Abstract

New Zealand is currently witnessing incarceration rates at record-breaking numbers. There is a need to accommodate the growing prison population, which has led to significant levels of overcrowding. The current New Zealand prison system relies on traditional architectural techniques, many of which originated in the late 19th century and involved large scale prisons, often located at a distance from urban centres and communities.

These prisons were and still are organised around high levels of surveillance and control, rather than concentrating on rehabilitation. Aspects of traditional typologies do not provide significant rehabilitation to support the transition of prisoners back into their communities at the end of their sentences. There is also limited support for prisoners to aid their transitions back to their communities.

My aim in this design project was to develop a new architectural typology for prisons that could facilitate the reintegration of prisoners into mainstream society within New Zealand. This new typology would respond to the critical issues of overcrowding and lack of rehabilitation opportunities. It uses architectural spaces to provide the inmates with real-world experiences, for instance job training, education, community contribution, recreation and normal living environments, which could help them reintegrate into society.

This is based on the development of open/closed detention centre satellite nodes located within the fabric of established town/city centres, which might integrate prisoners back into their familiar environments. Ultimately, this new design will advance prison typologies, eventually eliminating large scale, control-focused facilities, and could reduce public anxiety about the criminal justice system.
Acknowledgments

I would like to express my sincere gratitude to my supervisors Krystina Kaza and David Turner for their guidance, suggestions and support throughout my project.

I am also very appreciative of the encouragement and positivity given by my close friends, and especially my family, which has helped see this project through to completion.

Thank you all.

George McSweeney.

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Bastoy Norway Prison
Governor ‘Tom’

“Treat people like dirt, and they will be dirt. Treat them like human beings, and they will act like human beings.”
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1.0 Introduction
1.1 Background of the project

Prison is a word that conjures up images of high stone walls, electric fences and frightening, dangerous criminals. The image of a prison is that of a place that people want to be distanced from.

Even after prisoners are released, they are seen as outsiders: often attempts to house, employ or reintegrate them back into communities are met with the ‘Not in My Backyard’ (NIMBY) attitude.

Since the colonisation of New Zealand, the prison concept has followed the English model of punishment, control and surveillance based on the Panopticon. As New Zealand’s prison population grew, the country adopted the large-scale American prison typology.

These prison typologies do not prepare and support prisoners for the society in which they are released. The failure of these large-scale prisons has led New Zealand to have, per capita, one of the largest prison populations in the world. There is an inherent belief among New Zealanders that prisoners cannot change and are unsafe in our communities. The recently elected Labour Government has indicated that change is needed.

My project will offer an alternative to a traditional prison concept and will investigate the potential for a prison typology that allows prisoners to transition back into normal life without crime.

1.2 Outline

This project will develop a small-scale transitional prison typology that concentrates on serving the needs of prisoners nearing release. The transitional prison would hold a maximum of fifty inmates and be set within the Auckland city urban fabric. The intention is to remove the sense of isolation and to assist in the process of normalisation.

The theory behind transitional prisons acknowledges that prisoners are human beings, and as such, need to learn how to integrate back into society. Therefore, prisoners would be able to apply to live in the transitional prison one year prior to their release date.

1.3 Aims and Objectives

The aim for this project is to provide an alternative approach to addressing New Zealand’s high prison overcrowding and recidivism rates by supporting prisoners’ journey back into society through a transitional prison typology.

The objective is to explore a new architectural typology that bridges the integrational gap between prison and society. The prison typology should end the stigma of the traditional prison typology and enable prisons to be seen in a more positive light by their neighbouring communities. The prison should reflect outside society as much as possible to create a ‘normal’ environment for the prisoner.

This transitional prison satellite design will be dedicated to low security prisoners in the final year of their sentence. This facility will provide an alternative to New Zealand’s current prison facilities. The design will acknowledge the fact that 55 percent of the prison culture is of Maori ethnicity and therefore, Maori language, Taonga and designs will be incorporated. This design will provide a ‘home’ for prisoners, but locates this home within society to allow them to transition back into social life.
1.4 Research Question

How can the current New Zealand architectural prison typology evolve to facilitate the rehabilitation of prisoners by creating an open/closed community integrated prison to support reintegration?

1.5 Scope and Limitation

The project is about open transitional men’s prisons, low security small-scale prison typology supporting New Zealand prisoners in their last years of their sentence. The purpose is to normalise the prison environment to assist reintegration back into the community.

The project is not about large-scale security prisons. It considers Maori culture but is not specific to it; neither is it specific to youth, race or type of offence.

1.6 State of Knowledge

When investigating New Zealand’s prison history, it was helpful to review *The Problems of Prisons* by New Zealand author and High-profiled criminologist Greg Newbold. The use of this book has influenced the project by explaining how New Zealand has developed its prisons, and how they have failed in a dramatic way. It has shown what not to do, which is important to determining what we should do. Therefore, it has helped me understand the most important aspects of this project.

The investigation of *The Houses: towards a sustainable penitentiary approach* by Hans Clause, Krystel Beyens, Ronny De Meyer, Marjan Gryson and Luesbeth Naessens is a little-known book about changes in the Belgian prison system from large scale to smaller scale designs. This has been very influential to my design as it discusses the importance of the normalisation model, small-scale buildings and the desired architectural environment of transitional facilities.

John Pratt, New Zealand specialist in sociology of punishment and author of the book *Contrast in Punishment* has also been influential when discussing the differences between Norway and the New Zealand prison environment. It has shown how prison environments should be designed to help prisoners be better rehabilitated and where New Zealand has failed in achieving this. The book highlights Scandinavian prison education, focusing on the small-scale of its buildings and the quality of life.
1.7 Methodology

- Research into New Zealand prison history

My New Zealand prison history study was an opportunity to uncover the origins of problems New Zealand is facing with the prison system we have today. Studying the failures of correction facilities has led me to research better options.

- Research into normalisation of prison typologies

The aim has been to develop a prison typology that can reduce recidivism rates and help prisoners reintegrate into society in a meaningful way. Studying successful normalisation models has led me to my design decisions.

- Research into Maori culture compromise

Maori overrepresentation within our prison system constitutes an important problem that needs to be addressed. As a result, this project adopts a bicultural design approach in order to be inclusive of Maori culture. The inclusion of Maori design principles also makes the project specific to the NZ context.

- Research into normalised prison environment

Research was conducted bearing in mind the normalisation model to help create a normalised prison environment which includes greenspace, light, community and is small-scale.

- Research into the design process

The criteria for the transitional prison design was extracted from case studies, architectural literature, theory and architecture environment. The project has been designed through experimentation with working and non-working design trials.
Figure 4: Collage image indicating methodology exploration.
2.0 New Zealand Prisons and context
2.1 Introduction

This chapter will discuss New Zealand’s prison history, underlining the reasons for our current prison typology. It traces prison history back to Jeremy Bentham’s Panopticon and to various forms of torture, most notably, the 'torture of the soul.' These models introduced the characteristics of fear of control and surveillance, which influenced the British criminal system, and later New Zealand’s prison system. It then considers New Zealand’s movement towards the American large-scale prison typology, which has subsequently led to overcrowding, segregation and 'crime universities.'

2.2 Punishment of the soul 1685-1815

Incarceration did not always exist as a common form of punishment as it does today. Before the 18th century, criminals were subjected to corporal punishment, forced labour, and social ostracism. Offenders were confined in holding cells called “dungeons” until their prosecution could take place. The prosecution entailed a brutal penalty, examples of which include exile from society, branding, burning and even dismemberment. French philosopher and critical theorist Michel Foucault, in his book *Discipline and Punishment*, describes these early historical methods as 'punishment of the body.'

Over time punishment became more calculated and controlled: the short-term cell typology would become a stepping stone to what we later would call solitary confinement and ultimately to the birth of the modern prison. One of the earliest prisons that controlled prisoners by maximising their fear of surveillance, isolation/separation and power, was the Panopticon prison.

Developed in 19th century Britain by well-known philosopher and jurist Jeremy Bentham, the Panopticon prison used a central watch-tower overlooking a ring of cells at various elevations to maximise prisoner surveillance. Blinds were hung over the watch tower windows and doors positioned so sentries would not show up as silhouettes. Bentham proposed a ring of lamps around the panopticon, suggesting that “a dim replica of daylight would suffice to maintain the prisoner in view of the master.”

Despite the Panopticon being rejected by the English criminal system and never being built, it instead influenced future 19th century British prisons. The most well-known “model prison”, Pentonville by Joshua Jeb, adopted a similar radial plan to increase power, separation and suppress communication between prisoners. The fear this type of incarceration instilled, marked the beginning of the “punishment of the soul”, even more detrimental and stressful to the prisoner’s wellbeing, than “punishment to the body.”

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1 Modern Marvels: Prisons, Produced by Bruce Nash (2000; Los Angeles: Jupiter entertainment), DVD.
4 Michel Foucault, *Discipline and Punishment*, 109.
7 Michel Foucault, *Discipline and Punishment*, 109.
2.3 New Zealand’s English Connection 1880-1909

New Zealand prison development in the early 19th century was heavily influenced by the English criminal justice approach with its harsh prison designs. New Zealand began developing its own legal system in 1841 and slowly began sentencing prisoners to hard labour in local prisons. Until 1854, high risk prisoners from New Zealand were being sent to Australia.

After developing the New Zealand Constitution Act in 1852, New Zealand became a self-governing country, although British law was still influential. In 1868 New Zealand decided to assign an officer to manage New Zealand’s prisons after they became “overcrowded and/or provided insufficient accommodation”.

Captain Arthur Hume was appointed to the role; he had been a British soldier until 1874 and deputy governor at the English prison of Milbank. On arrival, Hume ordered four major prisons to be built in Auckland, Wellington, Lyttelton and Dunedin. He favoured Mt Cook Prison (Wellington) as it successfully reflected the English justice system. Mt Cook Prison was proposed as a classic radial prison with five wings circulating from a central hub.

Hume’s three main strategies for dealing with prisoners were: “Hard physical labour, control over association to reduce cross-contamination, and severe discipline under austere conditions”. Hume believed that prisoners should live a lesser life than free citizens, an attitude that still prevails in New Zealand prisons today.

