

Uncanny beauty. Unveiling a prison interior

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ABSTRACT

This essay reflects on the paradox that invests common perceptions of prison interiors by presenting a formal investigation of the nineteenth century prison of Buoncammino in Italy and questioning its uncanny beauty.

While we unanimously refuse as abominable the pre-modern dark dungeon, we are also very ambivalent towards the (unrealised) promises of the carefully designed enlightened and ‘enlightening’ spaces of the modern prison, which in principle we consider superior but that, ultimately, we end up perceiving in a not too dissimilar way from the pre-modern imaginary of darkness. Is this survival of darkness inside modern institutions, born in the age of the Enlightenment, a sign of failure for the hopes embedded in the modern prison? Or does it derive from the imperfect implementation of the model modern prison in reality? Or, alternatively, was darkness already embedded in modernity itself? The apparently irresolvable paradox of the coexistence of ‘dark space’ in ‘light space’ relates to the dichotomic nature of contemporary debates on penal institutions: whether to humanise or abolish them.

Text by Sabrina Puddu. Photographs by Giaime Meloni.



Above
Figure 1. Photo Essay. Studio sulla forma n.01 (photo by Giaime Meloni)



Opposite
Figure 2. Photo Essay. Studio sulla forma n.02 (photo by Giaime Meloni)



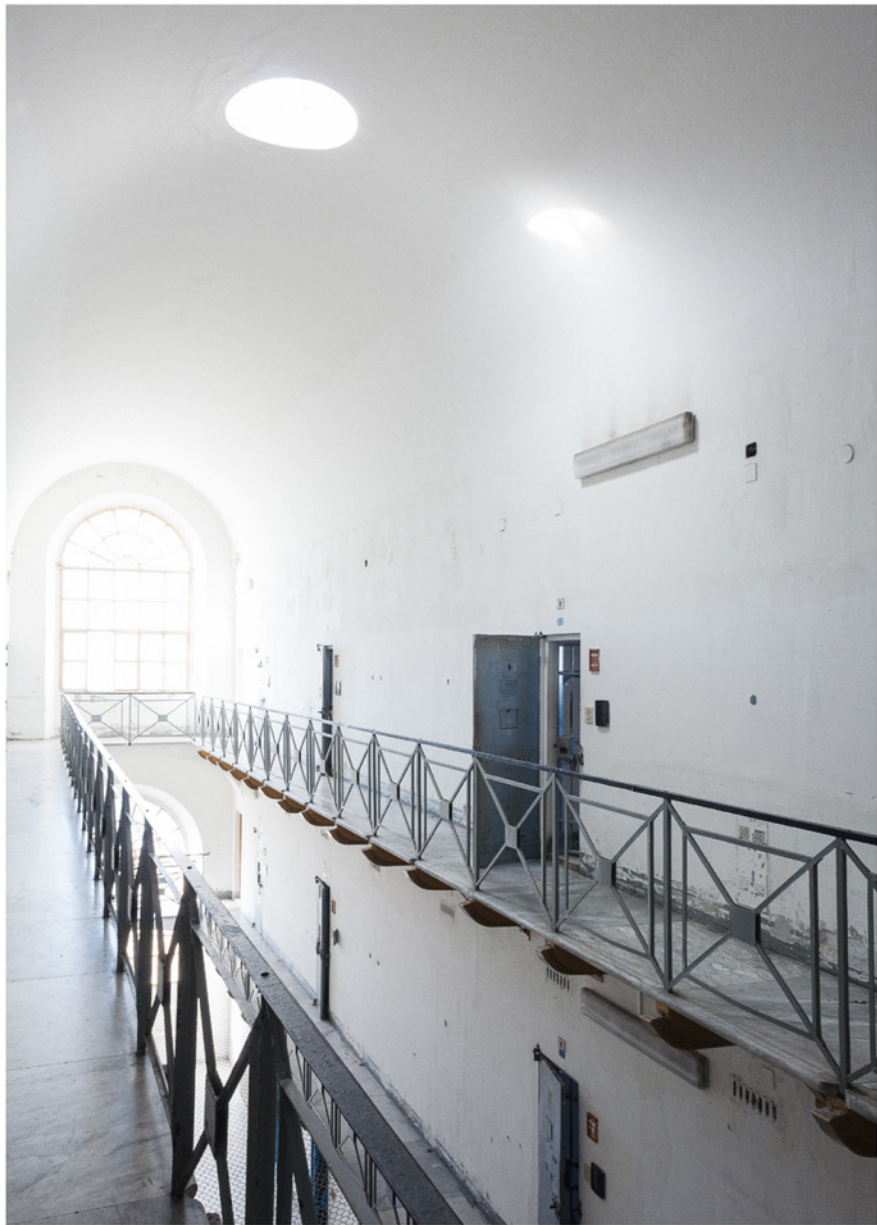
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Figure 3. Photo Essay. Studio sulla forma n.03 (photo by Giaime Meloni)

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Figure 4. Photo Essay. Studio sulla forma n.04 (photo by Giaime Meloni)



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Figure 5. Photo Essay. Studio sulla forma n.05 (photo by Giaime Meloni)

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Figure 6. Photo Essay. Studio sulla forma n.06 (photo by Giaime Meloni)



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Figure 7. Photo Essay. Studio sulla forma n.07 (photo by Giaime Meloni)

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Figure 8. Photo Essay. Studio sulla forma n.08 (photo by Giaime Meloni)

We entered the prison of Buoncammino in Cagliari, Sardinia, a few days following its vacation in November 2014.¹ As the inmates were moved to a new carceral citadel on the outskirts of the city, they left behind the city prison, a building that over 150 years of existence had become ingrained in collective memory as the embodiment of ideas of confinement and moral reform. By 2014 it was believed timely for a new architecture of incarceration. Whatever the reason, the beauty of the old Buoncammino prison interior was paradoxically overwhelming and stronger than any other feeling — Shame? Anger? Sadness? Curiosity? The suspension of its past use — of any event that had animated the building — and the sudden absence of human presence left behind a display of naked architectural splendour and squalor, inviting the eye to focus on a level of abstraction that otherwise only projective representation — the noble medium of drawing — could guarantee. This abstraction is captured in the photos accompanying this text, framing this now empty prison in the absence of the human targets of such power as a pure, silent object with its past charge of control and power now fully revealed. An uncanny beauty is unexpectedly attached to such charge.

Sardinia boasts an extended archipelago of correctional institutions. Due to the geographical and historical conditions of the island, this archipelago was implemented since the beginning of the modern era at the service of the national state and has always been significantly oversized compared to the small local population and the relatively low criminal rates. Nevertheless, as proof that an island is still considered a perfect condition for confinement, over the past decade the construction of prisons has continued, giving birth to four high security complexes. Evidence that, sadly, the times are still distant when we can imagine a society without prisons.

As a consequence of the new constructions, four older prisons dating back to the nineteenth century have been vacated. Buoncammino is one of these. Standing as an example of the modern attempts to reform penal institutions, Buoncammino shows how, in the late nineteenth century, the Italian debate over penalty was in line with the ideas discussed throughout Europe and North America and with the anxiety to design institutions that could contain, if not reform, crime. From an architectural perspective, the prison followed the then dominant principle of cellular segregation common to other international examples. Built on the top of a hill, in a dominating relationship with the city, it is perceived from the outside as a megablock, enclosed by a polygonal wall within which a series of symmetrically arranged blocks emerge. Despite its sculptural urban presence, however, like all prisons, Buoncammino is a project of interiors.



