

Methods for Creating an Architectural and Artistic Image of Penitentiary Complexes

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SUMMARY

The analysis of the world experience in the design, construction, and operation of penitentiary complexes revealed an urgent need to modernize the architectural environment of correctional institutions in post-Soviet countries. Several problems of the life of modern correctional institutions have been identified, namely: the inconsistency of the quality of their architectural environment with the modern needs of the penitentiary system; low level of adaptability and flexibility of urban planning, functional planning, and subject-spatial forms; morally outdated, emotionally negative, unaesthetic architectural and artistic image of penitentiary buildings and complexes. The purpose of this study was to identify traditional and innovative methods and means of forming an architectural and artistic image of penitentiary complexes for their further use in the field, covering their design and modernization. Based on the functional-typological and socio-psychological requirements, the criteria for harmonizing the architectural environment were determined and the patterns, methods, and means of creating a humane aesthetic architectural and artistic image of such complexes.

KEYWORDS

penitentiary complexes, architectural and artistic image, means of architectural and artistic expression, harmonization of the architectural environment, harmonization criteria, the hierarchy of spaces, psychological characteristics of the environment, metaphorical image, proportions, scale

INTRODUCTION

The environment of penitentiary institutions – prisons, pre-trial detention centres, correctional colonies and centres –, despite the attempts of specialists in recent decades to make it more humane, remains cruel in many countries of Europe and America, which is clearly reflected in the architecture of existing, modernized and newly built buildings and complexes.¹

¹ Morris 1995; Rosenau 1970.

The main problems in the activities of modern correctional institutions in Ukraine, as well as in other countries of Europe and America, are the discrepancy between the quality of their architectural environment and the modern needs of society, the low level of adaptability and flexibility of urban solutions, as well as the functional planning structure, subject-spatial and aesthetic organization, buildings and structures. All these shortcomings are visually, emotionally, and tactilely perceived by prisoners and staff in the form of hopelessness, fear, alienation, loneliness, and hatred – at the level of feelings experienced by most people whose freedom is limited. This is confirmed by the existing facts of the ineffectiveness of the readaptation socio-pedagogical programs for the correction of convicts, the implementation of which is hampered by the practical absence of a minimally comfortable material environment in which these programs could be implemented.

There is no doubt that the conditions of isolation and the regime of detention of convicts, which are the basis of any system of punishment, are reflected in the architecture of penitentiary complexes and reduce not only the significance of the diversity and functional and planning flexibility of forms, but also their architectural and artistic expressiveness. This negatively affects the process of social adaptation of convicts as the basis and goal of their successful stay in a correctional institution and return to a free society. Hypothetically, it can be assumed that the issues of aesthetic perception of spaces, exteriors, interiors, and subject content, and their positive impact on the physical and mental health of staff and convicts in the environment of the penitentiary complex, of course, are important and should be taken into account in the formation of a humane and full-fledged architectural environment of the correctional system.

Considering the above problems and directions of development in the global prison system, the main task of this study can be defined as the study, analysis, and systematization of traditional and modern methods of forming an aesthetic image of correctional complexes to apply them in the field of reconstructing outdated and designing new institutions.

MULTI-LEVEL ARCHITECTURAL ENVIRONMENT OF PENITENTIARY COMPLEXES

The issues of systematization and regulation, that is, substantiation of the parameters of the architectural environment of various types of penitentiary complexes, are closely related to the allocation of the regional, urban, and local levels of this environment. The architectural environment at the regional, city, and local levels, in turn, can be divided into three components – maxi-, meso- and micro-levels. The components of the maximum level of the correctional complex include the general functional planning structure and spatial organization of the complex of buildings and structures. The meso-level consists of the architectural planning and spatial organization of individual blocks and groups of rooms, and the subject-spatial environment forms the micro-level. The hierarchy and differentiation of the architectural environment by levels reflect the peculiarities of streamlining the regulatory framework of architectural and urban planning and systematization of quantitative and qualitative parameters of the environment at the level of the territorial network, the complex of buildings, their interiors, and equipment.

Rationing of the systemic components of the penitentiary complex should be carried out taking into account the legal regulation of all types of activities carried out in correctional institutions of various types, namely: security and social-pedagogical, domestic and industrial, educational, leisure, and spiritual. The typology of functional planning structures and spatial organ-



izations of penitentiary complexes becomes a theoretical basis and a starting point for standardization.²

This approach to the systematization of the architectural environment to identify the mechanisms of its evolutionary development allows us to establish the conditional type to which the architectural environment of penitentiary complexes belongs, as well as to identify its main features, which will become decisive for establishing the principles, methods, and means of harmonizing such an environment. According to N. M. Shebek, an artificial environment with leading morphological features is divided into “useful”, “safe”, interactive, and “convenient” types, and the opposite category – semantic – combines “heuristic”, “thematic”, and “collage” and “friendly” types. Two other opposite traits – phenomenological and praxeological – form the following groups, which include “emotional”, “accented”, “attractive”, “target” types and, accordingly, “canonical”, “technological”, “regulated”, “specialized”.³ The analysis of various types of architectural environments and their compliance with the established dominant features made it possible to conclude that the features of all types identified in the general typology of the architectural environment are manifested in penitentiary complexes to varying degrees. For example, an “attractive” environment should be liked by any consumer, and at the same time, its sensory indicators do not correspond to the tasks of the penitentiary system. And, conversely, the tasks of “safe” architecture, which protects a person from negative influences of different origins, are considered important in the formation and improvement of the environment of correctional institutions in the context of its architectural-figurative perception. Using the scientific approach proposed by N. M. Shebek, it can be argued that the dominant features of the architectural environment of penitentiary complexes are, first of all, praxeological and morphological, and, secondarily, semantic and phenomenological features. Thus, by the dominant praxeological features, the architectural environment of the penitentiary is defined as a specialized, regulated, technological, and, to a lesser extent, canonical environment.