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2.4 Short-Lived Rehabilitation 1909-1924

Hume retired in 1910 and the new Minister of Justice John Findlay, a former lawyer, proposed a new prison typology through the Crime Amendment Act 1910, which created a “flush of enthusiasm” in parliament. Findlay wanted to change the status of the prison, replacing the traditional focus on punishment with "correctional training." He developed three rules for the reformed typology: to “restore self-respect in criminals; to identify the precipitation causes of an offence; and to prescribe a treatment that would stop reoffending.” This was to be achieved by supplying prisoners with healthy outdoor work (figure 9).

Charles Mathews, New Zealand’s Inspector of Prisons, had a similar view. He believed that the prison system could decrease violence by treating prisoners as "responsible human beings."

Findlay and Charles changes, however, were heavily criticised due their radical nature at the time and proved to be short-lived. In 1925 Berkeley Dallard, a successful accountant, took on the job as Controller General of Prisons with the aim of trying to fix this ‘new method’. He believed that prisons should not be “comfortable places” but places that reinforced the prisoners’ “fear of imprisonment”.

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2.5 American Large-Scale Influence 1970-Present

A shift in the prison typology began when "old school valued" Dan Riddiford, a former lawyer with "no particular interest in prisons" became Minister of Justice in 1969. Riddiford took on the role after a decade of rising prison populations in New Zealand, resulting in overcrowded prisons. This overcrowding led to New Zealand's adoption of the American prison typology.

Paremoremo prison, opened in 1969, was a “departure from the traditional reliance on English correctional models” and was “based on an American concept”, which was large scale, high density and maximum security. Through the 1980s, when the prison population was at an all-time high, prison suicides and inmate violence greatly increased. This has carried through to the situation we have today. The new Auckland prison at Paremoremo will be fully operational in June 2018 and “safety and security” will still be the priority.19

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19 Greg Newbold, the problem of prisons, 40.
2.6 Fixing the unfixable 2000-Current

New Zealand’s prison population is at an all-time high. There were 10,000 prisoners in 2016 and is expected to hit around 12,000 by 2020 if the prison system does not change. The Department of Corrections acknowledged that the numbers are more dramatic than they forecast, having said that they are looking for new, affordable solutions to the problem.

In 2009, the Ministry of Justice began converting shipping containers into gaol cells, a move that Minister of Corrections, Judith Collins described as a quick and cost-effective solution. Double-bunking was also announced, which was said to add danger for prison guards. On the 25 March, 2017, the National government announced a new typology called “pop-up prisons,” (prefabricated modular accommodation). A tender was put out for three units of 126 beds each on existing prison grounds.

Labour politician Kelvin Davis has explained that we are throwing money into a “bottomless pit” because it is more convenient to create pop-up prisons than to “rehabilitate and reintegrate prisoners.” Current Prime Minister Jacinda Ardern claims that large-scale American style prisons “are not New Zealand”. New Zealand’s government is now committed to reforming the prison system and believes that building bigger prisons does not make New Zealanders any safer. The new 680 bed maximum security American-style mega-prison at Paremoremo has been completed.

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2.7 Conclusion

Current New Zealand prison typologies have no established correlation between life while in prison, and life in New Zealand society. New Zealand prisons concern themselves more with punishment and security than the rehabilitation of prisoners. Nevertheless, New Zealand is taking a significant shift in how we think about rehabilitation. A 500-bed facility and a first of its kind 100 bed mental health facility at Waikeria will replace Nationals 1500 cell mega-prison.26

Dr Anne Opie, who majored in social work and sociology, has explained that the transition back into society can be a huge challenge for New Zealand prisoners. Opie highlights the range of social, structural and individual factors that come into play.27 Prisoners have admitted that strict programmes have made it difficult to adjust back into normal New Zealand life.28 It has often been noted that when prisoners needed help to transition back into society their “educational, health, mental health, training, substance abuse, and employment” have been ignored.29

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28 Ibid.52.

29 Ibid 38.
3.0 Normalisation
3.0 Introduction

This section explains why New Zealand needs to bridge the gap between prison and society by introducing a new typology within New Zealand’s current prison system. It begins by defining the characteristics of normality within prisons in Scandinavia. It then goes on to analyse Scandinavian typologies and how they work, and how New Zealand might follow suit.

Normalisation Model 3.1

Swedish psychologist Bengt Nirje conducted a study in the late 1960s concerning the needs of the mentally disabled. Nirje noted that they lacked mental breakthroughs when missing social contact. Consequently, Nirje constructed his Normalisation Model to create equal opportunity for the mentally challenged by considering their personal situations.30

Following the Normalisation Model, Swedish schools started integrating special needs classrooms into regular students’ classrooms and incorporating them into local communities for support. This normalisation model was then implemented in the prison system and is thought to have helped Scandinavian countries like Norway, Finland and Sweden to have the most humane prisons in the world. It is purely rational that New Zealand prison typologies should follow suit in these developments by considering what will most effectively integrate prisoners back into society.

Norway maintains 63 prisoners per 100,000 of national population (532 million) contrasting to New Zealand’s 214 prisoners per 100,000 of national population (4.88 million).31 The majority of Norwegian prisoners stay out of prison when they are released; they have a 20% recidivism rate, which is one of the lowest in the world.32 The normalisation model has worked so well for Sweden that four prisons were closed in 2013 as there were not enough prisoners to justify remaining open.33

Finland was the last country in Scandinavia to adopt the normalisation model in the 1960s. After a few decades using this model, Finland now also has one of the lowest prison rates in the world.34 Influential New Zealand criminologist John Pratt, Victoria University of New Zealand Professor of Criminology, has compared the Corrections Departments in New Zealand and the Scandinavian countries. He discovered that the general quality of life, diet, cleanliness, quietness, personal space and visiting arrangements in both open and closed prisons seemed much higher in the Nordic than in the Anglophone prisons.35 Despite New Zealand and Norway being very similar in population size they have two very different ways of thinking about punishment.36

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35 John Pratt and Anna Eriksson, Contrast in Punishment; An Explanation of Anglophone Excess and Nordic Exceptionalism (Oxon, Routledge, 2013) page 12.
36 Pratt and Anna Eriksson, Contrast in Punishment, page 2.
3.2 Normality in Prisons

The normalisation model within prisons reflects life outside as much as possible to teach prisoners how to live sustainably within society. According to the model, prisoners should only be restricted in their liberty; all other rights should be the same as other citizens. Terje Moland Pedersen, the Norwegian Deputy Minister of Justice, explains that, “the punishment is to be in prison, not to lose your rights as a citizen.”

The principle of normality is to get people through their sentence, aiming to re-enter them back into society. Prisoners' contact with family, friends and the community is a crucial component for ensuring normality and their integration back into society. Krristel Beyens from the Department of Criminology at Vrije Universiteit, Brussels, explains that detention should concentrate on the restoration of social ties because social ties were compromised when they were committing their crimes.

The Norwegian corrections system delivers services into prisons through local public providers to enhance involvement with communities and to maintain the prison’s image in the community.

Another characteristic of the normalisation model is that the prisons are on a smaller scale than those of anglophone countries. In Norway, a large number of small-scale prisons integrate inmates as close as possible to their local communities, where they can begin to rebuild their lives. This creates better relationships with their peers with prison officers. Education and work are also an important part of the rehabilitation process, with one third of the Nordic prison population involved in educational activities or tuition up to tertiary level.

Belgium, like New Zealand, is striving to reform its corrections system by replacing all large-scale prisons with smaller typologies (dehuizen) that can be centred in the community. Beyens believes that a prison should be “part of the world and that is in touch with everything that is happening outside it.”

Normalisation theory has led to three distinct prison typologies in Scandinavia; the open prison, the closed prison and the transitional prison.

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43 Pratt and Eriksson, Contrast in Punishment, 20.
44 Hans Claus et all, The Houses, 23.
3.3 Open Prison: Bastoy Prison

Prison type: Open Prison
Security: Minimum
Location: Horten, Norway
Population: 115

An open prison like Bastoy is a facility that allows prisoners to carry out their sentence with minimum observation and restrictions on movement and activities. The open prison typology began in Finland, originally developing out of 1930s labour colonies. The typology is said to “form the cornerstone of the Scandinavian prison system.” There are fewer perimeter walls and visual obstacles, which creates an open pleasant environment. There are fewer incentives to escape, as prisoners who do will be moved back to a closed prison.

Bastoy Prison with 124 residents is the largest low-security prison in Norway, located on Bastoy island in the Oslo Fiord. The prison typology is one of small vernacular-style buildings forming low-rise wooden houses. This form is used across the island, each building with a 100 inmate capacity, with seven prisoners in each house. The prison block huts are dispersed over the island, creating more space for the prisoners, helping them reduce stress. Bastoy Island is a short 45-minute ferry ride to the neighbouring town of Horten, where prisoners can go to work or attend school.

Bastoy Prison allows prisoners to have more opportunities to establish sustainable contact with society. The prison has been designed like a small community and includes 80 buildings, roads, beach zones, football field, agricultural land and forestry. The facility helps prisoners feel like they are within society. The open prison acts as a stepping stone toward release, as prisoners are transferred to Bastoy from closed prisons towards the end of their sentence.

Bastoy Prison is founded on trust and self-regulation, where softer security is exercised through the absence of barred windows and perimeter fences. The prison has fewer obstructions to prevent escape: instead, prisoners can roam freely within the prison grounds and have their own keys for their cell blocks. Surveillance is minimised in the log cabin units in order to avoid provocation by prison authorities and ensure that prisoners feel free.

In Bastoy Prison, inmates learn how to take responsibility for their own rehabilitation by looking after their environment. The prison takes advantage of its stunning natural landscape to allow prisoners outdoor work and recreation. Often the line between architecture and the natural environment is blurred. The prison uses green tactics, like minimising CO2 consumption within the prison, recycling rubbish and encouraging farming, to sustain ecological values.

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48 Ibid 18.
49 Baz Dreisinger, Incarceration Nations, 276.
50 Moran and Jewkes, “‘Green’ Prisons,” 351.
58 Moran and Jewkes, “‘Green’ Prisons,” 351
Figure 16: Master plan of Bastoy prison, showing prison areas and scale.

Figure 18: Plan showing Bastoy prison 4.5 Km distance from Society.