Above
Figure 9. Photo Essay. Studio sulla forma n.09 (photo by Giaime Meloni)

A PROJECT OF INTERIORS

In the 1982 book *The Fabrication of Virtue*, Robin Evans recognises prisons as the ultimate machines of architectural efficiency, and the locus where the project of modernity has been put to the test most explicitly.² Newgate (1750s) and Pentonville (1840s) are respectively the starting and end points of Evans' account of the history of British prisons, taken as a model case for a more widespread reform of western carceral systems between the eighteenth and nineteenth centuries. The British case is a perfect demonstration of the fact that the modern prison, as it emerged in that period and developed into the twentieth century, was mostly a project of interior space. Such project was deployed through the scrupulous drawing of floor-plans and sections, conceived as perfect imprints of the patterns of human relationships that prison reformers imagined would unroll in space. As Evans writes,

these buildings, with their proliferating components and patterned plans, were to map the location of staff and inmates, guide their movements and mediate the transactions between them. [...] The pattern of walls in a plan and the distribution of apartments in a section are abstracts of a social reality defined by interdicted or extended communication between one place and another.³

The formation of this new kind of institutional interior thus subscribed to principles of causality occurring between the physical space and the social realm. Alliances of the kind signed by reformer John Howard and architect William Blackburn in England were to promote a series of typological experimentations towards the implementation of an interior capable of tracing a correspondence between the institutional protocols, hierarchies and routines envisioned by the reformer, and the structure of space drawn by the architect. The latter was meant to define an 'architecture of inescapable relationships,'⁴ drawing a building that could 'be regarded as a frozen image of intercourse.'⁵ To prove this point, Evans consistently compares the floor plans of pre-modern detention buildings to those of reformed modern prisons, and highlights how the former — like the one drawn by Jacob I live for the Clerkenwell House of Correction in 1757⁶ — mostly depicted a *geography* of rooms, each labelled with its correspondent use and suggesting a pattern of occupation. Yet the rooms were not structured according to a prescribing *geometry*.⁷ In contrast, labelling became almost superfluous to the prescribing value of the floor plan in modern prisons, where an intentional and instrumental use of geometry, composition, symmetry, hierarchy and proportions was clearly at play. The latent power of the floor plan (and of the section) in making real and material the principles of penal reform was masterfully understood by William Blackburn, as shown for instance in the project for the Liverpool Borough Gaol (1785-89), one of nineteen prisons he designed.

The interior of the modern prison was born as a confined environment, as much controlled and organised as it was carefully lightened and aerated. It developed according to a widespread rhetoric of refusal of another, precedent interior represented by the dark dungeon of the pre-modern era.



Vividly pictured in prints, literature, and reports written and popularised by philanthropists and reformists, this rhetoric found an outspoken advocate in John Howard. In the many editions of his book *The State of the Prisons in England and Wales*⁸ (1777-1780-1784-1792), Howard expressly contrasted the out-dated British prisons to buildings like the house of correction in Rome designed by Carlo Fontana in the 1700s, which he took as a precedent more fitting to his principles of reform, because it was rationally designed according to a precise discipline.⁹ But the accusations against the old dungeons were just a specific case of wider refusal for certain types of spaces encouraging promiscuity and what were conceived as its related social illnesses. Thus, Evans shows how the refusal of the pre-modern dungeon interior was transposed, with similar tones and argumentations, from the spaces of confinement to the domestic domain.¹⁰ Similarly to the dungeons, the houses for the poor in the eighteenth century were described as interiors scarcely organised, chaotically inhabited in promiscuity, unclean, smelly, dark, and poorly ventilated. As response to this line of accusation, these houses were replaced in the nineteenth century by the newly conceived model houses and residential estates promoted on grounds of hygiene, non-promiscuity, light and ventilation.

Above
Figure 10. In the darkness of dungeons. Between a rhetoric of refusal and the definition of a phenomenology of darkness. John Howard Esq. visiting and relieving the miseries of a prison painted by Francis Wheatley and engraved by James Hogg, 1787. Wellcome Library no. 544703i.

The dark interiors of dungeons and houses conveyed aesthetic repulsion as much as they were alleged to be the source of physical and moral disease, and of corporal and vicious epidemics. In the first steps towards a reform that would eventually lead to the construction of the model modern prison – exemplified by the facility of Pentonville in London (1842) by the Royal Engineer Joshua Jebb - light and air were among the most powerful drivers of typological experimentation. They were conceived as antidotes to the problems of physical contagion among inmates that had created an epidemic quickly surpassing the prison walls to affect the free society outside — as happened in the spread of the gaol fever in 1750.¹¹ When, expanding the scope of Blackburn’s typological efforts, the Bentham brothers started developing their famous Panopticon Penitentiary in the 1780s,¹² it became clear that light was to participate in the reformatory project to a larger extent than salubrity itself. The Panopticon was the ultimate affirmation of light as the key element in the toolbox for control and moral reform used to build the new physicality of the modern prison.

The cells in the Panopticon had two windows, one looking to the outside and allowing light to cross the cells, the other looking toward the inside and located in correspondence to one of the windows of the central control kiosk. The effect of backlighting created by this setup allowed the reduction of the confined human being inside the backlit atmosphere of the cell to a ‘small captive shadow,’¹³ a de-individualised, de-humanised actor in the Panopticon disciplinary theatre. The efficiency of the principle of inspection, clearly embedded in the centripetal architectural diagram of the Panopticon, was thus extended by this reduction of information achieved through light control. In particular, the 1787 scheme prescribed the cylindrical kiosk to be further separated from the cells by a wider and lightened rotunda, thus making inspection anonymous, for the prisoners were not able to see inside the darkness of the kiosk.¹⁴

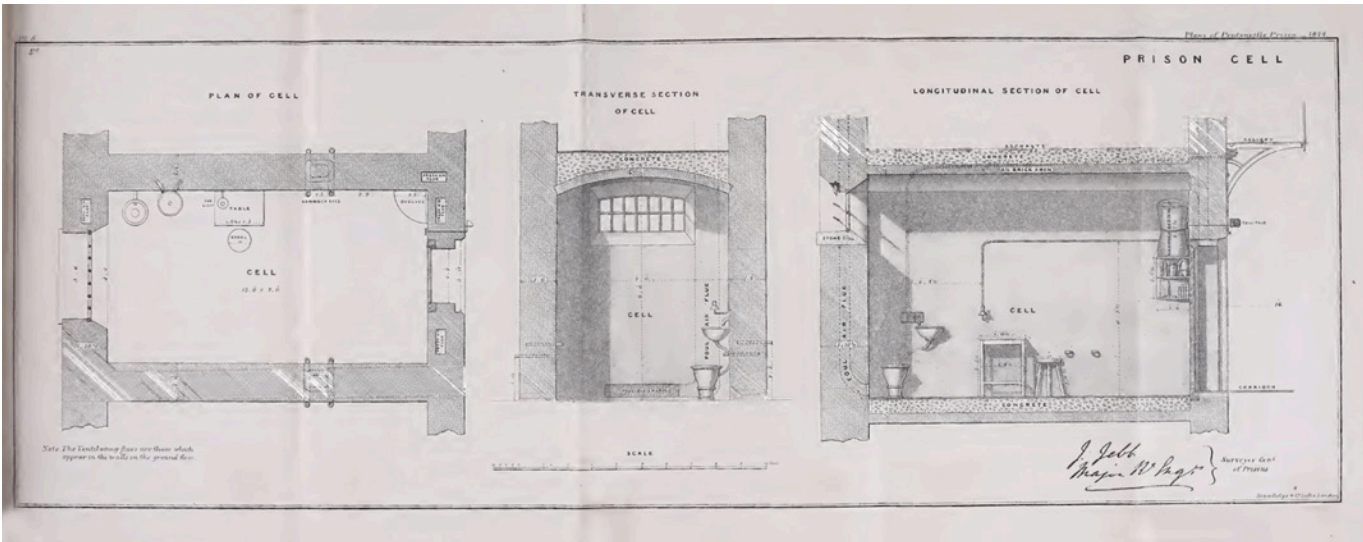
A pure embodiment of the Panopticon has never been built and the attempts at reproducing it have been incomplete and clumsy.¹⁵ In contrast, many prisons were modelled on Pentonville, which provided a perfectly interiorised environment based on a



radial building type, as opposed to the circular scheme deployed by the Benthams. In Pentonville too, control was based on a central point of inspection. However, this was located at the convergence of wings housing the cells, each of which was composed of a central nave running the full length of the wing and flanked on both sides by three-storey batteries of equally distributed cells that were accessed from narrow galleries. Thus, the central inspection point overlooked the silent vaulted naves without exerting any direct scrutiny into the cells themselves. Accurately drawn internal perspectival views of Pentonville revealed the sensorial aspect of the big vaulted and galleried naves sprinkled with light from the massive windows at their end and from skylights on the roof. These images show how light reached the cell as a diluted entity, mostly from the front door facing the nave. On the other side, a tiny celestial beam of light penetrated from a window located high enough to avoid any visual contact between the interior and the exterior worlds. Stripped from a role of establishing a relationship between the interior of the prison and the exterior world, these windows thus merely worked to guarantee light and air to enter in a measure that was sufficient to provide some comfort within the cell.