The criteria for the harmony of the phenomenological component of the correctional environment are efficiency, which is measured by the degree of emotional colouring of a person’s reactions, his focus on the realization of the goal – release from prison; an archetype that can be described by indicators of preservation or, conversely, rejection of the traditions of prison architecture; the diversity of the environment, which is measured by indicators of polymorphism as manifestations of the functional activity of the correctional system; attractiveness, the implementation of which tends to a minimum in a modern correctional environment. It should be noted that the meaning traditionally used by research architects in the concept of the attractiveness of the environment cannot be fully exploited in the penitentiary environment. In this case, we can talk not so much about a person’s attachment to the place where he is (correctional institution), but about the desire to recreate in the correctional environment the features of his favourite places – home, hometown, landscape, subject environment.⁴

The measure of perfection of the semantic types of the environment is associated with the qualitative features of human experience and is determined by many criteria. These include awareness (K. Lynch), which means conformity to known prototypes and is widespread in penitentiary architecture; collage, characterized by mixing and layering of manifestations of various styles, subcultures, ethnic groups, and concepts; expressiveness, indicators of which are the alle-

² Tretiak 2015. 250–259.

³ Shebek 2013a; Shebek 2013b.

⁴ Tuan 1974; Yankovskaya 2003.



gorical, metaphorical, and empathic artistic image of the environment; creativity, characterized by the possibility of achieving a new creative result.⁵

Determination of the types of penitentiary complexes by the established general typology of their architectural environment, as well as methods and means of harmonization for each hierarchical level, made it possible to reveal the significant role of artistic techniques in increasing the expressiveness of such complexes. It should be noted that when studying the issues of typology and harmonization of the architectural environment of correctional institutions, it was revealed that the semantic and phenomenological criteria responsible for the development of the aesthetic qualities of the environment are most clearly manifested in the so-called local level, including the architectural and planning organization of the territory of the site of the complex, as well as volumetric and subject-spatial solutions of buildings and individual rooms.

METHODS AND MEANS OF HARMONIZING THE ENVIRONMENT OF CORRECTIONAL COMPLEXES

Based on the studies carried out, it can be argued that the methods and means of harmonization associated with increasing the architectural and artistic expressiveness of the planning and spatial elements of the penitentiary complex are justified by the characteristics of the environment, which is characterized as a heuristic, thematic and collage type at the level of space-planning solutions of the building. At the object-spatial level of the interior, the appropriate harmonization criteria are used – expressiveness, variety, showiness, attractiveness, and comfort. The specificity of the correctional environment manifested in its legal and functional regulation, undoubtedly influences and corrects the use of means and techniques of architectural and artistic expressiveness, increasing their rehabilitation and psychological significance (*Fig. 1*).

According to the architect M. Ya. Ginzburg, the organization of isolated space and form encompasses, in fact, an amorphous space, and is the main feature of architecture, in contrast to other forms of art. In any architectural work, a person experiences special spatial experiences and, according to D. Dzevi, “a sense of the interior” arises not only in the interior space of a building but also in urban spaces – streets, squares, parks, and stadiums.⁶

A person sentenced to imprisonment experiences special feelings in a correctional institution, which is a radical form of a person's spatial limitations, the main function of which is alienation from the rest of the world. Alienation leads to a feeling of colourlessness in life and a narrowing of the image of other people, namely: individual qualities and circumstances, which during everyday contact are vivid components of experiences, in convicts fade into the background when their external contacts are forbidden or limited. The legal categories that form the basis of prison life limit the variety of sensations and the uniqueness of the communication experience.⁷

Consequently, the formation of emotional-spatial experiences that would provide convicts with a sense of diversity and individuality becomes one of the main tasks of improving the architectural environment and creating an artistic image of penitentiary systems and complexes.

⁵ Shebek 2013a. 8–13.

⁶ Shimko 1990. 16.

⁷ Bauman 2004.