Figure 17: Pictures of Bastoy Prison environment.
3.4 Closed Prison: Halden Prison

Prison type: Closed Prison  
Security: Maximum  
Location: Halden, Norway  
Population: 248-252  

The closed prison is used for higher security detainees, who do not obey the rules of less secure facilities. Closed prisons still use the normalisation model but restrict freedom more than open prisons.

Halden Prison is a maximum-security facility and the second largest institution in Norway. It opened its doors in 2010, concentrating on rehabilitation. The prison is located on the outskirts of Halden town, with neighbouring farmland and forestry. Halden Prison represents one of the most humane prisons in the world for its quality of life and normalised environment, despite its high level of security. Closed prisons like Halden however, are less flexible than other typologies:

Halden Prison was designed to mimic a small village, so detainees can feel like they are still within society. Halden Prison has purposefully been designed with human scale in mind, being no more than two stories high and of a modest span. The living spaces within the prison are not that different from those of a college dormitory.

and galvanized steel mimic local buildings. Groups of ten to twelve detainees share a living room and kitchen space. The prison also includes a sports recreation area, workspaces and visiting rooms. Prisoners buy food for weekly meals and snacks at the prison grocery store.

When visiting Halden Prison, there is no sign of the traditional barbed wire fences or threatening guard towers: only a 20-foot concrete wall separates the prison from the outside. Movement within the outdoor area reflects the daily journey people undertake in real life, with uneven ground, up and down hills and traveling to and from home, work and school.

The natural landscape is a significant feature of Halden Prison: it is surrounded by hectares of forestry and a recreational area for prisoners similar to a college campus. The designers used a subtle mix of trees, moss and bedrock. Trees conceal the perimeter wall from view, which decreases hostility in prisoners. Prison buildings are made of larch timber to replicate the trees in the complex. Light and views are maximised through vertical windows within the accommodation units of the prison, highlighting the change of season and time of day. Different colours are associated with different areas of the facility. The local community see Halden Prison as a community resource for employment and not as something to fear.
Figure 19 Master plan of Halden Prison showing prison areas and scale.

Figure 20 Pictures of Halden Prison environment.

Figure 21 Plan showing Halden prison 6.25 km distance from Society.
3.5 Detention House: Oslo Transitional Residence

Prison type: Detention house  
Security: Minimum  
Location: Oslo, Norway  
Population: 16

Detention house typologies are similar to open prisons, in that the prisoners have more freedom of movement and less surveillance and security. However, detention houses are generally located closer to society, allowing detainees to take advantage of society’s amenities.

The detention house concentrates on inmates that have only one year left in prison, before they are released back into society. Transitional Residence, Oslo, Norway is a good example of a detention house typology, where detainees close to their release date are given more freedom and responsibility.

Oslo Transitional Residence is situated on the grounds of a residential apartment building. This facility houses sixteen inmates, allowing them to work in Oslo during the day and return to the facility in the evening. Sandaker Housing Company provides spaces that house men and woman detainees together with their family and children. The units are made up of normal apartments with living, dining and kitchen areas. The prison’s proximity to public transport, buses, trains and trams make it easier for prisoners to arrange visits from family and friends.

The detention house teaches detainees skills, and the benefits of living within society after release. Oslo Transitional Residence concentrates on rehabilitation through environmental work, living and social training. Detainees receive a key to their facility and room.

Residents must shop within the local supermarket as normal citizens do. They study at local schools and work at jobs within the community. Detention house are like open prisons in that communal green spaces are often shared between the public and detainees.

Regardless of the significant freedom that detention house typology ensures, there are still significant rules in place that detainees must follow. While detention houses are less restrictive than open prisons, they must also protect local communities from additional criminal activity these facilities might bring.

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82 Ibid.
84 Ibid.
87 Ibid.
Figure 22 Master plan of Oslo Transitional Housing, showing the building integrating into its community and scale.

Figure 23 Pictures of Oslo Transitional Housing environment.

Figure 24 Plan showing Oslo Transitional Housing within greater Oslo metropolitan area.

Figure 25 Community Space
3.6 Conclusion

Research into prison typologies that use normalisation strategies has revealed that smaller traditional prison typologies are best suited for this project. Detention houses can create a significant contribution to a detainee’s return to society as they tend to have better, more normalised environments, and are located within society where prisoners can be closer to family, friends, work and education.  

Transitional prisons are more desirable than open prisons like Bastoy and closed prisons like Halden. Despite their humane design, Bastoy and Halden prisons are still quite isolated: Bastoy prison is only connected to the outside world by a 45-minute ferry journey, replacing traditional prison walls with water. Detention houses are much smaller than the both of these typologies, making integration, socialising and security easier to manage. Hans Clause, the founder of ‘Dehuizen’ (The Houses), suggests that we can reduce prison problems if we “abandon the traditional prison concept.” He believes that, in order to teach inmates responsibility, we must move away from large-scale institutions and towards the concept of detention houses.

The use of smaller detention house in New Zealand would work alongside the current larger institutions. Prisoners could apply for placement based on good conduct and personal responsibility. This privilege would be revoked for additional misdemeanours because detention houses work on a reward system, they are tailor-made for individual sentencing. “This is nothing more than a social necessity.”

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92 Hans Claus et al., The Houses, 8.
93 Hans Claus et al., The Houses, 10.
Figure 25: This diagram shows the detention house typology which will be positioned in New Zealand's Correctional System, somewhere between low security prisons and traditional halfway houses.
4.0 Maori Prison Culture
4.1 Introduction

This chapter will discuss Maori culture within prisons and how it is relevant to this project. Treating every culture equally within our prison environment improves the rehabilitation of prisoners into society. Pratt explains that Nordic culture, perhaps because it exists within largely socialist countries, tends to treat citizens with a similar degree of respect.94

4.2 Maori Overview

New Zealand presents a very different situation to Nordic countries in that it has a significantly larger indigenous population in its prisons. New Zealand has one of the largest prison populations in the world, per capita, with Maori constituting half of this population.95 The size of the Maori prison population is said to have resulted from a range of issues, including a higher proportion of Maori within lower socio-economic groups, the greater percentage of youth in the Māori population, a higher level of Māori unemployment and the continuing effects of urbanisation and gang culture.96 Pratt explains that Maori culture has been largely ignored by the British of the South Pacific since New Zealand’s colonisation. Maori stayed in their traditional communities, which later did not establish the same bond with the larger population that Nordic society has today.97 In the 1950s, opportunities created an urban drift and many Maori moved to the cities.

The number of Māori inmates increased dramatically after 1955 and by 1971, 40% of the prison population was Māori, despite Maori being only 15% of the country’s total population.98 Corrections officer Neil Campbell reinforces the idea that Maori are disconnected from modern society, when he asks, “how do you reintegrate someone that’s never been integrated into the community?” 99 For some Maori, however, prison can be a relief from the “chaos and stress that their lifestyle entails.”100 Sergeant Rob Woodley points to educational failure and family breakdown as the biggest contributors to young Maori heading towards criminal behaviour.101

Another cause of the large Maori prison population is said to be discrimination against Maori within the justice system. The Ministry of Justice reveals that it is eleven times likelier for Maori to face jail time if convicted when compared to other demographic groups. Associate Justice Minister Aupito William Sio states that the justice system seems geared to oppose Maori culture and “to condemn Māori more than any other race in New Zealand.”102 Campbell explains that built-up stereotypes about Maori need to be removed from our community and “even among Maori themselves.”103 Kelvin Davis, the Corrections Minister for Labour, suggested in 2017 that a separate Māori prison typology based on Maori values might be constructed in order to lower the Maori prison population.

A similar strategy, called Māori Focus Units has been implemented in medium and minimum-security prisons with the intention of altering inmates “behaviour through greater understanding of tikanga Maori.

94 Pratt and Eriksson, Contrasts in Punishment, 33.
97 Pratt and Eriksson, Contrasts in Punishment, 49.
100 Ibid.
101 Ibid.
Figure 26 Fifty percent of male prison inmates are Maori, seen here Maori inmates are performing traditional Maori Haka.

Dr. Camille Nakhid, a senior social sciences lecturer who is a researcher at Auckland University of Technology, tracks the progress of Maori ex-inmates, and points to a high rate of reoffending within two years of being released from prison. Her research found that gang associations and inefficient sources of income forced released offenders to return to crime. However, a connection to “kaupapa Maori rehabilitation and cultural activities” helped them successfully bond with their culture, assisting the realisation that their actions had repercussions with society and their whanau and helping them make positive efforts to change.

Despite this research, the idea for a Maori facility was rejected soon after by Andrew Little, as separate Maori prisons were not party policy. There has been huge controversy in parliament over whether the idea could be successful or just “hocus-pocus.” There is significant support for building a Maori prison, however this does not fit with the normalisation model. Maori would emerge unprepared and out of step with New Zealand’s multicultural society, where Maori only make up 15 percent of the population.

American psychologist Abraham Maslow explains that ethnocentrism can be dangerous because we can’t speak for the whole species of a culture. He furthers this by saying human needs must be considered instead. Similarly research conducted by Diane Marie, University of Aberdeen, discusses the idea that there is no solid evidence that restoring Maori culture within prisons leads to successful rehabilitation. She refers to this as a “wishing well approach,” where Maori just need to reconnect to their cultural heritage and the high percentage of Maori in prisons will magically reduce. Instead Marie has highlighted that socio-economic deprivation and other related factors are the main contributors of offending. To ignore these problems by concentrating on the ethnicity of some detainees could run the risk of furthering the problem.

In conclusion, dealing with Maori culture within prisons is not the main priority of this project, but taking biculturalism into consideration when design seems to be a logical approach if it may help prevent reoffending.

4.3 Bicultural Design

There has been convincing evidence that suggests that having a single Māori prison could decrease the number of Māori inmates within New Zealand. Initially this could be the obvious answer to New Zealand’s high Māori prison population, however, this project will consider the entire prison system using the theory of normalisations standardisation.