In this newly defined prison architecture, floor plans were indispensable to control the hierarchical disposition of spaces, and acted as crucial media to evaluate the power enforced by architecture over the carceral community. Yet, it was the section — often drawn as a shadowed section — that was to act as the key representational medium to grasp the central role of light and shadows in the definition of the prison interior; depicting its quality and its sequential access from the nave to the cell.

Pentonville synthesised a discourse on penal institutions through the late eighteenth century and the first decades of the nineteenth, with the efforts of Blackburn and his European colleagues finding a major reply on the other side of the Atlantic in the Philadelphia (1830s) and Auburn (1820s) systems. With Pentonville, the main principles for modern prison architecture were finally fixed: solitary confinement, inspection, security, and salubrity. The nineteenth century prisons built according to the Pentonville model made use of light as an element to ensure salubrity and to enhance control over the confined inmates and the staff. But beyond these utilitarian reasons, light also served as an essential element in the overall quality of the architectural articulation and composition. High ceilings and vaulted spaces,



Opposite
Figure 11. Pentonville’s nave. Picture from Joshua Jebb, Report of the surveyor general of prisons on the Construction, Ventilations, and Details of Pentonville Prison, London : Printed by W. Clowes and sons for H.M. Stationery Off. 1844. Wellcome Library no. n 88255625.

Above
Figure 12. Pentonville’s cell. Drawing from Joshua Jebb, Report of the surveyor general of prisons on the Construction, Ventilations, and Details of Pentonville Prison, London : Printed by W. Clowes and sons for H.M. Stationery Off. 1844. Wellcome Library no. n 88255625.

zenith light, and carefully controlled proportions were retained in many projects, with symmetry, neatness, and cleanliness acting as guarantors of beauty. These features were so pronounced that they left a deep impression on contemporary observers, as demonstrated by the two passages below:

The first thing that strikes in mind on entering the prison passage is the wondrous and perfectly Dutch-like cleanliness pervading the place. The floor, which is of asphalt has been polished, by continual sweeping, so bright that we can hardly believe it has not been black-leaded, and so utterly free from dust are all the mouldings of the trim stucco walls, that we would defy the sharpest housewife to get as much off upon her fingers as she could brush even from a butterfly's wing.¹⁶

Nevertheless, it is not the long, arcade-like corridors, nor the opera-lobby-like series of doors, nor the lengthy balconies stretching along each gallery, nor the paddle-box-like bridges connecting the opposite sides of the arcade, that constitute the peculiar character of Pentonville prison. Its distinctive feature, on the contrary — the one that renders it utterly dissimilar from all other jails — is the extremely bright, and cheerful, and airy quality of the building; so that, with its long, light corridors, it strikes the mind, on first entering it, as a bit of the Crystal Palace, stripped of all its contents. There is none of the gloom, nor dungeon-like character of a jail appertaining to it.¹⁷

Was this ultimate architectural beauty an involuntary compensation for the guilt felt by both the national state and the architects for building the modern, ruthless machines of control that prisons embodied? Or, on the contrary, was this search for beauty a manifestation of pride in the prison as a new, enlightened institution pursuing the noble purpose of reforming and improving the human condition? Or, alternatively, were architects trained in a Beaux-Arts tradition — like Georgian architect Blackburn himself¹⁸ — simply unable to design in any

other way than in praise of beauty? It was a mix of these reasons that gave birth to a series of buildings located at the crossroads of top-down repressive power and ultimately uncanny architectural beauty. The prison of Buoncammino is such an example.

Buoncammino, which was mostly the creation of the engineer Oreste Bulgorini, was designed in the second half of the nineteenth century. This was a particularly tumultuous period for the newly born Kingdom of Italy established in the 1860s, which sought a shared and unified national penal code. Bulgorini was an in-house employee of the new planning department of the Italian Ministry of Interior that at that time was in charge of penal establishments throughout the kingdom. While very little information on Bulgarini has survived, what is sure is that he was in charge of designing at least four carceral establishments¹⁹ in the 1880s-90s, all of which were based on the cellular system.

The debate on penal reform in the Kingdom of Italy was influenced, on the one hand, by the discussions happening at European level, and, on the other, by the many penal systems that were in place in pre-unitarian states.²⁰ As frequently noticed by studies of the history of penal systems, nineteenth century Europe endorsed a communal discourse on prison regimes,²¹ which favoured the circulation of architectural models. Among the common principles shared throughout Europe was solitary confinement, which acted as a protocol of reform, and materialised in the architecture of a specific building type — the prison. However, this was also a shared belief, which wavered under continuous critique. Partly because of recurrent doubts on the validity of solitary confinement, and partly because of economic reasons, many European countries — Italy included — vacillated in its unconditional application and often opted for its empowerment in mitigated, less severe systems. In Italy, this was the case of some of the most progressive pre-unitarian states, such as The Grand Duchy of Tuscany and the Kingdom of Piedmont-Sardinia. The first had already approved, in 1853, a progressive penal code opting for a canonical Philadelphia system — a model based on strict solitary confinement and originally materialised in radial typologies with generous cells



— that was then attenuated, allowing prisoners to work in groups during the day. The Kingdom of Piedmont-Sardinia had a preference for the Auburn system²² — a model based on solitary confinement at night, and group but silent activities during the day, and originally materialised in a layout of little cells back-to-back. In contrast, the Kingdom of Lombardy and Venice, under the Austrian crown, had a particularly severe penal system and still enforced corporal punishment, whereas the prisons in the Papal State and the Kingdom of the Two Sicilies were generally still unreformed dungeons, manifesting little awareness of the general reformatory movements that were shaking the penal systems of western countries.²³ Following this schizophrenia in penalty options throughout the various constituent states, united Italy was characterised by a varied and multifaceted archipelago of carceral institutions spanning from penal colonies to newly built cellular prisons to monasteries and fortresses adapted into prisons.²⁴ Accordingly, penal philosophies were different and differently interpreted from place to place. The cell itself, when it did not retain the character of a dungeon, was subject to shifting understandings: it could either be acknowledged as a reforming space or as an un-reforming container for subjects whose criminal attitude was considered innate and thus impossible to redeem.²⁵