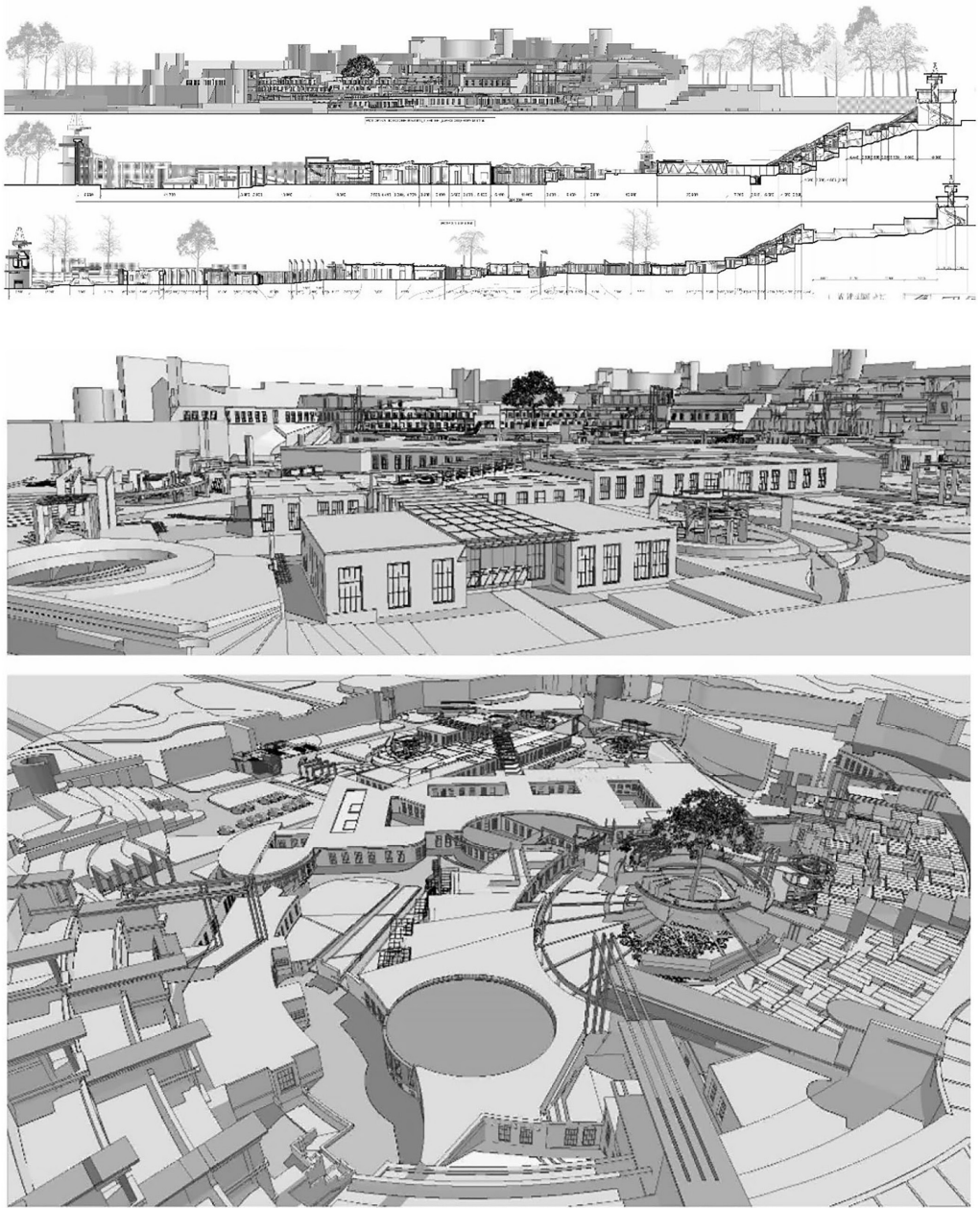


Figure 1. Patterns of improving the visual and aesthetic component of the environment of penitentiary complexes: compliance with the environment; humane artistic and compositional solution. Correctional centre for juvenile convicts in Kyiv, edited by the author



The study of the historical and modern experience in the design, construction, and operation of penitentiary buildings revealed several features and patterns of the formation of the architectural and artistic image of such institutions, which remained unchanged for centuries, demonstrating to the audience the inevitability of just punishment. It is difficult to find in the history of architecture an example of the formation of a more contradictory space endowed with a specific energy. The futility and illusory nature of isolation as a punishment can be found in the literature of F. M. Dostoevsky and A. P. Chekhov, the philosophical works of M. Foucault, and the conceptual Panopticon of J. Bentham, and, of course, in the traditional prison architecture of different countries. Among the most striking examples is the prison of St. Nicholas in Rome (1701–1704), Newgate Prison in London (1770–1775), Pentonville Prison in England (1844), Philadelphia East State Prison (1829); famous fortified prisons such as the Crosses on the Neva in St. Petersburg; a prison in the Shlisselburg fortress on Orekhovy Island (1826–1917); prison on the island of Con-Dao in Vietnam (1861r.); American Sing Sing and Alcatraz; Kyiv and Odesa prison castles, as well as many others. The architectural image, openly or covertly demonstrating the power and control inherent in the architecture of a traditional prison, has gradually begun to change over the past three decades, shifting the emphasis from broadcasting retrograde forms of repentance and correction to the social rehabilitation of prisoners and the humanization of the environment (*Fig. 2*). Several correctional institutions have appeared in Europe, in projects in which an attempt was made to form an environment more open to the outside world, which does not diminish the contradictory nature of the perceived image. Such correctional complexes include, for example, the Mas d'Enric penitentiary in Tarragona (Spain, AiB estudi Arquitectos, and Estudi PSP Arquitectura, 2012), Halden Prison in Norway (2010), Leoben prison in Austria (2004).