Bicultural design is based on the treatment on “equal terms” of “architecture and culture, the Crown and Maori, institutions and the public and class and race.”\textsuperscript{110} Due to New Zealand’s diverse cultural background, bicultural architecture may be a rational method to achieve racial equality within our prison typology. Some Māori architects have used bicultural architectural methods to incorporate ideas of Pakeha institutions into buildings at Papawai pa, Waitangi, Maungapohatu and Turangawaewae, and various public buildings.\textsuperscript{111} Bicultural architecture requires more of a flexible program, as the building entrance does not just perform as an arrival space, but also as a paepae and welcoming area for Tangata whenua hosting.

New Zealand is now a multicultural society with a foundation document in the form of the treaty between the Crown and Maori. It is important to acknowledge this, but also to include diversity, as that reflects the multicultural society that exists in New Zealand today. Inclusion of cultural elements can create a more normalised environment for prisoners and reflects New Zealand society as a whole.\textsuperscript{112}

\textsuperscript{111} Ibid 154.

Figure 29 Bicultural image analysis showing existing New Zealand Bicultural buildings.
4.4 Maori Design Values (Te Aranga)

Maori values need to be considered as part of New Zealand’s treaty obligations. The influence of Maori design will differentiate our normalisation model from the ones in Scandinavia. We need to address the fact that the Scandinavian society is considerably different from our society and therefore our transitional prison will differ from those of Scandinavian design.

- **Mana [authority]**

Mana is the importance of the tribal grouping (iwi and hapū), as authority over land and natural resources should be recognised and respected. It is significant to recognise any principal mana whenua parties and also broader “mana whenua interests in any given development.”

- **Whakapapa [naming]**

Whakapapa is the significance of mana whenua, meaning ancestral names should be recognised and celebrated. The recognition of ancestral names helps honour “tūpuna, historical narratives and customary practices” that can improve “sense of place connections” to future sites.

- **Taiao [wider landscape]**

Taiao is the protection, restoration and enhancement of the natural environment, by using natural landscape elements within urban and / or no spaces between modified areas that use local flora and fauna that is significant to Mana Whenua.

- **Mauri Tu [Environmental Health]**

Mauri Tu is the maintenance, protection and enhancement of the natural environment within the chosen site, on the basis of protecting, maintaining or enhancing Mauri, considered through the wider development of the area.

- **Mauri Toi [creative expression]**

Mauri Toi is the use of iwi/hapū histories “creatively and appropriately” expressed. Mauri Toi dedicates design landscape, architecture, interior design and public art, with family Maori names, community tohu and iwi narratives.

- **Tohu [the natural environment]**

Tohu is the use of Maori cultural landmarks and significant sites recognised by Mana whenua, the indigenous people (Māori), who have historic and territorial rights over the land.

- **Ahi Ka [living presence]**

Ahi Ka is the local community regions (rohe) significant presence of Maori culture and value within the area. The right of Maori tribes to manage an area of land within their own rohe/local area, secures and strengthens employment and local Maori ahi kā connections.

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114 Ibid.
4.5 Conclusion

In conclusion, Maori overrepresentation in prisons is a statistic that needs to be addressed. Maori cultural values in prisons are important: however, there are economic and social factors that contribute to this statistic.

This project looks at using the normalisation model, bicultural elements and Te Aranga to create a design for New Zealand’s multi-cultural society.

The next chapter will go deeper into the normalised environment.

Figure 30 Bicultural Maori design value image analysis.
5.0 Prison Environment
5.1 Introduction

Large-scale prison typologies cannot prepare prisoners for release; instead they offer dark, cold and harsh living environments. This creates multiple levels of disadvantage, creating a breeding ground for criminality and separating prisoners from communities, making it harder to rehabilitate and reintegrate into society.

5.2 The need for small-scale methods

The quality of life of prisoners can be improved by reducing the scale of prison facilities through introducing small living units. The Norwegian researchers Johnson and Granheim in 2012 compared 32 closed detention centres through a measuring system called “Measuring the Quality of Prison Life” (MQPL). This comparison found that a population of no more than 50 prisoners within an overall prison facility significantly improved the overall quality of life compared to medium-sized prisons (50-100 people) and/or large-scale prisons (100 + people).

John Pratt emphasis this by saying that small prison design is more of a community “resource than a nightmare, as it can improve officer/prisoner relations, security, and integration within society.” Research by Americans criminologists Christine and Charles Lindquist, Ph.D. (1997) reveals that “crowded housing in prisons is related to negative physical health outcomes”. Leoben and Halden prisons, however, are said to be the “prisons of the future”, with Leoben having small-scale living units, large windows, no bars and nice living/working spaces. These prisons are however, said to be too large, as Beyens explains that 200 prisoners living together is still regarded as too big.

A recent example of small-scale prisons can be seen in Belgium’s The Houses, which has redeveloped large-scale prisons into hundreds of small-scale detention houses, based on the normalisation model. Hans Claus, secretary of The Houses, believes that doing this will avoid the stigma of the prison and adapt more to prisoners’ individual needs. Pratt, says that small-scale prisons can “pose less of a threat” to property and security, while isolating ‘mega prisons’ in rural areas away from family/whanau reinforces isolation.

Figure 31 Detention house concept section indicating dynamic security (passive surveillance) of detainees through community streets.

• Constructive relationships

Inmates interaction with prison officers can be much more positive in small-scale prisons. Pratt explains that prison size is more prone to impact staff/inmate relationships. Larger prisons bring more chances of prisoner and prison officer disconnection and from one another, destroying chances of the “development of trusting relationships.” Within the MQPL, the prisoners’ overall feedback was that the relationship between prisoner and staff was much more positive in small-scale prisons.

Researchers Hammerlin and Mathiassen explain that prisoners and officers know what to expect from each other in close proximity. This can increase moral support, communication, management and improve awareness of changes in prisoner behaviour, creating a more “dynamic” living space for prisoners and staff. The KBF (The King Boudewijn Foundation, Belgium), which surveyed needs of prisoners in 2011, concluded that small-scale facilities lead to an improvement in prisoner/officer relationships and in how security is managed. Swedish prison officers use small “counselling and planning” groups for inmates to decrease the amount of social distance and create a relaxed atmosphere.

• Small-Scale Security

Security can be improved in small-scale prisons through close interaction between officer and inmates. Pratt explains that small-scale prisons not only encourage ‘friendship’ but also improve surveillance and security tasks. This is called ‘dynamic’ security, defined as the safety of prisons through inmate/staff relationships. KBF’s report explains the necessity for probation officers to socialise with prisoners in their own spaces, rather than being separated by static security devices like architectural partitions, fences and bars.

Research in Belgium found that levels of violence among inmates increased if interaction between staff and prisoners was restricted. Pratt visited a Swedish prison in Kumla and emphasised how, instead of monitoring prisoners, they worked actively with inmates by cooking, studying and working together. This shared activity helps monitor how inmates are feeling and allows staff to notice early signs of conflict and prevent it escalating, by adding more staff or moving prisoners to a different room.

The short-term detached detention house designed by Belgian architecture students with the normalisation model in mind, uses a small-scale house on a two-way street. This creates visual control from all angles. The house incorporates a café on the lower floor to ensure visual contact by the neighbourhood, creating normalised security that does not intimidate detainees.

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123 Pratt and Eriksson, Contrasts in Punishment, 10.
125 Claus et al., The Houses, 24.
126 Pratt and Eriksson, Contrasts in Punishment, 21.
127 Pratt and Eriksson, Contrasts in Punishment, 11.
128 Pratt and Eriksson, Contrasts in Punishment, 11.
129 Claus, The Houses, 25.
130 Pratt and Eriksson, Contrasts in Punishment, 11.
132 Claus et al., The Houses, 48.
5.3 Community Reconnection

This section will explore the importance of prisoners reconnecting with society before they are released and explains why my selected detention house typology should be within a vibrant city centre. It will also explain why spaces within the facility need to allow interaction with the public, so that community support can be encouraged.

- Social Fabric

Prisons should be entwined with the social fabric of their area and close to their local community to help prisoners reconnect with family, friends and work before being released back into society. Marjan Gryson, a clinical and forensic psychologist and solution-focused psychotherapist, explains that proximity or contact with the outside world is important during imprisonment “because ultimately the objective is that we should be a part of it again”. 133

A researcher into justice, Ngaire Bennie, analysed results from a 1979 survey of 529 prisoners. She found that inmates valued the company of family and friends and would appreciate more regular visits. Access and transport were key factors affecting the rate of visits by families because of the prisons’ distance from population centres.134 New Zealand’s “Justice Penal Policy” recommended a regional prison typology network that would allow prisoners to be held closer to their own communities, allowing family/whanau contact.135

New Zealand continues using halfway houses as a means of rehabilitation, providing temporary shelters for prisoners to reengage with society. A 2016 American study on halfway house location by attorney Mathew J. McGowen reveals that halfway houses are located in isolated areas with previous criminal influences and no support.136 The small-scale detention house can play an economic, social and cultural role in changing this relationship. It can utilise local services from the community creating positive community participation and a sense of responsibility for detainees and the community.137 It is important, however, for the community and the transitional prison to support each other through the detainee’s journey to release.

133 Claus et al., The Houses, 84.
135 Ibid, 71.
• Community Contribution

Preparing prisoners for rehabilitation is a “shared responsibility between the offender, worker and society.” Marjan Gryson explains that “we must seek to create a system in which people can live, learn, work, care for and be taken care of by others, making use of their own talents and the talents of others.”

The 2016 Clinks Report suggests that outward facing “community hubs” that act as semi-public, secure spaces, could benefit every prison. Facilities such as cafes, shops or garden centres could be used by the public and staffed by inmates. The hubs create opportunities for educational programmes, employment mentoring and counselling.

The Belgian detention house concept stresses that these facilities should always offer added-value to their communities, by providing services like bike workshops, dog shelters or community halls.

Skid Row Star Apartments Supportive Housing, which concentrates on assisting the homeless in Los Angeles, wraps facilities for the public and the homeless around an apartment building. On the first floor, a Health and Wellness Centre run by the Los Angeles County Department of Health Services (DHS), serves the Star inhabitants and the local community. The second floor contains a community kitchen, art rooms, a running/walking track, and a space for supportive services. Both occupants and the community benefit from the garden, and from the numerous outdoor patio areas for workout and group activities.

