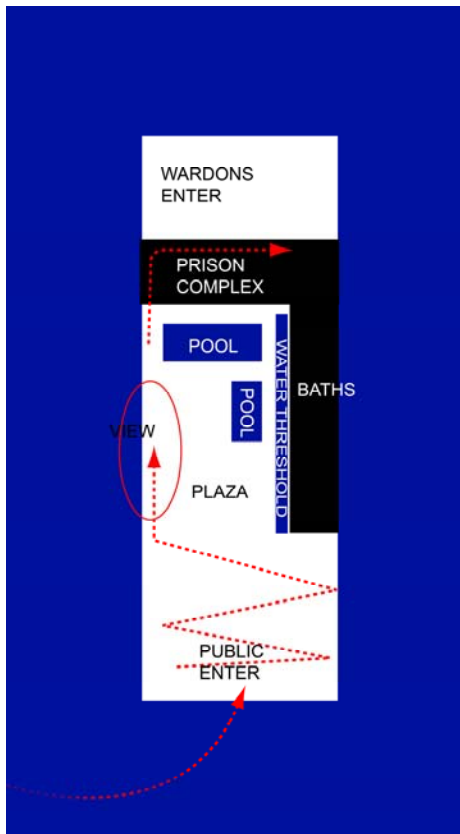

Illustration 8
Entry onto the island is from the west end by public and east end by wardens and security. A water threshold separates the bath spaces from the plaza.

Long ago pilgrimage represented transformation of soul. Because the journey went from one place to another without any knowledge what it was like. The modern communication technologies did not exist. You could not see it. Nor could you have any time understanding or distance. You were transformed because the destination was completely new, completely unknown, and completely different. The pilgrimage was an exile. You had to become a new soul.

In his book interior experiment, Georges Bataille describes a way of transforming ourselves. The essential idea involves turning into your inner psyche's dynamics in order to understand its mechanisms and its influence on your physical existence. During this period of transformation you are reconstructing yourself from the very core of your psyche. To be willing to undertake this pilgrimage is sacrificing yourself. To be an exile is a similar experience. Even if you do not know Bataille, even though you lack the knowledge to comprehend all this theory, the exile experience puts you right in the middle of it all. Though you do not define it you are destined to live in this heavy existence. In Nietzsche's terms it is like living and breathing in the cold temperature and the low air pressure of a high mountain.

How do you endure on a high mountain? It is the question "What gives hope?" All of us have a past. Exiles idealize it and make daydreams of it. Aeschylus, many centuries ago, said "I know how men in exile feed on dreams of hope." Aeschylus is saying we endure because of hope. This means that we are not only living in the present but also feeding on our past as we had into the future. The philosopher Ernst Bloch, wrote a book called *The Principal of Hope*, in which he discusses the term he calls not-yet-conscious. In this book daydreaming is an integral part of the argument. Exiles combine a wakeful clarity with an open ended future thought. Night dreams may contain elements of wish-fulfillment but they says Bloch "are essentially regressive, repressive" and distorted. However, the dreams of night may be altered into a utopian system when you wake up. Bloch says there is a preconscious faculty in individuals where the new is born. This gives his term:

Not-yet-conscious. It also, he says, is the birthplace of the new. Bloch has uncovered utopianism in mass culture. Here, therefore, I think he has done something distinctive. He has merged the individual with this preconscious faculty (a heterotopian concept) with the collective concept of utopia.

Question: There have been many changes in the design approach to jails and juvenile centers, such as direct supervision and normative design. Are you seeing similar changes in prison design?