Comparative analysis of the spatial organization of penitentiary complexes and urban structural elements allows us to conclude that the “population” of the correctional institution will receive architectural and artistic impressions from the perception of the alternation of parts and the whole in spaces, as it happens in “urban interiors” consisting of volumes of buildings and the spaces between them, as well as from the interiors of the premises and the subject content.⁸ Accordingly, the task is harmonizing the environment at the level of the space-planning organization of the emotional and artistic series of impressions caused by open and closed spaces. This is done to complexes which can be defined as architectural ensembles, to ensure the integrity of a sense of diversity, brightness, and individuality, in other words, the full value of life in a correctional institution. Thus, the concept of design of correctional complexes, in addition to solutions for the internal spaces of buildings, will also include the “urban” interior, consisting of hierarchical forms of open space of the site, from isolated, closed courtyards to spaces between buildings and structures.

Based on the research materials on the urban environment by V. T. Shimko, A. P. Mardera, A. V. Kashchenko, B. Cherkas, and others, it can be concluded that the main approaches to humanization and harmonization of the penitentiary environment are the ergonomic transformation of the spatial environment using function and anthropometry, as well as an emotional and artistic expression of visual forms surrounding the “population” of the correctional institution. Thus, to achieve an artistic image and a positive perception of the correctional environment, not

⁸ Shimko 1990. 115–120.



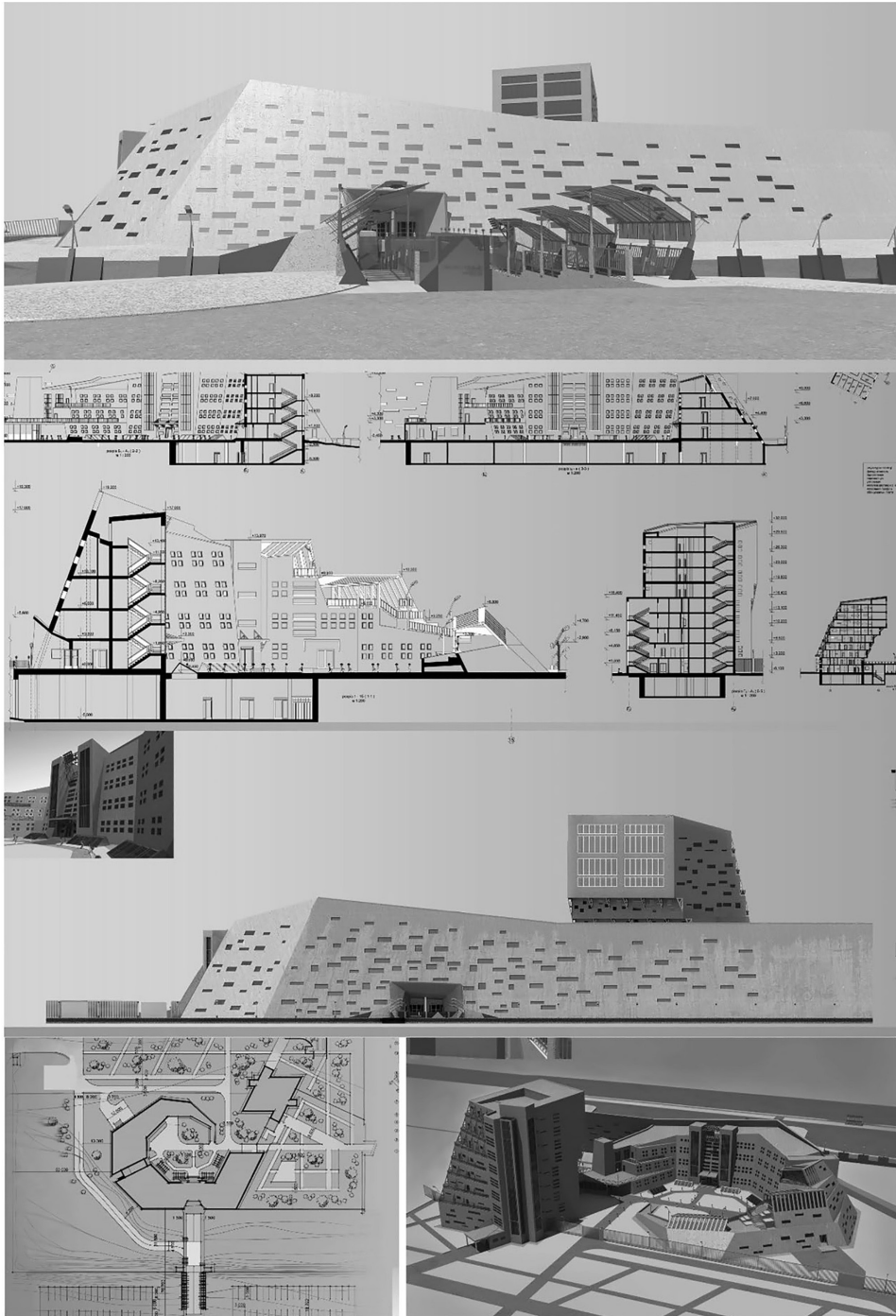


Figure 2. Compositional techniques for harmonizing the architectural environment of penitentiary complexes. Penitentiary complex in Kyiv, edited by the author



one, but a combination of various methods, means, and techniques are used.⁹ The architectural and artistic perception of the environment of the penitentiary complexes by convicts, staff, visitors, and residents of the area where it is located is likely to be fundamentally different both from the outside and from the inside. Based on this, the creation of a harmonious image of penitentiary complexes can be considered a complex multifunctional task for improving correctional architecture, as well as for architectural and urban planning practice in general.