• Arrival

Meaningful interaction with family and friends should be encouraged though normalised prison spaces. It is six to ten times more likely that a prisoner reoffends in the first year without family connections. Family members frequently feel “guilty by association,” so removing stigmatisation can avoid discouraging repeated visits. Positive impressions on the initial visit can offer “connection, identity and acceptance”, helping prisoners feel they are valued and accepted. A welcoming reception area might include toys, chairs, magazines, television and children’s artwork. In addition, all areas should avoid institutional design by using bright colours and comfortable and durable fixtures. Wherever possible, visiting areas should replicate a normalised home environment.

A key researcher in child-friendly prisons, Sarah Paddick, has indicated that using an open reception counter with a separate bypass security for children can make entry less stressful. Visiting halls should have normalised elements like a coffee shop or cafeteria. Hallways should be avoided to create more open spaces and the use of windows or glazing instead of hard partitions between screening areas can maximise natural light to enhance visual connection. Passages should be wide enough for children to hold their guardians’ hand.

138 Claus et al., The Houses, 27.
139 Claus et al., The Houses, 84.
141 Claus et al., The Houses, 37.
Scottish Inverclyde Prison has a welcoming, spacious entrance that uses light, high-quality design that does not compromise function or security search procedures.\textsuperscript{150}

When visiting the Māori Wiri Women’s Prison in 2017, I found aspects that were similar to the normalisation model; with a welcoming entrance, integrated café area and a garden space in the waiting room. The security building used light and materials that created a calming experience. The prison contains a Marae for ceremonies and prisoner performances. The visiting spaces were the last stop of the journey where inmates and family can interact. All of these features create a combination of spaces to make guests feel at ease when visiting and encourages them to come again.

When I visited the Paremoremo High Security Men’s prison in 2017, it felt to be the complete opposite. Paremoremo has multiple security layers, barbed wire, hard surfaces, and no consideration for family or prisoners, including how families arrive or feel welcomed.

- Family activity spaces

Creating family spaces that can form normal family memories can strengthen family relationships before prisoners are released. Kristel Beyen explains that inmates prefer longer periods of time with their family when visiting and that stays ought to take place in more “normalised conditions.”\textsuperscript{151} Having connection to family and children allows prisoners to feel “part of a saner, more ‘normal’ world.”\textsuperscript{152} Sarah Paddick explains how crucial it is for prisoners to connect with their family and allow a safe environment for their children.\textsuperscript{153}

Ring Prison in Denmark has designed a playground for prisoners and children to interact together, which forms positive memories for families.\textsuperscript{154} When prisoners have the opportunity for family to stay as long as a weekend, this allows them to “cook together, have a meal, follow courses,” similar to Norwegian prisons. Halden Prison, Norway, has private visiting rooms with their own photography sessions with loved ones.\textsuperscript{155} Conjugal visits can be organised in private rooms or guest houses within the prison grounds that allow families to stay for the weekend if they wish.\textsuperscript{156} However Norway’s open prison near Helsinki, allows prisoners to simply travel home for the weekend.\textsuperscript{157}

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\textsuperscript{150} Yvonne Jewkes, Dominique Moran, Presentation board 2020, PowerPoint, ministry of justice, 2015.

\textsuperscript{151} Claus et al., The Houses, 25.

\textsuperscript{152} Anne Opie, From Outlaw to Citizen: Making the Transition from Prison in New Zealand, (Auckland, Dunmore Pub, 2012,) 62.


\textsuperscript{155} Dreisinger, Incarceration Nations, 283.

\textsuperscript{156} Pratt and Eriksson, Contrasts in Punishment, 12.

\textsuperscript{157} Pratt and Eriksson, Contrasts in punishment, 12.
5.4 Sensory environment

To encourage rehabilitation, a prison typology must create a normalised environment by creating greenspace and recreational areas, maximising light and using materials selectively.  

- Green Spaces & Exterior Views

Taking advantage of the natural environment in prison architecture can create stress-free spaces. Reduced stress leads to greater connectivity with others, easing the transition into society. Access to the natural environment reduces hostility. Roger Ulrich, PH. D from A & M Texas University, explains that nature can decrease stress and anger, and therefore reduce violence in offenders. D. Moran and Y. Jewkes from the University of Birmingham, Department of Criminology, support the idea that green views create faster recovery, self-discipline, feelings of privacy and enthusiasm.

Architecture that emphasises the change in seasons can reinstate prisoners’ realisation of time passing. The Icelandic Woman’s prison by ‘OOIIO Architecture’, is based on “natural light, open spaces, and natural green materials like peat, grass, and flowers.” The peat-filled facades contain regional flowers and grasses in order to create a building “that changes with the seasons”. This improves inmates’ lives, making them “less monotonous and more human and natural related.” The use of “natural light and exterior view”, helps increase the feeling of freedom for prisoners. Perfect landscapes, however, are not always...
achievable within urban areas, therefore using man-made architectural landscapes could be the solution. 166

Green spaces and exterior views are also quite significant within New Zealand culture. Prominent New Zealand architect Rewi Thompson believed that architecture should be fundamentally concerned with “land and people”. He considered architecture capable of returning identity and wellbeing to people suffering from cultural estrangement. His design concept for Ngawha Correctional Facility created a relationship between the interior whare/porch and Marae, to the surrounding landscape. The porch faces significant landscape features to enable inmates to reconnect with places of ancestral belonging, allowing inmates to look ahead to life outside of prison. 167

Thompson even stated that “an outlook to the wider world can engage mental, physical and spiritual recovery.” 168 Thompson’s porch and Marae convey a homely setting; small-scale accommodation units form a ‘whare’ and develop detainees “personal sense of rangatiratanga.” 169 These units are exposed to an open porch area where whanau and inmate can interact while looking beyond to the environment. 170 The integration of a “culturally significant stream also brings a spiritual connection to whanau.” 171

Maximising natural light can normalise an environment and facilitate the rehabilitation of prisoners. The use of natural light and views to the outside can “increase the feeling of freedom.” 172 Health design specialist, Anjali Joseph, Ph. D, supports the idea that natural light can help reduce depression, decrease fatigue, improve alertness, and treat health conditions. 173 Managing the circadian system through natural and artificial light can positively affect “depression, sleep, circadian-rest activity rhythms and as well as length of stay in hospital”. 174

Maximising natural light and air circulation with operable windows can be beneficial for prisoners. 175 A opening window in a prisoner’s room enables views and natural light. 176 The window dimensions should be a minimum of eight percent of the floor area of their room, a larger window than normal. 177

Whitehorse Correctional Centre in the Yukon in Canada contains a spiritual healing room in which light plays a key role in the healing process. Vertical glazing strips and soft openings illuminates the space, 178 Halden prison uses similar strategies to bring in more sunlight in and establish the feeling of time passing within its spaces. 179

166 Moran and Jewkes, “Green Prisons,” 301.
168 Deidre Brown, Maori Architecture from Whale to Wharenui and Beyond, (New Zealand: Penguin, 2009), 154.
169 Deidre Brown, Maori Architecture from Whale to Wharenui and Beyond, (New Zealand: Penguin, 2009), 154.
170 Deidre Brown, Maori Architecture from Whale to Wharenui and Beyond, (New Zealand: Penguin, 2009), 154.
171 Deidre Brown, Maori Architecture from Whale to Wharenui and Beyond, (New Zealand: Penguin, 2009), 154.
172 Moran and Jewkes, “Green Prisons,” 301.
Prison colours and materials can normalise the environment, which will have an effect on a prisoner’s rehabilitation. Colour can reduce stress and promote relaxation and can affect a prisoner’s mood. Blue and green is said to affect relaxation, while yellow and orange creates action and energy. Materials can also establish a more rehabilitative effect on prisoners; for example, timber can create a warm environments if used properly. If one is not careful, however, certain materials and colours can still look institutional, leading prisoners to feel “mistrustful of attempts to manipulate them.”

Prisoners like their cell blocks neat and tidy, so using colours that are fresh and clean is logical. Using colour selectively allows for direction-finding, lightens mood and provides stimulation and visual interest for staff and prisoners. Materials can also be used as sound absorption to muffle abnormal sounds and enhance the feeling of privacy within rooms (safe sounds).

The use of ‘safe sounds can help manage prisoners’ psychological state of mind and help them relax, ponder, rest and reflect. Locally sourced natural materials can also be significant within New Zealand culture. Ny Anstalt Correctional Facility in Nuuk Greenland uses concrete, timber and Corten steel to relate the complex to the local landscape.
5.5 Autonomy

It is important for prisoners to be self-sufficient when they leave the Detention House typology. Therefore, creating a sense of self-control is a fundamental part of the normalisation model. Autonomy, or encouraging the prisoners to take responsibility for their rehabilitation is among the most important qualities that a prison typology must offer. When a building creates opportunities for agency, it allows prisoners to see how their actions have an impact.

- Living

The feeling of self-control within one’s own living areas can help prisoners rehabilitate and integrate back into society. The lack of personal space and privacy that comes with excessive overcrowding can generate stress that can get in the way of the healing process. Because of this, prison rooms must allow detainees to manage their own space and environment. Things like ensuring air circulation light, colour or even softer components can help the prison room feel homely. For instance, personal furnishings, bedlinen, curtains, photos and posters helps prisoners invest in their own spaces and encourages detainees to take care of their property.

Making prisoners responsible for maintaining shared social spaces can instil a sense of agency. Scandinavian detainees typically live within a 12-prisoner unit where shared kitchen and communal spaces create a social environment. This motivates detainees to eat well, manage income through their choice of food and dining options, all of which are important for their social skills.

A Belgian student concept creates living spaces connected not by corridors but instead by mixed living, therapy, workshop, lounge, dining and living quarters. This enhances social interaction between detainees, who share the responsibility for managing these spaces (figure 37).

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Education

Prison education should replicate society’s educational institutions to normalise and help rehabilitate prisoners. Sixty percent of New Zealand prisoners are below the National Certificate in Educational Achievement (NCEA) Level One competency.\(^{197}\) Prison research paper “Synopsis of Rehabilitation” explains that there must be strong links between prisons and local universities, schools and polytechnics for prisoners to gain the skills and educational qualifications necessary for future employment. “High-quality teachers and graduates” would need to be attracted to teach the prisoners necessary skills.\(^ {198}\)

The ‘Intensive Learning Centre’ commissioned by Corrective Services NSW in Australia and by the University of Technology Sydney found that using “dynamic 21\(^{st}\)-century learning spaces” with interlinked, indoor-outdoor flow and flexible special layout increased a prisoner’s enjoyment of learning. This can help prisoners “take ownership” of their own education and promote responsibility.