BP: About 15 years ago we were probably doing as much juvenile detention and correction design as anybody in the country. There was a tremendous emphasis on normative design through that period. The design of juvenile facilities is probably the toughest in the corrections field. There is such a diversity of opinions under the same administration. You'll run into people that honestly believe that anybody in the facility could be the next president; and you'll find staff in that same facility that want to lock them up and throw away the key. Trying to satisfy both sides is really difficult. We ended up designing a lot of facilities around direct supervision that could revert back to indirect supervision in the future if the staff's approach changed. And we also designed normative facilities that were hard under the skin. They had hard doors and heavily secured walls that had a soft feel and aesthetic. Trying to do all that at one time is difficult.

Design Response:
Heterotopia

Rather than trying to design a normative system, this project strives for speculative design. For Foucault, heterotopia offers a mechanism for recovering modern thought. It helps get modernism back on track, because the core of the modern idea is to be speculative. In this modern era, late 19th and early 20th century, modernism with utopia strives to be normative. Modern prison architecture searched for a universal language - for a system of thought that could be applied globally - for a system that was siteless. This type of normative system doesn't allow unknown territories to exist in its domain. Normative systems are not able to question themselves. Consequently, normative systems are indisputable and usage of its domains is mandatory.
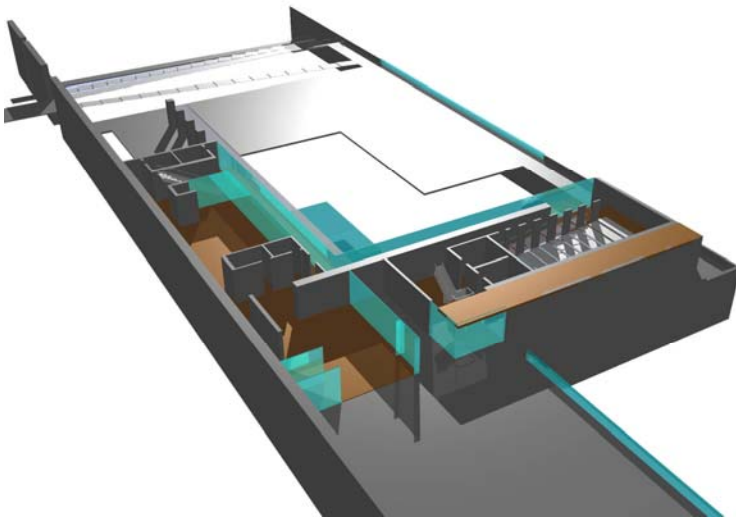

Illustration 9
This project integrates formerly disparate programs: prison, bath, library and public auditorium. Through the integration of formerly public and formerly private spaces, the resulting architecture and its spaces become neither public nor private. The programming for this project challenges normative ideas of prison architecture and proposes a new typology, a speculative design of unknown consequence.

In his text Foucault uses the mirror as a heterotopia. He terms the point of reflection a virtual point - meaning a point upon which you transition between two different realities. The reflection you see in the mirror is an external image of yourself outside of your being. This parallel reality makes you question yourself. It has the possibility of framing two existences. In the case of this design, the water and the bathhouse create spaces of reflection. That is, reflection in the most physical sense and spaces for inner reflection of oneself. Every philosophical system, form of thought, should have a mechanism for questioning itself. Heterotopias are the apparatus that allows those systems to question themselves.
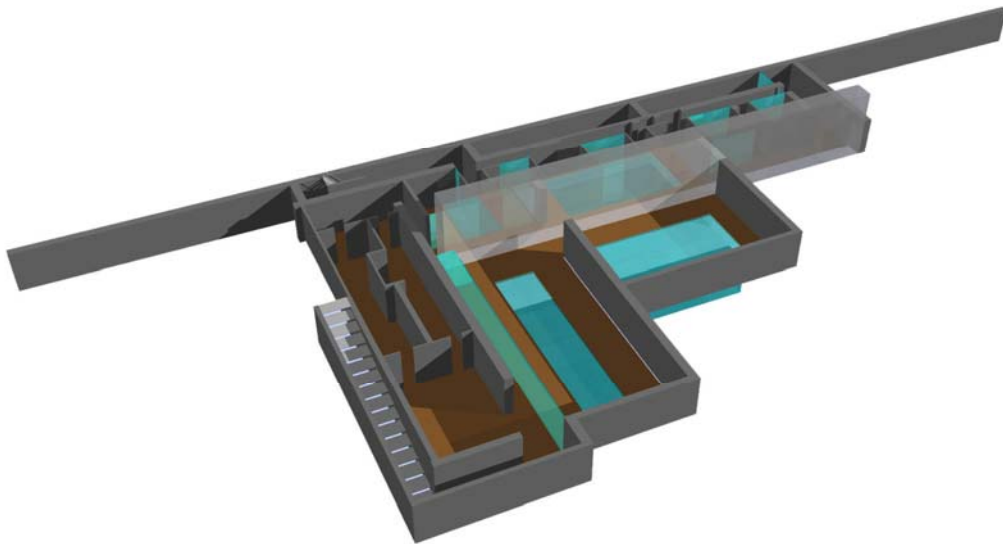