Research and experimental design results have shown that the means and techniques for the implementation of architectural and artistic tasks of harmonizing the architectural environment for the maintenance and socialization of convicts cover all components of the local level of correctional complexes: improvement of the site of the complex, space-planning organization of buildings and structures, interiors, decoration, and equipment of premises. The first group of tools and techniques include urban planning and landscape means of increasing artistic expression, influencing the choice of a site that is interesting in landscape and urban planning but taking into account the functional and technological requirements and rules for placing buildings. All these factors influence the creation of an architectural and artistic image of an ensemble of buildings and structures, reflect its various functional-regime and individual-educational purposes, and also reflect the problems of the relationship and scale of buildings and their parts with the surrounding buildings and with the natural landscape.

An important sign of emotional and psychological perception of the general appearance of a regime institution is the expressiveness and imagery of the silhouette of the complex.¹⁰ The presence of a high continuous fence in most penitentiary institutions leads to the conclusion that the perception of a complex of buildings from distant views is carried out by increasing the number of stories of some buildings or by using a panoramic view of the architectural ensemble from high points of the landscape, which does not meet the regime requirements. In this regard, it is advisable not to increase the number of stories of buildings, but to increase the importance of the architectural and artistic solution of the fence and the main entrance, as is done, for example, in several foreign correctional institutions, namely: in Bastøy, Norway; at the Florida Federal Correctional Institute in Maricopa, the USA, and others.¹¹ Methods of forming an expressive compositional connection of penitentiary complexes of buildings and structures with the environment – landscape or urban development – contribute to the inclusion of such institutions in the existing system of architectural and urban planning formations, increasing the socio-psychological “transparency” of the correctional system, improving the relationship between the penitentiary system and society (*Fig. 3*).¹²

The following penitentiary complexes, such as the Colorado Federal Correctional Complex in Florence, USA; correctional centre in Sittard, the Netherlands; Laskey Women’s Prison, Wyoming, USA; The Montana Detention Centre are prime examples of vacant land placement. These correctional complexes have a peculiar volumetric-spatial and compositional organization, thanks to which the buildings do not dominate the natural landscape, but organically harmonize with it. The architectural forms of buildings, due to the successful use of means of artistic expression, such as the silhouette, general colour scheme, scale, tectonics, and texture of materials, become a visual continuation of natural forms.

⁹ Marder 1988; Kashchenko 2013; Cherkes 2006.

¹⁰ Nikolskaya 1982.

¹¹ Spens 1994. 65–68.

¹² Kurbatov 1988; Rodichkin 1981.



The next method of consistency of regime buildings with the environment is the creation of their visual connection with urban development, carried out by two different compositional means: the continuation of the development rhythm and the creation of an emotional and psychological contrast with the urban environment. The first of the aforementioned tools can illustrate the architecture of the Maryland State Correctional Centre in Baltimore, USA, which was remodelled and reopened in 1995. New buildings have become a visual continuation of the old building, the architectural and artistic features of which correspond to the rhythm, silhouette, and scale of the surrounding urban development. The second method of coordination with urban development, with the help of which contrasting relationships between the dominant and background volumes are created, is illustrated by the high-rise building of the Metropolitan Correctional Centre in Chicago by architect H. Weese (1975), towering over the surrounding buildings and contrasting with it in size, tectonics facades, and dynamics of forms.

The next group of artistic means of harmonizing the architectural environment of penitentiary complexes is focused on the volumetric-spatial composition of buildings and is carried out in such areas as ensuring the diversity of the range of functional planning elements and compositional means of their placement; the embodiment of socio-cultural ideas about the usefulness of the environment in the composition of architectural volumes and spaces; highlighting the dominant spiritual and educational centre in the structure of the ensemble; providing a variety of emotional-figurative “colouring” of buildings and spaces.¹³

ARTISTIC IMAGE OF A CORRECTIONAL INSTITUTION

The process of harmonizing the volumetric-spatial solutions of penitentiary complexes is taking place by modern trends in the formation of a full-fledged architectural environment for various groups of inmates and staff. This is expressed by creating an appropriate architectural image of the institution and identifying in this image the traditional features inherent in penitentiary buildings. Another expressive technique for revealing the tectonics of stone-bearing walls and frame was used by the authors of the Columbus County Prison in Indiana, USA, which was built in 1990. The contrasting texture of the walls emphasizes the supporting frame, the area in front of the main entrance and the rhythm of the window openings complement the traditional proportions of the building, similar to an archaic prison. This gives the space of the courtyard for the convicts the look of an Italian medieval square and also creates the impression of austerity and monumentality of the building, a sense of the justice of the authorities, adequately expresses the purpose of the complex, where prisoners are kept in a closed regime and judicial procedural work is carried out.¹⁴

The tectonics of the facades of correctional buildings in the case of using frame-panel structures is interpreted differently. Experience in the design practice of penitentiary institutions indicates the presence of several tools that allow you to create an appropriate architectural and artistic image using standard designs. These include the partial opening of the supporting frame, which allows the viewer to show how the structure works; the ratio of the shapes and sizes of window openings with the field of a blank wall; design features of windows and doors, as done,

¹³ Novikov 1971.