Prisoners need life skills to sustain them within society; classes that teach them about food preparation, money management, setting up bank accounts and paying bills are crucial for this to happen. Promoting “Internet-enabled computers” are an essential feature not only for connection to the outside world, but to make creative learning environments: computer spaces and classrooms “equipped with modern, technological aids for teaching and learning” are important.\(^ {199}\)

Overall, educational spaces in prisons should allow for prisoners to learn how to live in society.


\(^{198}\) Richard Steer et al., Synopsis of Rehabilitation by Design (London, Gleeds,2016), 16.

\(^{199}\) Richard Steer et al., Synopsis of Rehabilitation by Design (London, Gleeds,2016), 16.

Work

Establishing work after prison can help prisoners’ sense of responsibility. Meaningful work enables a healthy attachment to society and gives the ex-prisoner something to lose, which is an incentive not to reoffend.\(^ {200}\)

It is logical, therefore, to establish spaces where inmates can gain skills in a real-work environment so that they can transition into jobs after prison. They can also be employed within prison grounds, which allows them to gain practical skills for potential employment.\(^ {201}\)

Nordic inmates within Stockholm Asptuna open prison are granted the right to continue work from their previous job before their crime was committed. They can commute into the city, with a carpark constructed for their cars back at the prison facility.

In Finland, prisoners are paid real wages, that are sent to their family or victims and which cover their own rent or food. This gives the inmates some sense of normal life expectations and skills that can be used when they are released.\(^ {202}\)

A new revolutionary New Zealand ‘Trade School Kitchen’ is in development. Naenae café teaches barista skills to ex-prisoners for job opportunities.\(^ {203}\)

\(^{200}\) Anne Opie, Outlaw to Citizen: Making a Transition from Prison in New Zealand (Auckland: Dunmore publishing Ltd, 2012), 181.


\(^{202}\) Pratt and Eriksson, Contrasts in Punishment, 20.

• Recreational

The opportunity to be involved in “positive and normal recreation is often a powerful motivation to sustain the behaviour of change.” Delivering quality prison recreation can help “release tension, reduce anxiety, and manage excess energy.” The consideration of outdoor spaces that possess both passive and active spaces is crucial to a prison environment.

Passive spaces allow prisoners to meditate and reflect in quiet areas, while active spaces allow prisoners to maintain healthy activities “in the fresh air.” Active spaces, for instance, may consist of “sports fields, courts for ballgames, gym equipment, walking paths and jogging tracks.” Uniting passive and active spaces together can, for instance create opportunities for yoga and interactive art, music and kapa haka workshops.

Supporting fitness and health in prisons helps decrease the effects of mental illness. Physical activity can promote a sense of normality by engaging individuals in social interaction. Lighter fitness or moderate-intensity activities, like walking, tends to be much more effective and enjoyable because they are social.

Becoming more active helps prisoners take responsibility for goal setting, self-monitoring, social support, and shaping a mix of group or one-on-one sessions.

The freedom of movement for inmates within prison facilities is crucial for their rehabilitation. Improved movement within the prison can prevent detainees from adopting the label of a ‘criminal’ and help them desist from crime.

Eliminating blockades like barbed fences, gateways, brick walls, and other hard surfaces can bring excellent sight lines for the detainee. Substituting these with reinforced window glazing and sensors, normalises the building and with fewer barricades can create a “humane and normal environment”.

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Figure 37: skid row, star apartments recreation level plan showing extent of passive and active recreational spaces.
5.7 Conclusion

Using architectural design to normalise a space has been shown to be effective in a prison environment.

The environmental factors that foster normalisation include small scale buildings, inclusion of greenspaces, the use of colour and warm materials, provisions of educational spaces, opportunities for employment and community-based living situations.

As a result of this research it has become apparent that normalised elements can help create a correctional architecture for prisoners that can enable an easier transition back into society.

The next chapter consists of selected case studies from which design strategies will be applied to the final design.
6.0 Building Case Studies
6.1 Introduction

The preferences for this study came about through four different lines of enquiry. The first line of enquiry deals with the successful and unsuccessful elements of the Detention house concept. This case study examines the architectural reasoning behind the small detention house concept. The second line of enquiry concerns itself with how to implement New Zealand bicultural values successfully, using Maori culture and design elements. The third examines integrating community values with the site. The fourth line of enquiry regards the use of structure and design to maximise the potential benefit of the site.

6.2 Living: The 21st-Century detention house

Architect: Henley Halebrown
Type: Research Project
Year of Completion: 2002

This case study was selected because it takes into consideration the resettlement of prisoners using education and social engagement. It is a prime example of a smaller-scale prison system that maximises social interaction, community integration and a home like environment.213

The 21st Century Prison is a detention house in which, prisoners live in three-story houses, shared by 36 inmates. Living in these communal houses increase prisoners’ sense of community responsibility and educational opportunities. Prisoners live mainly within their primary units; however, they can join up with other neighbouring units daily.

6.3 Analysis of supportive spaces and living spaces

The 21\textsuperscript{st}-Century Prison creates the feeling of a small-scale home. The model strives to simplify the prison by forming a series of ‘autonomous physical units’, otherwise called ‘houses,’ where groups of prisoners may live, work and learn. The house suggests a kind of social re-integration that more closely reflects the environment of the wider world.\textsuperscript{214}

Each house has garden areas, and rooms contain ensuites and access to technology.\textsuperscript{215} Living units are arranged in a horseshoe around an indoor courtyard. The lowest floor of the house is laid out around a central space designed for house meetings, leisure and dining. The learning spaces introduce individual responsibility as a member of a house and community.\textsuperscript{216} The use of classrooms, gyms and computers in each prison house can conserve money spent on security and free up funds for rehabilitation.\textsuperscript{217}

The director of Britain’s prisons, Marten Narey, explains the detention house is a unique and refreshing approach. Narey hopes that the ideas that have shaped these facilities can make the prison of the 21-century a humane, constructive and stimulating place.\textsuperscript{218}

\textsuperscript{218} Ibid.
6.4 Maori/Bicultural Principles: Ranui Library

Architecture Firm: Jasmax  
Location: 431 Swanson Rd, Ranui  
Year of Completion Year: 2014

This case study was selected for an example of bicultural design as it uses Maori cultural elements. Ranui, West Auckland, has a similar geography, settlement and socio-economic base as Glen Eden (selected site). Ranui library is a cultural civic centre, and artist Nic Moon and Jasmax architect Lars Von Minden worked together to create an artistic and architectural design that includes Maori cultural elements and mirrors the diverse community’s aspirations.  

Figure 44 Ranui Library Waitakere indigenous tree exterior façade showing bicultural design.

Figure 43 Community member hand print.

Figure 42 Waitakere indigenous tree community hand print image art.

Figure 45 Ranui Library interior view showing overall bicultural elements within the interior space.

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6.5 Analysis of Bicultural Values

A nine-metre-high forest made up of thousands of handprints forms the central narrative for the building’s architecture and decorates the walls on either side of the fireplace. The art was inspired by ‘Te Wao Nui a Tiriwa’, (the great forest of Tiriwa). Through the community’s participation, handprints were made from ground clay that was sourced from the building site and local hills before construction began. The library also uses recycled natural materials, which suggest local kauri forests and market gardens. 220

Shovels have been used as an artistic feature at the library, and they have been notched with native plant leaf patterns sourced from the local bush. Shovels reflect the gardens, farms, orchards and vineyards of the Ranui area.

The indigenous forest concept was further expressed through the use of a Corten steel canopy, laser cut with kauri forest imagery, that wraps around three sides of the building. Sunlight passing through the canopy casts dappled light onto the library floor. The steel is a reference to the saws that were used to cut the Waitakere forest when the land was transformed into farmland, orchards and gardens.

The living room space at the heart of the library includes a fire to encourage the community to gather for warmth, companionship and inspiration. A semi-circular ‘volcano rug’ rests beneath the fire. The pattern refers to the ancient Waitakere volcano that erupted in the sea to the west. 221

6.6 Analysis of Maori Values: Te Kawerau Te Maki

A kowhaiwhai design by Te Kawerau a Maki carvers represented the whakapapa of several of the most well-known ancestors of the Te Kawerau a Maki tribe, who are the mana whenua of west Auckland. 222 The design ties the iwi to the whenua (land) and conveys the identities of these ancestors. The first ancestor was based on ‘Tiriwa’, the traditional name for the Waitakere ranges. ‘Te Wao Nui a Tiriwa’ was known for uplifting Rangitoto Island from its original location in the Waitemata Harbour. The second ancestor, Hape, (also known as Rakatuarau) was the senior tohunga (priest) of the Tainui waka, and a significant ancestor of the Kawarau and Waikato peoples. Hape represents a taniwha who guided him on his journey. The third ancestor, Hoturoa, was the captain of the Tainui waka, which explored new lands. Hoturoa is represented by a waka full of people. The fourth ancestor, Maki, was the father of Te Kawarau a Maki and a famous warrior. 223

Design elements in the carving include leaves (rau), strap (kawe) and the line drawn on the ground by a patu to prevent further exploration of the Waitakere Ranges. 224

6.7 Community: Nightingale 1

This case study was selected as it is a multi-award-winning affordable housing complex, designed to create a leading housing revolution in Australian cities by building multi-residential units that are “financially, socially and environmentally sustainable”.

Nightingale locations have similarities with this project’s site ideology and its community connection with the site. Nightingale housing chooses to use affordable urban locations close to main transport hubs like train lines. Nightingale 1 is a medium density affordable housing complex with 20 apartment complexes.

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225 Nightingale, “We Make Homes for People,” http://nightingalehousing.org/.