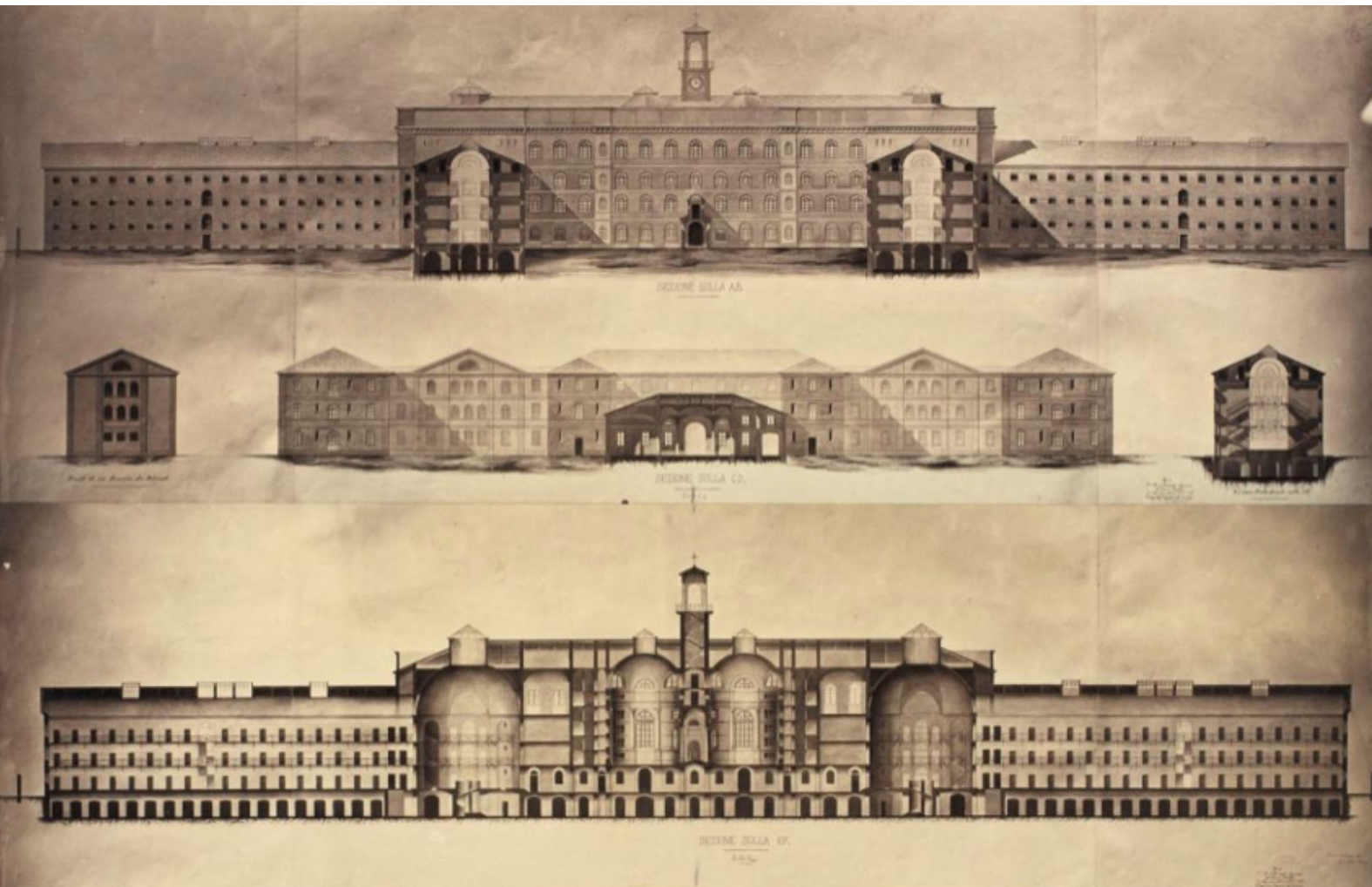
Although Sardinia is today considered a peripheral and scarcely influential region in the national scene, it was then an important constituent part of the Kingdom of Piedmont-Sardinia, the state that eventually initiated the process of unification of Italy in the 1860s. It thus participated in the progressive project

of modernisation of the country. With regard to penalty and incarceration, the island was pervaded by the Kingdom's progressive penal philosophy. For instance, Sardinian local politicians and philanthropists — either in newspapers or as part of Parliamentary Commissions — articulated critiques of the existing condition of detention with a similar rhetoric to the one that was pervading the European debate, and solicited the construction of new cellular prisons that could embrace the civilised principles of 'discipline, light and morality.'²⁶ Evidence of the pre-unitary effort in penology in the Kingdom of Piedmont-Sardinia and of its exposure to the European debate — with a particular link to France — is a series of competitions for the design of prisons that were held in the first half of the nineteenth century. One of these competitions, for a penitentiary in Alessandria, near Turin, was won in 1839-40 by the French architect Henri Labrouste.²⁷ Aware of prison reformism, Labrouste manifestly embraced the belief in the positive role of architecture and art in healing deviant and sick people within new types of institutional buildings. He endorsed an idea of penitentiary where prisoners were segregated at night and worked during the day, in line with the Auburn routine. A hint of Labrouste's fascination for the Panopticon, the prison of Alessandria was designed with a central rotunda that housed a few radial single cells with open patios for those prisoners subjugated to stricter solitary confinement. The rotunda had also the aim of distributing four identical radial wings where little Auburnian cells were stacked back-to-back and were separated from the block walls by a four-storey gallery. In his project, Labrouste 'worked to create a setting with soothing

Above

Figure 13. Sections and Elevations of Henry Labrouste's Competition Entry for the Construction of a Central Prison in Alessandria (Piedmont), 1839. Académie d'architecture / Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle pour la collection du 20e siècle. 285.1

qualities, thus showing a new awareness of the role of atmosphere' and 'developed several inventive solutions that soften the prison atmosphere, such as large vertical windows surrounding the cell building, without bars or grates,'²⁸ or through the control of zenithal light in the central rotunda. Proposing a grand penal institution that embodied paradigms of space and luminosity so distinctive of the French architect's oeuvre, Labrouste's triumphal project must have exerted an effect on its contemporaries. The Italian architect Pietro Bosso, who would eventually lead the construction of the prison of Alessandria, later applied similar principles to other buildings.



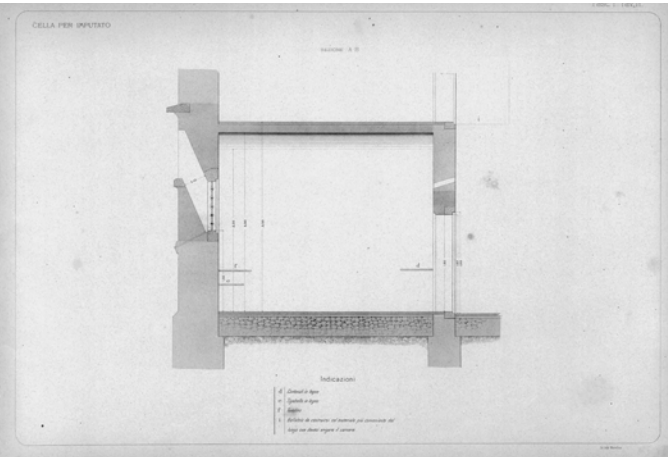
Another international competition, held in 1857 for the prison of Turin and Genoa and, again, entered by many European architects, saw the victory of the Italian engineer Giuseppe Polani with a scheme that abandoned the radial geometry for a cruciform one. Polani's prison also avoided the back-to-back cell distribution proper of the Auburn system and that Labrouste had faithfully reproduced. In contrast, he disposed the cells (measuring 2,2 x 4 x 3 meters) along the external walls of the wings, facing a central nave. The cross section of Polani's wings was basically a replica of the typical section of Pentonville, where the cells, also of similar proportions and dimensions to those of Pentonville, were organised internally by a three-storey vaulted nave and distributed by galleries.

The influence of these competition entries can be retraced many years later in the prescriptions that the Italian Ministry of Interior had codified by the 1890s, and in the prison of Buoncammino itself. The design of Buoncammino developed in two phases, stretching into the beginning of the twentieth century.²⁹ Buoncammino's structure and space recorded both the uncertainty and tumultuous discussions that characterised Italy in the transitional period of unification, and the prison design principles inherited from the Kingdom of Piedmont-Sardinia, as previously described. In a first phase, between 1855-59, pushed by a state of emergency for the growing prison population, two large linear buildings hosting 16 dormitories for about 300 inmates were designed.³⁰ A second and longer design and construction phase started in 1887,³¹ giving shape to the prison as can still be seen today: a megablock confined within a double boundary wall, where four courtyards organise, according to a principle of symmetry, a few longitudinal building blocks that were subsequently added to host the inmates. Whereas in the other main city of the island, Sassari, a prison was going to be built according to a radial typology (1862, designed again by Polani) that also characterised the two most recent achievements in Italian prison architecture (1882 Regina Coeli in Rome and 1892 San Vittore in Milan), this typology was not used for Buoncammino. We don't know the reasons why a radial or cruciform typology was not pursued here, but we can assume that they could be found in site constraints (on top of a hill) and the presence of existing buildings.