¹⁴ Spens 1994. 58–63. 122–127.



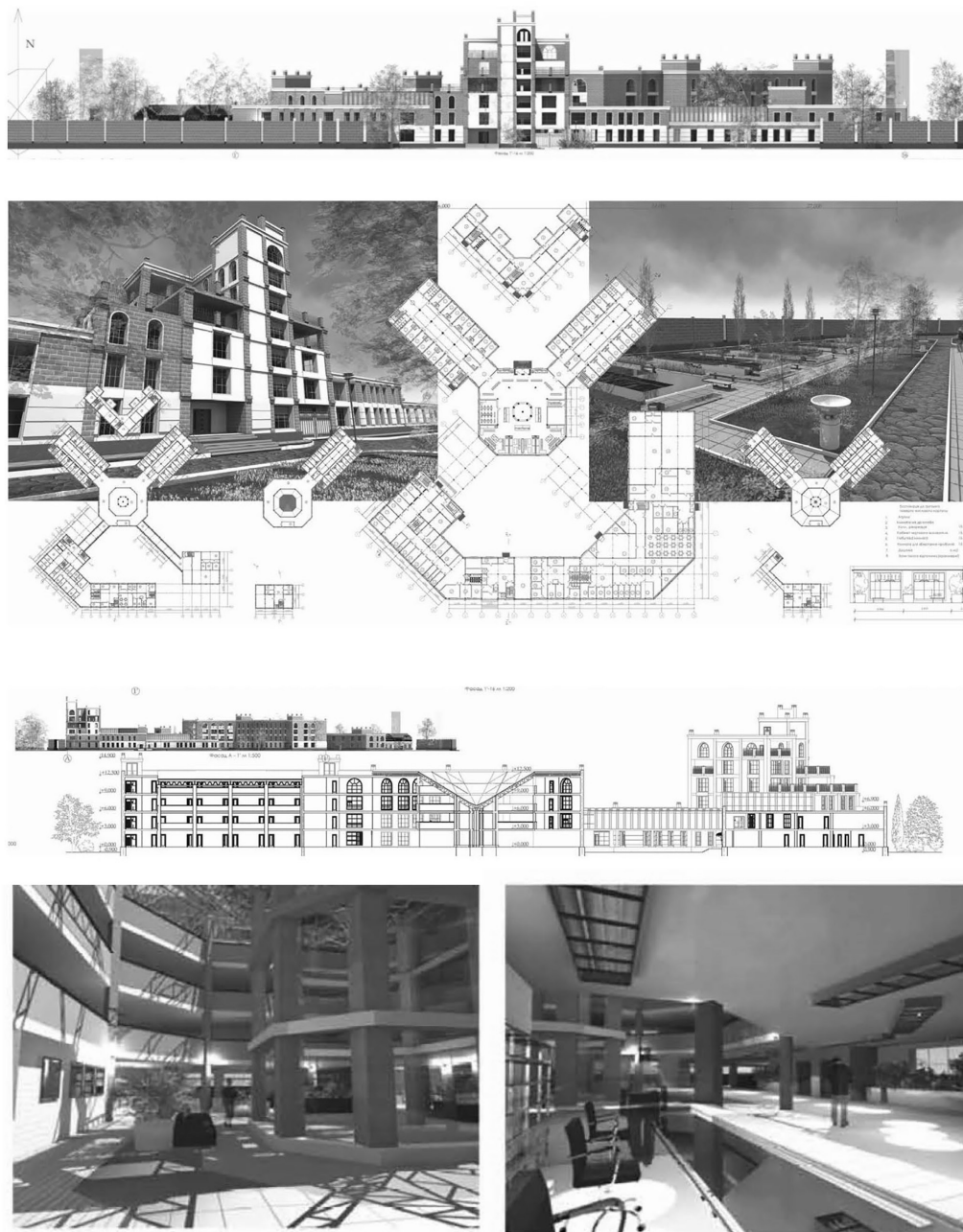


Figure 3. Means of artistic expression as a way of harmonizing the architectural environment of penitentiary complexes: silhouette and consistency with urban development; diverse and dynamic environment; tectonics of forms; texture and ergonomics in the interior. Correctional centre for 300 convicts in the village. Kotsiubynske, Kyiv region, edited by the author

for example, in the complex of a detention house in Brest, France (1990). The prefabricated nature of the walls is emphasized by their division into elements with the help of false seams and the dynamics of the inclination of the large plane of the facade. Thus, the creation of the impression of external isolation and inaccessibility of buildings and structures, especially in complexes of maximum security, located in urban areas, is a specific feature of the formation of an artistic and emotional image of modern penitentiary complexes.