6.8 Analysis of Site and Community:

The Nightingale Housing model contributed added value to the community by using active street frontage and creating links with the urban social fabric. The use of a semi-public walkway, café and studio headquarters for Nightingale created a ground floor space for residents and the community. A welcoming social space takes advantage of the cul-de-sac location to create a street deck with planting and seating. The building’s social heart is the communal rooftop with sand pit, barbeque, vegetable gardens, and generous plantings.227

The deck connects back to its neighbourhood as residents use the rooftop with its incredible views of Brunswick.228 Nightingale’s materials uses a brick base, with a large orthogonal opening that links to the local surrounding warehouses, while the street interface connects with the local built urban fabric.229

6.9 Crest Apartments Skid Rowe

Architect: Micheal Maltzan
Location: Van Nuys Los Angeles, CA, United States
Completion Year: 2016

This case study was selected because of its multi award winning housing complex for the homeless in Los Angeles, California, USA. It uses a unique formal design to create ways to bring light and views into its living units. This helps with rehabilitation, good living requirements and natural connection.

Crest Apartments is a 64-apartment complex for formerly homeless individuals and has 23 placements for homeless veterans. It is located in an urban area close to public transport. It has community spaces and health support on the ground floor and living spaces above.
6.10 Analysis of formation of living zones

The architectural form of the Crest apartments is that of an arch that stretches over the entire complex. The ground level contains a series of communal areas and support services. The form of the building creates a lobby at the front, which provides a welcoming atmosphere and engages with the streetscape. It also creates a beneficial, sheltered courtyard space, open air corridors and expansive landscaped ground level zones.

The form of the building invites light filled spaces, cross ventilation and views, which assist with health and social connection. The natural materials connect with the natural environment. On-site support services assist residents to build healthier, more stable lives. Crest apartments was certified LEED platinum for homes by the US green building council.

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6.11 Design Brief

Based on analyses of existing literature and case studies, the design brief will be determined by one of small-scale spaces that connect with the community. I have created a brief that describes what is needed within the facility, as follows:

**Reception:**
- Reception: Welcome Area and Foyer 80 m²
- Lounge for families and Visitors 80 m²
- Café/nutrition Centre 80 m²
- Reception Office 16 m²

**Health and Wellness:**
- Clinic Room 16 m²
- On Site Nurse Office 16 m²
- Group Therapy Room 48 m²
- Office for Nurse and Doctor 36 m²

**Workshop /Studio**
- Workshop Office 400 m²
- Tool Room 16 m²
- Wood Workshop 100 m²
- Art Room 16 m²
- Studio Spaces 16 m²
Learning Spaces

- Classrooms 48 m²
- Computer Lab 48 m²
- One-on-One Classroom 16 m²

Transport

- Car Parking Space 600 m²
- Bike Racks Area 16 m²

Recreation Hall

- Flexible Recreation Space 600 m²
- Smaller Recreation Space 64 m²
- Toilets 32 m²
- Changing Rooms 32 m²

Living Spaces

- Bedrooms 16 m²
- Dining Room 80 m²
- Laundry Room 16 m²
- Gaming Room 16 m²
- Therapy Room 16 m²
- Meeting Rooms 16 m²
7.0 Site Analysis
7.1 Introduction

This chapter will explain site selection for this detention house project. The site is in Glen Eden town centre, west Auckland, within the social fabric, amenities and green space it provides. Glen Eden is a fast-growing urban centre, with a significant multi-cultural background.

7.2 Site Selection Criteria

Initially, four sites Henderson, Avondale, New Lynn and Grafton presented themselves as a suitable place for this project. After consideration of these sites Glen Eden was closest for the following reasons.

- History/Culture

Glen Eden was first settled pre-1880 and originally called Waikumete by the Maori. Renamed Glen Eden in the 1920’s, the area was cut up into blocks of 50 to 100 acres and used for farming, orchards and nursery work. The railway line was built in 1881 to service Waikumete Cemetery (established in 1886). Glen Eden is currently a multi-cultural area with Maori at 12%, Pacifica at 17%, Asian 22.2% and Pakeha at 59.5% of the population of the population.

- Proximity

The site is located near main transport Hubs: it is near the current Glen Eden train station, bus terminal, key bus routes and ‘park and ride’ facilities. The site also supports cycling within the Glen Eden community, and the design will facilitate this with bike racks and bike hiring. The site is fully connected within the social amenities of the area. This will help the detention house establish economic, social and cultural connections within the Glen Eden community.

- Scale of site

The site area needs to be small enough to integrate into the local fabric with ease and large enough for the detention house typology to thrive within the community. It must support a population of 25 to 50 detention house units.

- Economic Growth

There needs to be significant economic growth in the area for the new facility to sustain its connections with society, work and education. The Ted Manson Foundation is currently constructing a 10-storey twin apartment social housing building on Waikumete Road. Local developers are also building a 7-storey apartment building on Wilson Road. The Auckland Council has planned a redevelopment of the town centre in its latest 10-year budget plan.

- Environment

The site should allow for open green spaces that occupants can utilise as it is a quiet area surrounded by a green belt. Access to nature will maximise the rehabilitation process. Developing natural boundaries for the prison, so security perimeter walls are not noticeable. The site takes advantage of Waikumete roads quiet cul-de-sac running alongside the railway line and boarded by a large established cemetery to the north and wasteland to the western end.

Site Selection

Figure 59 Site selection of five sites: Henderson, New Lynn, Avondale, Grafton and Glen Eden. Chosen site Glen Eden.
7.3 Site analysis

Figure 61  Artist impression of Glen Eden 1886 showing original name Waikumete on Train Station.

View to North

View to SOUTH

View to EAST

View to WEST

Figure 62  Views to north, south, east and west showing the connection with surrounding landscape.

Mary Gilligan, An Historic Timeline 1848-1969 describing the Development of the Township of Glen Eden, Waikumete Cemetery and the Railway Line and Station (Auckland, Waikumete Inc, 2001), 8
Figure 63 shows the surrounding Maori influences through Maori Naming and significant natural sites.

Bicultural Overview
Figure 64 Diagram that shows the use of greenspace and connections.

Figure 65 Diagram shows the circulation of cars and pedestrians.
Figure 66: Diagram shows amenities within the Glen Eden area. Yellow building footprint shows residential areas. Red footprints show commercial buildings, blue show civic buildings and green show recreation buildings.

Proximity
Figure 67 Diagram shows the important community edges within the site local area.
Boundaries

Figure 68 Diagram shows natural boundaries studied to create privacy and dynamic security.

Scale

Figure 69 Diagram shows scale of site, important for small-scale.
8.0 Design Process
8.1 Design Trail 1: Collage Design

Collage 1

The first collage uses a long-span glass house designed to maximise movement and light within the space. This would allow for a green space to flourish in which detainees can learn horticulture and grow their own vegetation. The long span enables bedrooms to be positioned in more dynamic spaces. The glass house forms a natural security boundary and flows into the natural environment. This collage has been successful creating freedom of movement in a Detention House.

Collage Two

The Second collage idea uses positioning of bedrooms around the perimeter of the detention house, generating a large courtyard in the centre. The courtyards maximise light, movement and social contact. The central core avoids traditional corridors, bringing dynamic security. The bedrooms are surrounding the courtyard, enabling connection to the outside as well as the core green space. The bedrooms are shuffled for maximised light and views. This collage has been successful through its central courtyard and the shuffled layout of rooms.
Collage 3

The third collage uses stacked living and public spaces around a mixture of courtyards and greenspaces. The hallways are unpredictable and allow light into the building. The living space overlooks the Waikumete cemetery and has a strong relationship with neighbouring green spaces. The use of small but intimate social spaces can maximise relaxation and connection with other inmates. A semi-random arrangement of bedrooms has avoided the traditional linear cell blocks, with small communities of up to 4 or 5 in clusters. In conclusion this has been successful to understand how to arrange living spaces.

Collage 4

The final design uses a central hallway with openings on either side which lead to a mixture of green spaces and living spaces. These create an impression of light and greenery. The idea was to establish spaces off green spaces to enhance the sense of indoor-outdoor flow. The design of a large green space facilitates opportunities for family interaction and social engagement. This collage helped me establish ideas of how to create good indoor-outdoor flow and provide meeting spaces on the south side and living spaces on the north side.

Conclusion to design trial

These design trials have shown that each of the collages have their own strengths which will contribute to the concept stage of the design.

Figure 71 Design concept sketches process.
8.2 Design Trail 2: Positioning zones

Creating privacy for detainees and connecting to the community is important for my design. I have created design trials to see where my community zone, meeting zone, work zone, living zone and education zone could be placed within the context of the site.

- **Design trial 1**

  The first design trial positions the community zone at the north/east end of the site, closest to Glenview road, the railway station, Glen Eden commercial centre and the new social housing complex currently under construction. The education zone is placed in the centre of the building while the work zone is positioned at the back to create semi-private space. This separates areas through horizontal arrangement creating clear front and back zones of the building. This supports Maori design elements. The living zone is on the second floor which creates private areas for prisoners to relax, meet and live.

- **Design trial 2**

  The second design trial positions the community zone in the centre of the site, with work and education zones to either side. This supports the idea of the community zone as the core concept of the detention house, and creates a pleasant soft entrance, but destroys the private/public fusion aimed for the community zone.

- **Design trial 3**

  The third design trial separates zones through floor levels, with the community zone on the ground floor, the work zone above and education zone on level three. This would provide good lighting and outstanding views but would be detrimental to the aim of a small-scale discreet facility.

**Design trial 4**

The fourth design trial positions the living zone on the bottom floor to increase connection to the ground level green spaces. The community zone, work zone and education zone are on the second-floor, similar to Star apartments skid row. This could be successful to gain community use and recognition through views and light. This would, however, compromise the functionality of the facility and remove the sense of privacy.
Conclusion to design trial

Although design three creates higher spaces with better views and good light, it is too large scale. Designs two and four also have limitations with how the building could function well for both detainees and the community when considering the necessary elements of privacy, security and community connection. The chosen design (one) creates the desired mix of community, educational and work zones on the ground level without compromising security, and places living areas above where detainees have the benefits of privacy and views.
8.3 Living Zone

The living environment needs to support the social interaction between detainees and officers within the facility. The formation of living and supportive spaces is crucial for easy social interaction and to promote good mental health. I have incorporated bedrooms, therapy rooms, gaming rooms, meeting rooms and a large lounge area for detainees and officers to use. The bedrooms are 4 by 4 meters with their own bathroom and small bench/fridge space and television area to give a sense of responsibility and respect for their living environment. The gaming, meeting, and therapy rooms are 4 by 6 metre spaces, some of which open up to the circulation space for social interaction. On the north west façade, a larger communal 12 by 10 metre living area consists of dining, kitchen, living and laundry spaces to act as a social space for the whole floor level.