Illustration 10
This is an axonometric of the lowest level of the prison complex. It contains the pools, baths, and prison change rooms. Water, like the mirror, creates a reflective surface, a physical reflection of oneself. The pool and bath spaces create space for inner reflection, a space for prisoners to question their former actions and to speculate on the future.

In another lecture a year later, "Of Other Spaces (independent from the radio broadcast)," heterotopia comes to play in a discussion of the use of different spaces in urban planning. It became the subject of great debate. It, nevertheless, "allowed the examination of essentially different spaces to which now another explanation seems appropriate (Dehaene, 44)."

Here the difference from medicine enters for Foucault's heterotopia. Heterotopias have a disturbing function: They subvert language, overturn established orders, to contrast sameness and reflect another side of society (Dehaene, 44). Interestingly, it has to be this opposition which clearly distinguishes heterotopia. Foucault himself states that it is in the different culturally and socially determined meanings of heterogeneity and the strategies of any society to cope with it that heterotopias are generated in the first place (Dehaene, 45).
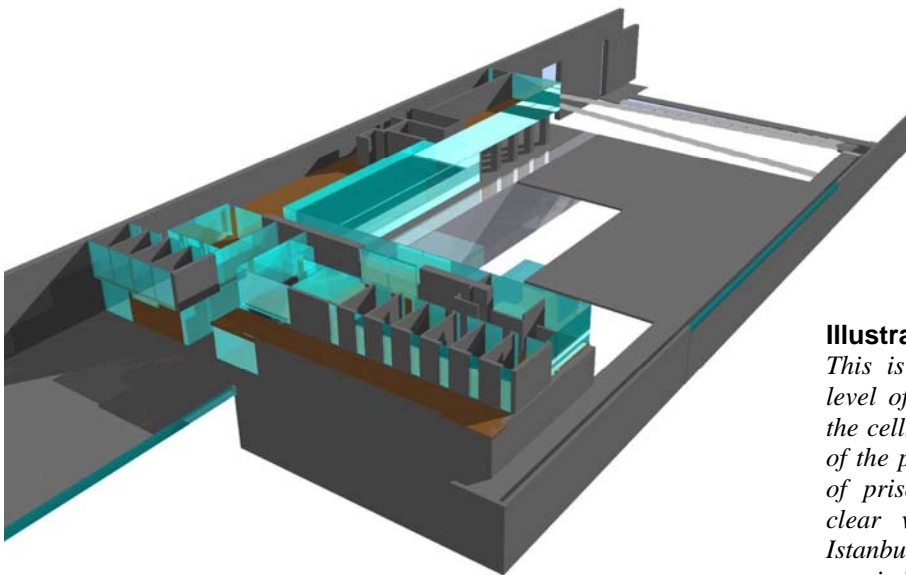
Illustration 11
This is an axonometric of the highest level of the prison complex, containing the cells for the prisoners. The language of the prison overturns traditional ideas of prison. Here the prisoners hold a clear view of the Bosporus and of Istanbul to the north. The prisons proximity to Istanbul generated a more integrated approach: a heterogeneous space rather than a homogenous space, a space inclusive of the community rather than exclusive.