Studies have shown that a widespread method of forming various compositional solutions for functional-spatial separation and figurative transformation of the environment for various groups of inmates is the formation of internal “streets”, courtyards and recreation areas. In penitentiary institutions of varying degrees of security, such spatial formations on the territory of the complex can be open, half-open, or closed, forming the corresponding functional-spatial and emotional-psychological “colouring” of the environment. Also, these elements meet the regime requirements and ensure the diversity and usefulness of the environment for convicts and personnel of various psychological types. The device of such structures can be called a universal technique that provides a connection between the sensory and material environment, as well as the degree of its functional-spatial openness by the regime of detention of convicts (*Figs. 1–2*).

In multifunctional correctional complexes with different modes of maintenance and capacity, the size and number of such spatial formations (courtyards, recreation areas, and streets) should be created using various proportional ratios, structures, and materials, as well as equipment, light, and colour solutions. Thus, the external space covers buildings and their parts in a horizontal or vertical compositional direction, depending on the parameters. The parameters of such spatial elements that penetrate between buildings and adjoin them are determined using a method that links the operation of the optical system of the human eye with the nature of space perception.¹⁵ The relationship between the height of the building and the walls that delimit indoor and outdoor areas, zones, or streets provides a sense of being closed or open, half-closed or half-open. Thus, differentiation and correct artistic and emotional perception of spaces is ensured not only in complexes with different security regimes but also in separate areas for various categories of convicts. Also, with the help of such means, functional, spatio-temporal, and emotional-psychological flexibility and adaptation of the environment are provided.

The study found that the ratio of height to width of areas in front of buildings and “streets” should be taken within 1:2–1:3, and for the arrangement of courtyards in proportional ratios of 1:3–1:4, which corresponds to the average degree of functional-spatial and the imaginative “openness” of penitentiary complexes. A variety of implemented architectural solutions, where the spatial density and the degree of “openness” of the environment are found, is observed in several modern penitentiary institutions. For example, in the Federal Correctional Complex pcs. Pennsylvania in Allenwood, USA (1994), three institutions with varying degrees of security are located in adjacent areas; in the House of Arrest of Depinal in Les Vosges in France (1993), a recreation was created – an internal “street” as a place of communication; in the correctional centre in the city of Alberta, Canada (1988), a system of recreational spaces of various sizes and degrees of openness is arranged.¹⁶

The principles of interior design, furniture, and equipment for correctional complexes are perhaps the least affected by the criminal and executive regulations in force in each country,

¹⁵ Belyaeva 1977.

¹⁶ Spens 1994. 40–45.



which makes it possible to identify universal design criteria in this area, both functional and constructive, and aesthetic. According to Richard Buchanan, professor of design at Carnegie Mellon University, today architects and artists are no longer challenged to design for a universal audience, national groups, market segments, or even for such an ideological abstract category as the consumer. Despite the predominance in many countries' mass production of objects, the current task of specialists is to create a design for a specific person in his immediate environment. The product should support a person in his desire to actively participate in his culture, help him in the search for harmonious relationships that are significant for his environment, and represent a "personal route" of the consumer through the labyrinth of cultural ecology.¹⁷

The author has carried out studies of various classifications of people who take part in the life of the penitentiary institution. Such classifications were developed in different eras using a variety of scientific approaches, namely: in philosophy and ethnography – by Aristotle, Sh. Fourier, L. M. Gumilev, A. F. Losev; in psychology – K. G. Jung, A. F. Lazursky, M. A. Robert, F. Tilman, V. I. Kovalev; in studies of the general typology of personality – K. A. Albuhanova-Slavskaya; in sociotics – A. Augustinavichyute, V. V. Gulenko, I. V. Ivaschenko; in criminology – S. V. Poznyshov, A. G. Kovalev, A. B. Sakharov, S. B. Alimov. On this basis, it was revealed that there is no systematization of the personality of convicts and administrative and service personnel as subjects of the correctional environment. One of the sides of the problem is manifested in the lack of correspondence between multifactorial interviewing methods and sociotic classifications of personality, which significantly complicates the definition of types and the formation of a consolidated taxonomy of the personalities of employees and convicts as users of the environment. At the same time, even in such diverse studies carried out in related fields of knowledge, one can find similarities in general approaches, indicators, and criteria. A comparative analysis of the test results and the psychological rhythms of life and the averaged profiles of personality types of the staff and convicts of the penitentiary institution compiled on their basis showed their clear similarity in many indicators, namely: dissatisfaction with life, a tendency to depression, increased impulsivity, low level of social contacts.¹⁸

The result of the above studies is the conviction that when differentiating the collective of convicts and employees of a correctional institution, it is necessary to rely primarily on sociotic, that is, socio-psychological systematics, where informal prison, characterological, space-time features are layered hierarchically. The results of personality typification through integration with other classifications are more consistent with the tasks of creating various types of architectural spaces of the penitentiary complex, the design criteria of which will correspond to specific types of individuals. In the subjects of oppositely different social roles in the life of the penitentiary complexes, character traits inherent in all sociotic types of human personalities were revealed. This fact confirms the hypothesis about the socio-psychological content of the architectural environment of penitentiary complexes, which is characterized by both universality and diversity of functional planning, and spatial and imaginative organization. In turn, taking into account the degree of cooperation, integration, or dispersal of the spatial organization of the buildings of correctional institutions creates the opportunity to form the architectural environment, respectively, of open, half-open, half-closed, and closed types. These variants of projects

¹⁷ Press 2008. 13–22.