The experimentation with hallway spaces that can be less institutional has led to using wider circulation spaces, with a maximum width of 4 metres, and additional porch areas on either side where detainees can gather with others in the living space. This should not compromise safety as there are long views from each end of the living zone. The bedroom spaces are in scattered formation, inspired by the Belgian detention house idea, to establish maximised light, views and green spaces. The scattered form enables the corner facades to bring light into the rooms and into the hallway/gathering spaces, which is more therapeutic for the detainees. Rooms on the south side will also get east and west sun due to the protruding façade, important for light gain and views to the green spaces.

Most rooms face the Waikumete cemetery, which has old established trees and substantial green spaces. Some rooms, however, face the Glen Eden train track, therefore placing them on the second floor overlooking the train tracks and into the Waitakere ranges is logical for the views. The projecting rooms create small courtyards for vegetation and garden areas on the south end face. The north façade retreats into the building to allow for large covered balcony spaces on each floor to establish garden areas for living spaces and views of the Waikumete.
Figure 77 Living zone diagram plan showing mixed therapy, living, gaming and porch areas off the main circulation space and family units.
8.4 Community Zone

The public zone is an essential part of the building and is designed to bridge the gap between a detention facility and everyday interaction with society. The design creates a soft double height entrance, providing views and good lighting and leading through to the reception space, waiting lounge and café area. Soft security allows for separate entrances for children and the public can be welcomed into a normalised reception area. Meeting areas have been designed to be close to the entrance and away from public spaces.

Added value spaces to share with the public include a large recreational hall space, a small health clinic and a café. The intention is that the café would be a learning environment for detainees to learn skills as baristas, waiters and chefs. The recreation area can double as an exercise zone and an education area for learning skills for recreational employment.

A carparking area below the detention house will be used for the public park and ride facility and a pick up/drop off point for detainees to go on trips to for work experience or trips into the Waitakere ranges. This also adds value to the community.

I have considered a bicultural design within the community zone through the front and back part of the building. The use of a flexible, large recreation/hall space and connection to the café/dining area can help create a hosting environment for whanau.
Figure 79 Community zone diagram plan showing soft entrance and community connection through café, lounge and open reception, health clinic and flexible hall space.
8.5 Education Zone

Apart from the café recreation areas that can also be used for education, the education zone’s small spaces are within the heart of the building to ensure learning is an integral part of everyday life. This will include some one on one spaces for individualised learning and literacy. Some educational spaces will have access to the green area to create indoor/outdoor flow. These are on the north side for light and warmth and to create an environment conducive to learning. The wide central corridor well contains pockets or bays for study areas. The south side contains areas for administration, general services, toilets and rooms for support staff.

8.6 Work Zone

The work zone in on the north west side of the facility and is designed as a double height flexible space for use as a wood work workshop to teach carpentry and Maori wood carving. Skills learned could then be used in training for the construction industry. The purpose is to establish a good work ethic and provide additional skills when people are fully released into society. This zone also opens out onto the green space and courtyard to create a better ambience and to make the space more flexible. Outdoor work parties could be employed in Waitakere cemetery and the Waitakere ranges.
Figure 82 Working, education and meeting zone diagram plan showing circulation from public to private education and work spaces, with nook areas for study and social interaction.
8.7 Design Trial 2: Community space

I played with types of structural ideas with the public hall to establish an identity for the facility and for the detainees and the public. I experimented with structural and material ideas to establish bicultural values and site identity.

1. The first design tries to establish a triangular shaped roof design with a curved shape, evoking the Waitakere ranges in a subtle manner. It also takes on the impression of the kowhaiwhai design. Its curvature as in the koru represents new beginnings. It seemed, however, over represented as a detention topology and didn’t create the flexible spaces I wanted.

2. The second design brings a more angular roof, to create obvious references to the Waitakere ranges and the shape and the height of the kauri trees. The form, however, did not go well with the rest of the building and created problems with the spaces within.

3. The third roof design uses rustic steel material to bring the idea of the natural environment of the site in. I was inspired by the Ranui library with this form, through the use of simple facades. The cut out perforated patterns of the trees will bring out the indigenous forest concept and highlights the reference to the kauri trees and the Waitakere rainforest. The bottom edge of the material uses a jagged movement to help create a sense of the ranges without creating drastic design moves that seem unrealistic. Patterns will create dappled light onto the hall/community space floor.

Figure 83 Three community space roof design concepts.
Conclusion

For the hall spaces I have chosen the third design concept, due to its subtle design and its potential with pattern use for my bicultural idea. The patterns have the potential to play with dappled light in the hall/community space floor, thus creating an identity.
8.8 Design Trial 3: Blurring the Boundaries

I experimented with outside courtyard boundary spaces and how the façades can be designed to feel like a connection to the outside. I have done some design trials to see how I could establish courtyard spaces that can feel more normalised than an isolated prison courtyard space.

Design Trial One

The first design trial uses perforated etched walls, similar to those used in the community space. The use of laser cut material is successful as there is a huge potential to make any sort of pattern, from trees to kowhaiwhai designs. This can primarily establish a pattern but also another connection window to the outside community and/or nature.

Design Trial Two

The second design trial uses a solid wall with a textured façade that shows off bicultural ideas. It uses koru-like designs on the façade. I believe this is a successful way because it takes into consideration the bicultural element of the design. However, it fails to make the wall less institutional. It still feels like a wall and does not connect in any way to the outside.

Design Trial Three

The third design trial used toughened glass or Perspex, like Rewi Thompson’s idea for the Northland Region Corrections Facility, where a see-through wall can create a view to nature. This idea creates maximum views to nature; however, it provides no privacy from the outside. This is successful for connection; however, it will not give the privacy that detainees also need to rehabilitate back into society.

Design Trial Four

The last design trial uses a timber fin façade with significant gaps between each fin, allowing light to penetrate through into the interior courtyard space. I have designed window openings within the wall, as if acting like façade windows to make the wall less institutional. Detainees and guests can use the windows as passive seating areas, to connect with nature or society. The wall still gives significant privacy, through the fins that detainees so desperately need for their rehabilitation. Overall, this design trial was successful in transforming a wall into an exterior façade face. The timber fins overlap the building façade, so it is harder to see where the building starts and where the wall begins.
Conclusion to design trials

In conclusion, I have favoured design trials one and four for their balance between connection to its community, privacy, safety and bicultural design aspects. I have chosen design trial four for its advantage of blurring the lines between wall and façade with style, re-inventing the prison wall. Design trial two maximises privacy but lacks connection to the outside, while design trial three amplifies its connection to the outside but compromises its privacy.

Figure 89 Final Wall Idea showing openings that help create connection to nature and the local community.
8.9 Green Space

The use of green space can help with the rehabilitation process and soften the connection with society. I have designed shared green spaces for public use at the east side of the facility. Within the public space, I have experimented with creating a family friendly space for guests and the public and designed areas for picnics and a playground area for children to play with family members who are waiting to meet residents or who are using the recreational centre. The use of bicultural design can be supplemented with native flora and fauna.

The detainee’s private green space has a garden to grow food in, seating areas, a small court yard for carving or social contact, indoor outdoor flow with neighbouring education spaces, work spaces, and meeting spaces. This way detainees can engage with their families within the meeting area or outside. The green space will also use native planting to add value to bicultural design aspects. The use of water features will bring a sensory experience through flowing water. Seating areas can be used for study space. The south will also have a small greenspace that can be used for the staff of the detention house. It has a canopy area for eating.

Figure 90 Green space original Sketch concept.

Figure 91 Model analysis showing three green spaces within proposed design project. The Public community space, private detainee space and private officer rear space.
Figure 92 Greenspace diagram plan showing public, private and semi-private natural areas connected to detention house interior spaces.
Figure 93 Render section showing potential activities within proposed Glen Eden Detention House.

- Outdoor space connection near north facing facade. Allowing Detainees outdoor activities.
- Living Spaces on top floor, connected with common area social space.
- Officer connection can have their own indoor and outdoor spaces on the south side.
- Potential for economic transport alternative like bus, train and bikes.
- Education spaces on the ground floor near green space connection.
Figure 94 Render of Reception Area of proposed Glen Eden Detention House.

Figure 95 Render of community zone and green public greenspace of proposed Glen Eden Detention House.

Figure 96 Render of Private greenspace of proposed Detention House.
9.0 Conclusion
This project concentrated on answering “how can the current New Zealand architectural typology evolve to facilitate the rehabilitation of prisoners by creating an open/closed community integrated prison to support reintegration”.

The detention house typology that has been proposed is in complete contrast to the current correctional system in place. The New Zealand prison system originates from our British ties. New Zealand is on the road to change with a new government introducing new policies to move away from the mega prison concept and it is looking at ways the prison population can be reduced and offenders re-integrated.

I have concentrated on the normalisation model, which has been trailed successfully in Scandinavia. The detention house typology, which is based on principles of normalisation, works to ease the transition back into society. The characteristics include small-scale with green spaces, colour, materials, community and recreational spaces. Opportunities for education and work activities have all been considered and incorporated into this model. The location for my design was a key factor. The site was chosen with specific features in mind. It is very close to public transport and a thriving community, yet it is also in a quiet cul-de-sac and bordered by a substantial green space. The location is perfect for the balance between community connection and safety and security for both the community and the detainees. It is also near a large established urban marae.

Creating an environment that is conducive to rehabilitation but puts the onus of responsibility back on the offender is an incentive for change. The statistics that show high rates of Maori in prisons and high rates of reoffending need to be addressed in a new, assertive-based cultural design that sits alongside more traditional New Zealand prisons. This integrated normalized model would provide an opportunity for New Zealand to move forward in Corrections philosophy.
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10.0 Appendices
10.1 Appendix 1: Site

The first site was chosen for specific reasons. It was close to the community amenities of Glen Eden library, work and income, the Waitakere board and the commercial area.

A potential connection to Harold Moody Recreation Ground could create a community link. The site took advantage of Oates road and Glenmall place.

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Detention House Workshop Area
Full name of author: George McSwerney

ORCID number (Optional): 

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