Here, Heidi Suhn retraces the six categories we encountered in "Of Other Spaces." His multiple meanings render heterotopia as an essentially ambivalent concept that is open to exception and abnormality. In confronting homogeneity, sameness and uniformity, heterotopia takes on its fully postmodern meaning and opens up pathways for deconstruction. Foucault calls it a 'detonator of order, logic and language (Dehaene, 47).' So, in architecture, it allows difference to speak. The postmoderns regard such spaces as being radically open that allow marginal and minority groups to use them. This tendency toward 'the other' represents a movement against the familiar, conventional and even logical. It indicates that the dominant utopian constructs cannot serve the unexplored, the exceptional, and the exotic.
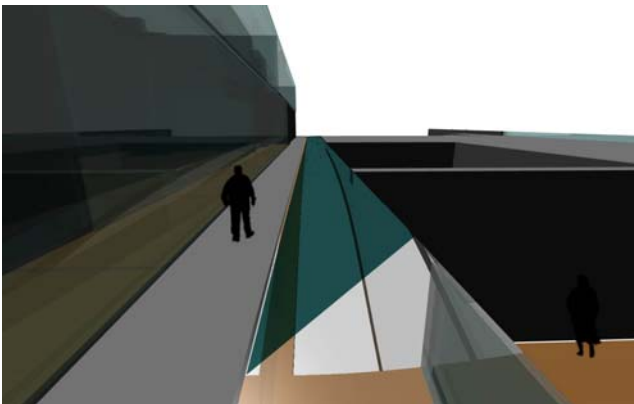

Illustration 12
This vignette illustrates the water wall separating the baths from the public space. There is a pathway that runs parallel to the water wall and pools sunken into courtyards adjacent to the north face of the water wall.

The design embraces the exceptional by juxtaposing formerly incompatible programs. For example, the public space serves as a playground for prisoners in the morning, as a public leisure space in the afternoon, as a touristic sight in the summer, etc. This space subverts the normative understanding of prison ground; its permissiveness in prison design, mixing of public and private realms, brings new meaning to the architecture of

prisons. The prison design counters ideas of harshness and seclusion associated with former prisons. But the success of the project depends upon the public's willingness to participate in new edge spaces, spaces of subverted authority.

This design works in opposition to existing spaces like Camp Guantanamo, which counter ideas of heterotopia. Camp Guatanamo is part of public discourse but not public law. Similarly refugee camps, labour camps, detention centers, homeless shelters, slums settlements live outside the law, outside normalcy and outside civilization. They provide a contrast of the "bare life" to urban multiversity. Heterotopia, argue the authors, is the opposite of the camp and could be a strategy for combating them, for "reclaiming places of otherness inside and economized 'public life'". Heterotopic spaces are not necessarily public spaces like squares or parks. A prison is neither public nor private. A prison is uniquely heterotopian and further highlights the need of heterotopias to have fixed entrances and exits.

Question: In "Building a Better Prison," you said that prisons are small cities. Can you elaborate on the types of services available to inmates, and what comprises these cities?