The 1890s³² were crucial years for the Italian penal system, in which Italy finally agreed on a unified penal code (the Zanardelli Penal Code, 1889) and formulated rules and standards for the building of new prisons. Eventually, neither the Auburn nor the Philadelphia systems were adopted. Instead, the choice was for a mixed penal system, also known as the Irish system. In 1891, a design code³³ was approved following the institution of an in-house planning and design department of the Ministry of Interior³⁴ in 1888. This was constituted by about five in-house engineers, and relied on a pool of inmates who were draftsmen, recruited from a Roman prison. This team was not only assiduously working on the actual design, improvement, and enlargement of the prisons of unified Italy, but also pursued the goal of defining typological prescriptions and standards. Among the latter, a set of typical drawings³⁵ was collated in an accurate and well-detailed dossier in the 1890s, that provided indications about details, proportions and geometry of the key elements for the so-called 'Carceri Giudiziari' (prisons for preliminary detention). Much space was given to represent

Opposite

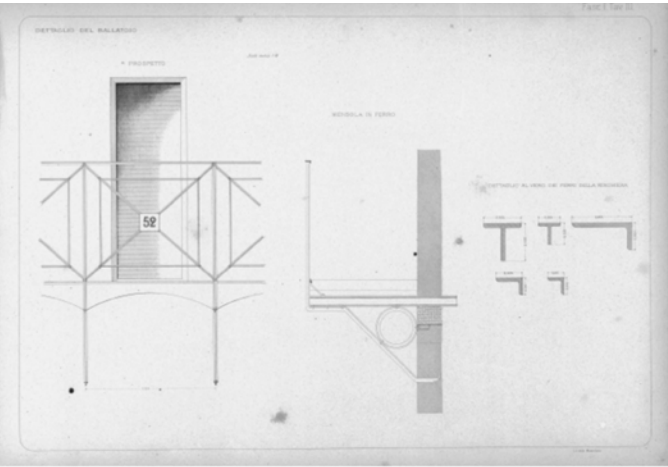
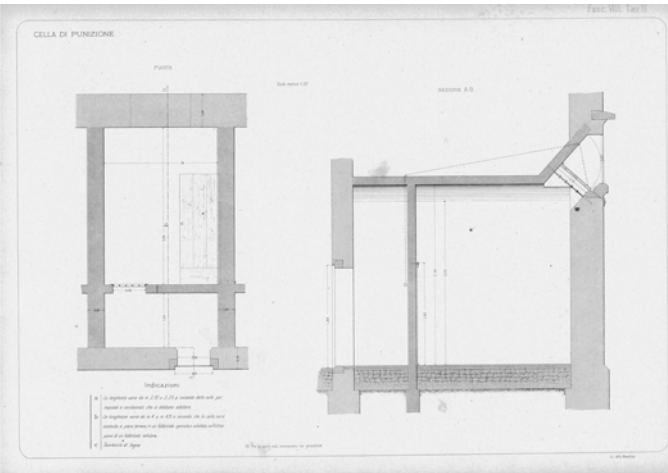
Figure 14. Exploring a prototypical section. Giuseppe Polani, Carcere Giudiziario Le Nuove, Turin, 1861. Courtesy of Archivio Storico Città di Torino (any further reproduction is subject to further authorisation)



in plan and section the cells, which were distinguished as cells for the defendant, cubicles for the convicted, cubicles for young offenders, and punishment cells for adults and young offenders. These respected the prescriptions given by the national board of health ³⁶ that in the same year had fixed the dimensions of the cells in m. 2,10 x 4 x h 3,30, and those of the cubicles in m. 1,40 x 2,40 x h 3,30. While the dossier did not contain any drawing depicting a whole prison, the location and relation of the cell to the external wall or to internal corridors and galleries were hinted at in the drawings and mostly explicated in the construction of Buoncammino, which was classified as Carcere Giudiziario,³⁷ and acted as a testing ground for the standards defined in the dossier: ³⁸

Buoncammino's interior eventually developed as a collage of spaces organised in an imperfect courtyard typology and characterised by a neoclassical style that can still be appreciated today. On the ground floor of the older blocks, a central dark corridor gives access to large communal dormitories on either side, which are illuminated by the skylights placed in the vaulted ceiling. The cubicles for the young offenders on the second floor of the same block are arranged according to a back-to-back layout and located in the central axis of the block, thus facing two luminous, vaulted generous corridors on either side that overlook the courtyards. Replicating the nave section of Pentonville (and, by way of extension, of Polani's scheme for Turin), the cells for the defendants located in the two most prominent wings are accessed by narrow galleries, and face a central vaulted nave sprinkled by both direct and zenithal light. Finally, the punishment cells located in the most peripheral location — the basement of one of the two main wings — are totally devoid of natural light.

To cross this array of spatial situations means engaging in a ritual procession, via forced trajectories, through variations of darkness(es) and light(s): the bright light of Mediterranean latitudes hinting at the pale yellow plaster of the elevations; the zenithal light diluting the whiteness of the nave; and the shadowed condition of corridors and cells. Engraved in light and darkness is the physical organisation of space, the plan and section being more than just the registration of a diagram of control and discipline.



THE MEASURE OF LIGHT

Junichiro Tanizaki's essay 'In praise of shadows' ³⁹ is a tribute to those environments able to embrace the full sensorial experience of the body, where the patina of time and darkness is opposed to the striking brilliancy of the sanitised white interiors that have built the common, clichéd image of western modernity. Whenever light touches an interior, he argues, it should be diluted to the point of losing the power to illuminate, for 'the world of shadows [forms] [...] a quality of mystery and depth superior to that of any wall painting or ornament.' ⁴⁰ Tanizaki argues that, whereas in Japanese interior environments the lack of clarity deriving from darkness does not disturb but rather produces beauty, ⁴¹ the Westerners fail to 'comprehend the mystery of shadows.' ⁴² 'But the progressive Westerner,' he claims, 'is determined always to better his lot. From candle to oil lamp, oil lamp to gaslight, gaslight to electric light—his quest for a brighter light never ceases, he spares no pains to eradicate even the minutest shadow.' ⁴³

This propensity to see beauty in darkness has been paralleled in recent times by a re-consideration of spaces of delight diverting from the modern canon of beauty of anesthetised, white or transparent interiors. Since the last decades of the twentieth century, environments boasting pre-modern and anti-western sensorial qualities have been brought back to attention and taken as a paradigm for the possibility of a new interior. As an example, we can consider some of the interiors designed by the Italian architect Antonino Cardillo who, in his built project 'House of Dust' ⁴⁴ (Rome, 2013), declares primordial caverns and Renaissance grottos as sources of reference. In the accompanying poem praising dust, Cardillo argues against 'That modernity that disowns sediment. That shaves walls, that sanitises space. That modernity that disowns dust. Disowns even death.' ⁴⁵

Alternatively, we can consider how architectural education suggests students should reconsider the complexity of shadowed dusty congested spaces: any first year student of architecture in London will at some point have to pay homage to Sir John Soane

Museum, with its accumulation of antiquities in the shadowed, articulated interior carved in the mass of three Georgian terraced houses. The house-museum of the great 18th century English architect is taken as an exemplar of how to eradicate the hyper-sanitised character of the clean, white, rational and bright spaces that have been ingrained in the mind of modern man as the ultimate physical representation of the spirit of his time.

Such fascination for a pre-modern space, however, hardly finds any easy application to the domain of prisons. Two centuries after its foundation, the prison — this very first test-bed building for modernity — still fails to convey an image of a sanitised, bright and modern building. In contrast to hospitals, which the public naturally recognises, accepts and requires to be hygenised environments, the common imaginary of the prison is always that of a pre-modern space of confinement. Two centuries of reforms, efforts and experimentation, while succeeding in establishing the prison as the only possible institution to deal with criminality, have completely failed to communicate to the public (and perhaps truly realise?) a modern aesthetic for prisons as they did for other institutions. Thus, the critique and disappointment expressed by John Howard in 1777 resonates cyclically in the protest campaigns for more 'humanised' prisons. Any civilised society that is respectful of basic human rights,



Opposite
Figure 15. 1890s Codification of spaces in Prison Design. These drawings are part of an official Dossier produced by the in-house planning and design department of the Ministry of Interior. Courtesy of Domenico Alessandro De Rossi. The drawings are part of the personal archive of Domenico Alessandro De Rossi and have been previously published in De Rossi, D.A., ed., *L'universo della detenzione. Storia, Architettura e*

Norme dei modelli penitenziari (Milano: Mursia Editore, 2011).
a. Section of a Typical cell ('Cella per imputato')
b. Section of a cell for punishment/strict solitary confinement ('Cella di punizione')
c. Technical drawings of the gallery ('Dettaglio del Ballatotio').