BP: There's a convenience store, recreational facilities, a great barber shop, medical facilities – dental, medical, physical therapy – education and several industries. There's woodwork. There's also some administrative type facilities. There's electronic maintenance, plumbing maintenance, general maintenance, security and electronics maintenance. There's a large warehouse, shipping and receiving dock…
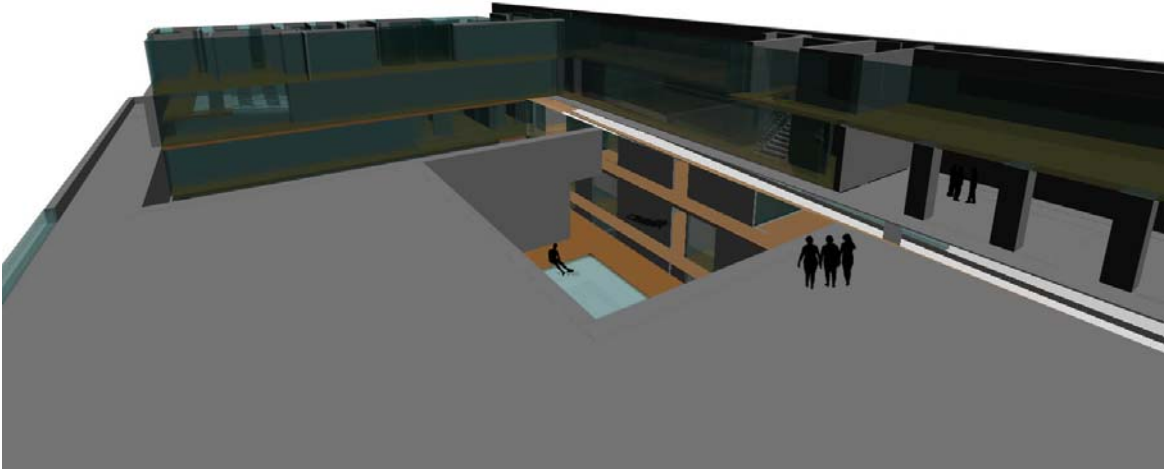
Design Response:
Space of Play

Illustration 13
The main plaza with views to the pools below and to the library.

Here ideas of city planning and the design of public spaces are investigated in an attempt to design a place which is neither public nor private, a place of crisis or a place of deviation, but rather an other space, a space of play.

Ancient society divided itself into oikos (private household) and agora (the public and political and commercial). There are therefore, the public and private worlds. Action (work) was the highest form of the vita activa.

Aristotle and Hippodamus both discuss town planning from different perspectives. Hippodamus provides a threefold vision of Milete, a gridded residential compound, a market for commerce an agora for politics with precincts for sanctuaries. Van Pelt distinguishes five fields: 1) The wall 2) The emporium with its oikos 3) The agora with its stores 4) The acropolis, a temple with its cemetery 5) Other structures such as the theater, stadium, hippodrome, gymnasium, and palaestra. Here in this other space (a fifth space) is the heterotopia. Suddenly we see again the otherness of this fifth space as distinct from oikos and agora. We commonly secularize this space and call it cultural or recreational. Usefulness even then was primarily a matter of oikos or agora. The recreational was heterotopian. Sometimes the polis was not confined to the agora. Sometimes the whole community could be part of the theater including foreigners, slaves and women. Many of these heterotopias were founded by clubs or associations interested in their activities. Ownership seems not to have been important. Whether they were public or private seems to have been a variable too. These heterotopias have a very broad nature. In the Greek city academia (omitted by Foucault) is heterotopia.

The spaces in this prison design are neither public nor private. Recreational spaces occur inside and outside the prison complex. The pools and the bath complex, for example, are used by the public part of the day and by the prisoners the remaining time. A similar sharing of space occurs with the main public plaza outside the prison walls. These spaces are time spaces. The types of activities that occur in these spaces, recreational, celebrational, or institutional, varies from sun rise to sun set.

Heterotopia may be defined as a kind of time-space. The Greek festivals or holidays-that is festivals with special qualities of separation. Their activities might be horse-racing or gymnastics but they were holidays as opposed to the ordinary, economic character of every day. Thus heterotopias are an interruption in time: a discontinuity, which may be translated into architecture. Sometimes this was in reaction to crisis as when wooden grandstands collapsed and were replaced by stone.