Above
Figure 16. Buoncammino prison as a project of interiors. Composed Drawing of plan, sections, and elevations. Drawing by Sabrina Puddu and Simone Ferreli, based on an approximate reconstruction of the prison of Buoncammino.

activists and reformers argue today, should guarantee to inmates the right to a clean, bright and airy interior. This is the interior found, for instance, in the Norwegian ‘model prison’ of Halden, a high security facility built in 2010 by HLM Arkitektur and widely hailed as the ‘most humane prison’ in the world.⁴⁶ Perhaps, and this is the main difference from the eighteenth century rhetoric, these humanised interiors should also include colour, look more domestic, and establish a relationship with an outside of gardens and landscape, as in the case of the Norwegian facility. On the other hand, those proclaiming abolitionist theses seek an anti-model that refuses the very existence of the prison. For those who travel along this route, it would therefore be nonsense to find the seeds for a future prison-free society in the pre-modern spaces and institutions. Neither the sensorial pre-modern dark interiors proposed by Tanizaki, nor the pre-modern society at whom Foucault winks,⁴⁷ appear to be compatible with a fictional future without prisons.

We are facing a strong perceptive paradox. On the one side, we are all descendants of Howard and his refusal of the pre-modern dark dungeon – that we still consider an abominable threat in the realm of prisons. On the other, we are moved by the promise of the carefully designed enlightened (and ‘enlightening’) space of the modern prison, which makes us also relatives of Bentham. And yet we are very ambivalent in our evaluation of the latter, so that we continue to perceive even the most advanced model prisons as not fundamentally different from their dark precedents.⁴⁸ This irresolvable paradox, which sees ‘light space’ invaded by the figure of ‘dark space,’⁴⁹ is manifest at the level of aesthetics, and relates to the main doubt at the core of the debate on contemporary penal institutions: to humanise or abolish them?

Anthony Vidler’s⁵⁰ account of the conscious search for uncanny beauty in modernity might offer the key to explaining this paradox. Vidler argues that the paradox of the re-emergence of dark spaces in light spaces does not derive from the ashes of modernity — neither modern architecture or planning, nor modern penal institutions, in our case. Nor is it a sign of its failure to throw light on every corner of our space, and life. This paradox was rather already embedded in modernity itself, and in its double

acknowledgement of light and shadowed spaces. Vidler essentially questions Foucault’s and other most recurrent narratives, which depict power as imposed and operating on subjects and spaces throughout modernity by means of ‘enlightening’ and making them visible. The spatial paradigms of light and transparency, as we have noticed, emerged out of a fear for the dark, unknown, irrational realm. This same fear, however, was coupled with a fascination for that same shadowy realm and contributed to the invention of a spatial phenomenology of darkness. Etienne-Louis Boullée’s work, and his 1782 Palace of Justice in particular, with the counter position of the justice hall above and the sunken podium for the prison below, ‘confronted the two worlds, light and dark, in a telling allegory of enlightenment.’⁵¹ Boullée thus invented the ‘first self-conscious architecture of the uncanny, a prescient experiment in the projection of dark space.’⁵²

Also, Robin Evans seems to advance a similar, though underdeveloped, argument when, in the chapter ‘From correction to Reformation. From Dungeon to Cell,’⁵³ he observes how, in the first phases of reforms, ‘dungeons’ were at the same time a target of critique and a locus of fascination, of melancholic theatrical setting. Dungeons, or at least the projection of their mythical representation and atmosphere, were reproduced in prison architecture and in particular, in the prisons designed in the 1780s and 1790s by Boullée, Ledoux, Houssin and Bellet. Evans soon dispels any doubt about his main narrative, observing how this attitude did not belong to prison architecture in England, where dungeons never became an ‘ingredient’ of prison architecture. It is, however, the very last image he uses in this chapter — a painting picturing John Howard spotlight by a light in the foreground and standing out of the dark background of a vaulted dungeon⁵⁴ — that allegorically confirms Vidler’s point on the necessary double of light-darkness for the triumph of power and reform in modernity.

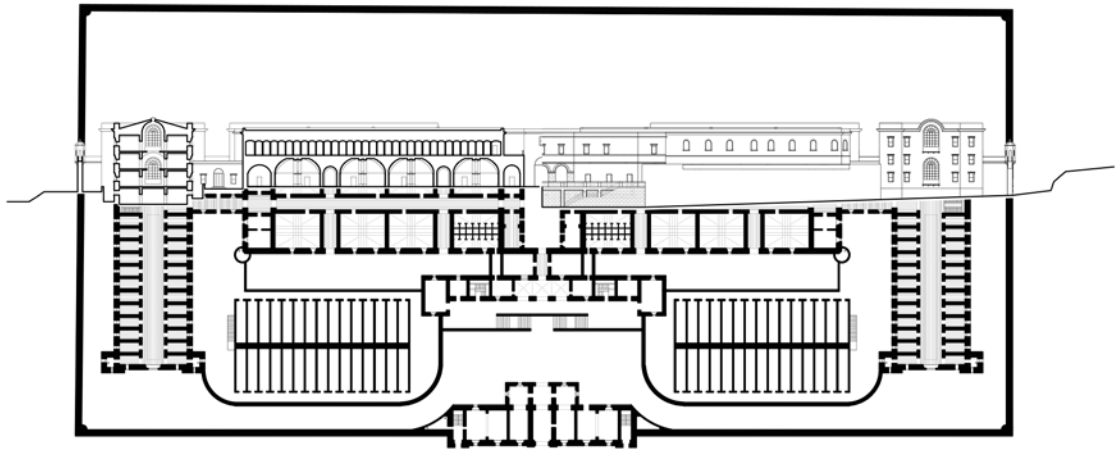
Labrouste’s rotunda, which much influenced the rotundas and nodal points of cruciform and radial Italian prisons, cannot be free from such interpretation. Nor can the vaulted prototypical section that recurred in the displacement from Pentonville to Polani’s prisons, to, finally, Buoncammino. In transposing models,

from royal and first class architects and engineers to much more local technicians, and even passing through the codification of standards, nineteenth century prison architecture embodied those light-darkness effects and academic composition rules that could still act as guarantors of an uncanny beauty.

Post Scriptum: When in 2015 I visited the Level III (high security) department of the Sierra Conservation Center in Jamestown, California, it was immediately clear that no sign of the nineteenth century dignity I had been struck by in Buoncammino was left in the contemporary prison space. Inside of any of the five identical blanked pavilions of the 270-type (referring to the 270° angle of control) in the Californian prison, a double-height common atrium organised a sequence of high-security cells and was controlled by a tower at the entrance. When I entered the pavilion, the transition from the brilliant summer light of the exterior was almost unbearable: the interior was completely deprived of any source of natural light, yet artificial light was strong and powerful. Only inside the cells, a narrow loophole

allowed for a light beam to penetrate the interior; whereas in the atrium, the edges of bodies, objects and furniture were sharply defined by the artificiality of neon lights. The feeling was that of living in an eternal Dantean circle similar to an underground carpark, where light quality always remained identical throughout the day. Not only were ornamentation and proportion fully dismissed, but also the manipulation of natural light appeared to have been given up. No beauty was left in that anaesthetic, shameless interior.

Beauty has been voluntarily and completely eradicated in most post-war prison architecture. National prison departments, who do not want to disappoint the public, somehow encourage the anaesthetic design of contemporary prisons.⁵⁵ For instance, the guidelines written by the Italian Ministry of Justice for the construction of the recent super-prisons treat these buildings as a pure question of standards, numbers and functional zoning. In these projects, the word architecture is rarely mentioned. Needless to say, the word beauty falls completely off the radar.



BUONCAMMINO PRISON
1855-2017

Above
Figure 17. Photograph of the juvenile department of Buoncammino prison, picturing one of the vaulted corridors in front of the cubicles, 1937. Published in Di Lazzaro, A. and Pavarini, E., ed. Immagini dal Carcere. L'Archivio Fotografico delle Prigioni Italiane. Roma: Istituto Poligrafico e Zecca dello Stato, 1994, 217..