"In opposition to the architecture of everyday, heterotopian architecture can be defined as the architecture of the holiday (Dehaene, 42)." Interestingly, remembering Foucault, many of his examples (graveyards, theatre, cinema, libraries, museums, carnivals, fairs, holiday camps, hammams, saunas, motels, brothels, ships) have this character. The prison may be no holiday camp but it is a secluded spot for personal reflection and rest.
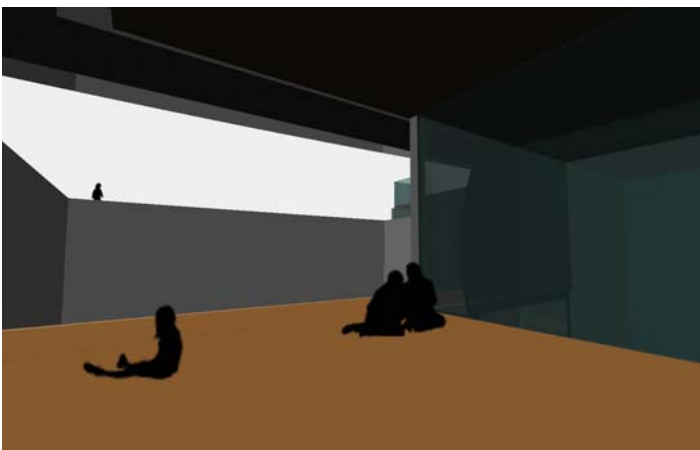

Illustration 14
The baths provide a variety of niches: some suited to collective gathering and others for individual seclusion and reflection.

Thus Hippodamus` threefold division may provide us with an alternative to the private/public division we are used to. Heterotopia provides this solution with a point of entry – the holiday, the celebration. In Foucault the theater has two spaces: the real space of the audience and the artificial place of the stage. When the play begins they reverse roles. The audience disappears and the stage becomes real. Another activity at work in this threefold world is mediation. Thus the prison mediates between the worlds of the normal and the abnormal, between society and its deviants.

The valuable function of the heterotopic space of the stadium, the hippodrome and the palaestra is shown as a place of mediation between the body in its animal nature and the body in its trained, civilized, cultural nature. The world of sports and games mediates between the childish and uncontrolled nature and the mature, controlled, civic life under the law. Heterotopic experience in these facilities is superbly important in its mediating function. It does its service between the life of polis and oikos. It is restless and unstable and incomplete but that is why it requires its own place. In its special place it needs privacy and closure, an element of the hidden. So the theater has costumes and masks, the church has the liturgical costume and the hamam or bathhouse has the private world hiding in nakedness.

Homo ludens was the title chosen by Huizinga for his discussion of play. As opposed to the creature who fabricates, humanity is also uniquely the creature that plays. He notes that it is a free act unlike other prescribed activities. He describes it as being 1) outside everyday tasks 2) without direct purpose or material 3) has a dedicated space and time 4)

and rules 5) is often associated in clubs and special societies and 6) can be played frequently in hidden circumstances or disguises. You see the parallels with heterotopia.

It probably precedes culture. Many activities have shed their beginnings in play and ritual but demands of playfulness can still be traced in them. Seriousness replaces levity. One of the interesting factors is the role played by a boundary (the magic circle in some games). That boundary determines the reserved space of religion, what is inside and outside, the reserved space of such places as racecourses. On the one hand there is the enclosure in which the activity takes place. On the other hand there are those outside the enclosure. There are, therefore, rules of admittance and participation.

This prison and bath complex plays off ideas of inside and outside, ideas of openness and enclosure, ideas of safe and unsafe, ideas of sacred and profane. In these heterotopias one usually stays for a limited period of time. But there are those who seem to live in them. Such are actors, priests, musicians, athletes and entertainers. (Some have included architects). Such heterotopians are frequently outsiders, because they are inside. Or they are loved and embraced. It is a game that civilizes the untrammeled and untamed and unclothed. Games mark the boundary between liberation and obedience.

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