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NOTES

1. This work derives from a preliminary research that I conducted when I was a post-doctoral researcher at the University of Cagliari, Italy. In many phases, this research took the shape of a collaborative investigation involving masters students (Ferrelli, S. 'Spazi dell'educazione continua. Progetto per una macchina educativa all'interno del carcere di Cagliari.' (Masters diss., University of Cagliari, 2012)), colleagues from the Department of Architecture (Martino Tattara and Francesco Zuddas) and photographer Giaime Meloni. The research could not have been conducted without the assistance of PRAP Sardegna.
- This research had begun a few years before Buoncammino's vacation. As it often happens in research work that targets confined environments, the access to Buoncammino was not easy and the drawing archives inaccessible. The few preliminary visits to the facility when it was still in operation covered only the communal and open spaces. Thus, the first and only possible approach to the prison was truly formal: without any official drawing being accessible, the interior of the prison was to be reconstructed starting from a few journalistic descriptions and from what the aerial and perspective views of web mapping services could offer. Interiors were recreated from the elevations, following the composition of windows, eaves and roofs visible from the exterior. Approximate models and drawings were produced at this early stage. The floor plans that eventually became accessible in 2014 confirmed or denied some of the first assumptions. Although a long and a painful pedagogic experiment, re-drawing and measuring a building before visiting it proved advantageous, as it unveiled the connections between the formal structure of the space and the experience of our visit. To this approach, photography was soon to be added as a further medium of exploration and communication. The aim of including photography in the research project was that of enhancing the formal study of the prison interior and, by means of abstraction, to enable the communication of the prison's physicality and institutional power by escaping the most common clichés. Four photographic sessions resulted into two photo-essays: the first developed the sequential introspection into the interior space and, playing with abstraction as a tool of estrangement, erased any sign of inhabitation, working with flat images and playing with light and whitened surfaces; in the second, using a optical bench, chromatism re-emerged, that had been somehow neglected in the first.
2. R. Evans, *The Fabrication of Virtue: English Prison Architecture 1750-1840* (Cambridge: Cambridge University Press, 1982).
3. Ibid., 16, 170.
4. Ibid. 93.

5. Ibid., 171.
6. Ibid., 14.
7. Ibid., 13.
8. John Howard published several editions of *The State of the Prisons in England and Wales*, the first of which followed his 1773 study and was published in 1777. This publication captured much public attention among its contemporaries and it is still a strong reference text for scholarship in prison architecture. However, as pointed out in R. McGowen, 'The Well-Ordered Prison', in *The Oxford History of the Prison. The Practice of Punishment in Western Society*, ed. Morris, N. and Rothman, D.J. (Oxford: Oxford University Press, 1995), 79-10, rather than producing an original account, Howard's contribution had the merit of synthesising existing thoughts (like those of Josia Dornford and Jonas Hanway in England), to add to these a broader European perspective and to spread them with passionate commitment.
9. The House of Correction of San Michele is published in the 1784 edition of *The State of the Prisons*, page 114, Plate 12.
10. R. Evans, 'Rookeries and model dwellings. English housing reform and the moralities of private space', *Architectural Association Quarterly* 10 (1978): 23-35.
11. R. Evans, *The Fabrication of Virtue*.
12. Evans stresses several time the difference between Blackburn's prisons and the Bentham's proposal. Although the latter had many similarities to the former and was informed by many Howardian reform principles — solitary confinement, discipline, labour, salubrity — the panopticon gave priority to the inspection principle over the other principles of reform and brought it to the core of the building. More importantly, the Panopticon 'brought the prison into the realm of utopia' (R. Evans, *The Fabrication of Virtue*, 198). Architecture was the key agent to ensure the viability of this utopia and was freed from the 'bargain' of academic rules of classical organisation and formal composition still present in Blackburn. 'If Blackburn's work stood at the very edge of a practice stretching back to the Renaissance, of dovetailing formal composition with the convenient distribution of space, Bentham's was outside it. In the Panopticon the principle of utility was to have been translated directly into architecture without the intervention of academic rules of composition.' (R. Evans, *The Fabrication of Virtue*, 223-224).
13. M. Foucault, *Discipline and Punish. The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage Books 1995), 216.
14. Cfr: M. Foucault, *Surveiller et Punir: Naissance de la Prison* (Paris: Gallimard, 1975); R. Evans, *The Fabrication of Virtue*, 199; , R. Evans, 'Bentham's Panopticon', *Controspazio* 10 (1970): 4-18.
15. See, for instance the description of Pentonville provided by Mayhew and Binny in the report *The Criminal Prisons of London*, (London: Griffin, Bohnand and company, 1862).
16. H. Mayhew and J. Binny, *The Criminal Prisons of London* (London: Griffin, Bohnand company, 1862), 119.
17. Ibid., 120.
18. Evans suggests that Blackburn — who had studied in 1773 at the Royal Academy — and his colleagues did not surrender formal academic principles to the strict functionalism required in prison design, but they rather extended academic principles of architecture (parti, geometry as plan generator, composition, simmetry, etc.) to a new field, that of prisons. [is spelling of parti right? Yes, it should be]
19. I have so far ascertained that Engineer Oreste Bulgarini supervised four projects. The 1884 design of the Penal Colony of Isili, Sardinia: documents and drawings consulted at the Archive of the Colony of Isili. The 1886 adaptation of the criminal asylum of Villa Ambrogiana in Tuscany: see C. Marcetti, *La doppia anima dell'Ambrogiana: polarità culturale del suo recupero*, in *L'abolizione del Manicomio Criminale tra Utopia e Realtà*, ed. Fondazione Michelucci (Fiesole: Fondazione Michelucci Press, 2015). The 1887 expansion of Buoncammino Prison. The 1890-1902 expansion and re-adaptation of Santa Maria Capua Vetere prison in Campania: the drawings are stored in the Archivio di Statodi Caserta (ASCe, Prefettura, Contratti, 931, Contratto d'appalto per la costruzione di nuove celle nel carcere giudiziario di S. Maria C.V. (10 maggio 1902), Carcere di S. Maria Capua /Progetto per aumento celle punizione, scala 1/250; and ASCe, Prefettura, Contratti, 588, Progetto per la costruzione di un muro di cinta del carcere giudiziario di S. Maria Capua/Disegni/Piante e Sezioni/Roma 10 giugno 1890/ing. Oreste Bulgarini) and have been published in M.G. Pezone, 'S. Maria Capua Vetere. Il carcere Borbonico', in *Dimore della Conoscenza. Le Sedi della Seconda Università degli Studi di Napoli*, ed. G. Amirante and R. Cioffi (Napoli: Edizioni

Scientifiche Italiane, 2010).

20. L. Daga, 'Sistemi penitenziari', in *Immagini dal Carcere. L'archivio Fotografico delle Prigioni Italiane*, ed. A. Di Lazzaro, and E. Pavarini, (Roma: Istituto Poligrafico e Zecca dello Stato, 1994), 329-380.

21. P.O'Brien, 'The Prison on the Continent. Europe 1865-1965', in *The Oxford History of the Prison. The Practice of Punishment in Western Society*, ed. N. Morris, and D.J. Rothman, (Oxford: Oxford University Press, 1995), 199-226.

22. The Auburn and Philadelphian penal systems, as well as the buildings originally constructed for their enforcement in America, were known all over Europe and were recurrent in the Italian debate. For a synthetic description, see N. Johnston, *Forms of Constraint. A History of Prison Architecture* (Chicago: University of Illinois Press, 2000).

23. This is a very crude simplification, for it does not acknowledge the complexity of penalty in these states and in the Vatican state in particular, where institutions like San Michele House of Correction had been built.

24. See, for instance, the description provided by politician Federico Bellazzi in F. Bellazzi, *Prigioni e Prigionieri nel Regno d'Italia* (Firenze: Tipografia di Barbera, 1866).

25. The latter position owed a debt to the penal philosophy of criminologist Cesare Lombroso who, following biological determinism, believed deviance to be innate and therefore discredited the role of the prison as a place of human reform because, for him, inmates could not be cured.

26. See, for instance, the reports written by the Parliamentary Commission constituted by Conti, Macchi, Nelli, Testa, Pescetto, Mari, Sanna, Mureddu, Grixoni, in 1861 and 1862 in 'Autorizzazione di spesa straordinaria sui bilanci 1861-62-63 per la costruzione di un carcere giudiziario cellulare in Sassari', 01.06.1861 - 26.01.1862, vol. 25, 111-147.

27. The drawings by Henri Labrousse, Competition Entry for the Construction of a Central Prison in Alessandra (Piedmont, 1839), are stored at the Academic d'Architecture, Paris, 285 and a copy of the essay accompanying the project is at Bibliotheque Nationale de France, Estampes, HZ-465 (1) – PET FOL, folder 12. The drawings have been published in C. Bélier and B. Bergdoll, M. Le Cœur, and Martin Bressani, in *Henri Labrousse: Structure Brought to Light* (New York: The Museum of Modern Art, 2013), 97-99.

28. M. Bressani and M. Grignon, The Bibliotheque Sainte-Genevieve and 'Healing' Architecture, in *Henri Labrousse: Structure Brought to Light*, 98-99.

29. Access to the archival drawings and documents of the prison of Buoncammino is still limited. Thus, it is still impossible to reconstruct its genesis and development except as a fragmented and incomplete history. The very little information that has been published on the prison throughout the years in official reports written by the council planning department (PPCS, Piano Particolareggiato del Centro Storico, Comune di Cagliari, July 2015) or by the statutory body for the protection of historical heritage (Relazione storico artistica, Soprintendenza per i beni architettonici, paesaggistici, storici, artistici ed etnoantropologici per le province di Cagliari e Oristano, 2011) are mostly a repetition of the same information based on very few sources. This research relies on these limited resources and, in particular, on a process of investigation that has collected evidences from direct observation, drawing, photography, and

from comparing Buoncammino with similar buildings and related histories in Italy and Europe.

30. A description of the building in this first phase can be found in F. Corona, *Guida di Cagliari* (Bergamo: Istituto Italiano d'Arti Grafiche, 1894).

31. Oreste Bulgarini was accompanied in the design by Engineer Ceccarelli, whereas the building supervision was commissioned to Architect Barborini and Engineer Trancioni.

32. The ambitions and contradiction of these years have been recently and thoroughly discussed in D. Dondici, 'Italy's Prison System and the Reforms of 1889-1891: A Road to Modernity?' (PhD Thesis diss., University of East Anglia-School of History, 2017).

33. 'Regolamento generale degli stabilimenti carcerari e dei riformatori governativi'. Approved with Royal Decree 1 February 1891 n. 260, and amended with Royal Decree 1 June 1891 n. 261.

34. Ufficio Tecnico Direzione Generale delle Carceri, instituted in 1888 by General Director Martino Beltrani-Scalia

35. These drawings, which belong to the Dipartimento Amministrazione penitenziaria Amministrazione di Giustizia, have been published in D.A. De Rossi, ed., *L'universo della Detenzione. Storia, Architettura e Norme dei Modelli Penitenziari* (Milano: Mursia Editore, 2011). The dossier is called 'Tipo di Cella di Isolamento per carcere giudiziario'. Along with the detailed drawing of cells and cubicles (Cella per imputato; Cubicolo per condannato; Cubicolo per minorenni; Cella di punizione; Cella di punizione per minorenni), and of the parlour, the dossier includes technical drawings of the gallery, of windows and doors, of bathrooms and showers.

36. Consiglio Superiore di Sanità, instituted by the Kingdom of Sardinia in 1847 and inherited by the Kingdom of Italy in 1865.

37. Buoncammino belonged to the category of 'Carcere Giudiziario' (prison for preliminary detention) and was to host mostly inmates waiting for trial or condemned to short sentences, along with those who were unable to work in other penal settlements.

38. Located in the main wing and accessed from a narrow gallery, Buoncammino's cell for defendants are a copy of the typical cell for the defendant, whose measure was fixed by the Consiglio Superiore di Sanità in 4x2.1x3.3 and whose geometry and relevant features (the vault, the door and the window) were represented in the 1890s drawings. This is also a replica of the geometry and dimension (4x2) of Pentonville's typical cell, with the main discrepancy in the position and size of the window facing outside. The cubicles for young offenders in Buoncammino also roughly correspond to those of the dossier (1.4x2.3x2.58), and were probably borrowed from the Aurburnian kind of cell (1x2.1x2) that was in place in the first experimental prisons of the Kingdom of Piedmont.

39. J. Tanizaki, *In Praise of Shadows*, trans. T.J. Arper, and E.J. Seidensticker (Stony Creek: Leete's Island Books, 1977).

40. Ibid., 21.

41. Ibid., 19.

42. Ibid., 18.

43. Ibid., 31.

44. See Pasquale Marino's film on the House of Dust, published on

Vimeo, accessed 01 November 2017, <https://vimeo.com/72216020>.

45. The project is available on Antonino Cardillo official website, accessed 01 November 2017, <http://www.antoninocardillo.com/works/house-of-dust.html>.

46. Halden Prison is one of the most praised prison in the press and public opinion, and one of the top hits in the list of best practices in prison architecture that characterise many academic scholarships. As an example of public praise, see the Guardian article 'Inside Halden, the most humane prison in the world' (2012) and the *New York Times* article 'The Radical Humaneness of Norway's Halden Prison' (2015). Danish artist and director Michael Madsen portraits the prison in 2014 in the documentary film *Halden Prison*, part of Wim Wenders' series *Cathedrals of Culture*. For a review of the documentary see S. Puddu, 'Halden Prison', review of Halden Prison, by Michael Madsen, Domus web, 23 February 2015, http://www.domusweb.it/en/art/2015/02/23/halden_prison.html.

47. M. Foucault, *Folie et Déraison. Histoire de la Folie à l'Âge Classique* (Paris: Gallimard, 1961).

48. As an example, we can read the description of Buoncammino written by a formal inmate and reported in the website of humanitarian association 'Associazione 5 Novembre'. He vividly describes his cell as a dark, wet and dirty catacomb. 'Quando sono arrivato al Buon Cammino mi hanno messo in una cella al piano terra del braccio destro. Una catacomba. Buia, umida e sporca. [...] Quella cella era talmente buia che anche di giorno tenevamo la luce accesa.' Official website Associazione 5 November, accessed 01 November 2017, <http://associazione5novembre.blogspot.co.uk/2008/01/carcere-della-pazzia-della-droga-e.html>.

49. A. Vidler, 'Dark Space', in *The Architectural Uncanny. Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1992), 168.

50. Ibid., 167-175.

51. Ibid., 168.

52. Ibid., 168.

53. Evans, R. *The Fabrication of Virtue*, 47-93.

54. John Howard Esq. visiting and relieving the miseries of a prison painted by Francis Wheatley and engraved by James Hogg, 1787. Wellcome Library no. 544703i.

55. Jewkes, Y. 'The aesthetics and anaesthetics of prison architecture', in *Architecture and Justice. Judicial Meanings in the Public Realm*. ed. J. Simon, N. Temple, R. Tobe (Farnham: Ashgate Publishing, 2013), 9-22.

BIOGRAPHIES

Sabrina Puddu (Cagliari, 1981) is an architect and researcher based in London. She is a visiting lecturer at Central Saint Martins, Leeds Beckett University, and the University of Hertfordshire, and she co-directs the design and research practice urbanaarchitettura. Sabrina received a PhD from the University of Cagliari and an MA in Housing and Urbanism

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Giaime Meloni (Cagliari, 1984) is an architect and photographer. He lives and works between two islands: Île-de-France | Sardinia. He received a PhD from the University of Cagliari, Italy, and the University of Paris-Ouest Nanterre La Défense, France. Giaime is Co-founder of atmosphériques narratives and is visiting lecturer at the Ecole Nationale Supérieure d'architecture ville et territoire de Marne-la-Vallée. The aim of his work is to explore the role of the photography as a sensible instrument to narrate the space complexity. His research has been published in various publications (MAM Saint Etienne, INTRU) and presented at several International Conferences (CCA, FAUP).