¹⁸ Tretiak 2015. 139–157.



will differ in different emotional and sensory perceptions, that is, they will have a different architectural and artistic image.

The study of the peculiarities of the formation of the interior environment of correctional complexes raises the question of the role of the artistic image and the architectural expressiveness of the subject-spatial component of the penitentiary buildings. The idea arises that, perhaps, it is enough for interiors, furniture, and equipment to have aesthetic properties, to be expedient, useful, and beautiful, but not necessarily to carry a socio-cultural meaning, to be metaphorical. In a prison, which is an “unethical” place intended for people who do not meet generally accepted moral ideals, moreover, intended for their punishment, aesthetics is secondary, and beauty is a reward that the condemned do not deserve to contemplate. It should be noted here that the aesthetics of architecture, design, and art is not always perceived positively, but in this case, to humanize an environment of this type, acting as an educator, doctor, and teacher, a high-quality aesthetic and imaginative solution of the environment should carry a warning, goodness, and hope for a better life.

In the course of research into designing correctional institutions, the differentiation of the complex components into more and less “figurative” ones was revealed. Based on this, it is possible to divide the interiors of the premises into several groups, depending on the degree of “imagery”, which can be determined based on the statement: the more time a building or object is contemplated, the more it deserves the presence of an artistic image.¹⁹ Developing this thought, it can be noted that the convicted person, who is in complete or partial isolation, indulges in contemplation all his waking time. This is the origin of such a specific phenomenon for the prison environment as the attention of prisoners to the visual symbolic attributes of their environment – icons, tattoos on the body, “stamps” (pieces of cloth with images) that serve as decorative elements. Such things, on the one hand, are a manifestation of the ability to spend time at work or observing, on the other, a powerful and, perhaps, the only means of communication. Based on the foregoing, it can be argued that the imagery of interiors with subject content, their metaphoricity, and symbolism should be used more often in rooms with a long stay of people, especially in conditions of isolation from the outside world: prisons, hospitals, housing for the sick and the elderly.

Taking into account these features of the emotional and psychological perception and characters of users of the environment, as well as the typological classification of premises, we can proceed to the description of the next group of architectural and artistic methods of harmonizing correctional buildings and complexes. This group includes means of expressiveness of the interior and the subject environment, which include the growth of the activity of spaces from the periphery to the centre of the composition; creation of a special environment for a spiritual and educational centre with premises for holding religious events; methods of identifying and stimulating various emotional states of convicts in separate buildings and premises; ensuring diversity, flexibility, and adaptation to dynamic changes in the interior and subject-spatial environment for various groups of inmates, staff and visitors. The growth of the activity of the spaces of the premises from the periphery to the centre of the composition of buildings can be achieved by creating contrasting changes in the geometric characteristics of the spaces; a gradual increase

¹⁹ Ikonnikov 1990.



in the complexity of the organization of space and the saturation of its architectural details; emphasizing the dynamics or statics of lighting and colour solutions of the premises.²⁰

The study of world experience and the peculiarities of the functioning of penitentiary institutions showed that in matters of creating a full-fledged environment for the maintenance of prisoners sentenced to imprisonment for a certain period of life, one of the most important issues is the architectural and artistic solution of the space of the spiritual and educational centre. When forming it, it is desirable to create a microclimate in the interior that would evoke positive emotions in convicts and prevent the appearance of negative manifestations of isolation. With the help of means of compositional expressiveness, the subject-spatial forms of the spiritual centre are given emotional shades of hope, mercy, and justice, along with severity and rationality, which is important for the process of correction, education, and socialization. It should be noted that the artistic and compositional image of the premises of the spiritual and educational centre should not have stylistic features of the sacred architecture of any religious denomination. This approach differs from the practice of Ukrainian correctional institutions, on the territory of which, mainly, Orthodox churches and chapels are located.

Stimulation using architectural expressiveness of various emotional states of convicts in separate rooms of the complex, including in the spiritual educational, and religious centre, is carried out with the help of lighting, colour, and design solutions for interiors, furniture, and equipment. It was revealed that the special design of window frames, the small size of windows, and the limitation of their number in penitentiary buildings to prevent escapes and possible negative relations between groups of inmates, cause a state of psychological depression. To mitigate these conditions, the techniques of functional and emotional-compositional connection of interiors with the natural environment are used, which involve the use of overhead lighting for covered passages, corridors, classrooms, and recreation, as well as the installation of light wells and lanterns to illuminate spaces in front of living rooms, cameras, above the premises for general activities. The means for the implementation of the concept of opening up the inner space of the premises of correctional complexes is the use of special translucent roof structures, which allow covering large spans and at the same time they meet the safety requirements for the detention of convicts. If necessary, the underground space is used with the arrangement of light wells and illusionary light-landscape windows, similar to the arrangement of the interiors of industrial workshops, where underground premises are simultaneously illuminated, and landscaped, which makes them a full-fledged architectural environment.²¹

The study of the modern design practice of the subject content of penitentiary complexes made it possible to identify several contradictions and features, namely: on the one hand, the subject environment is less “figurative” than architecture, due to its greater practicality; on the other hand, there are increased requirements for the strength and safety of furniture and equipment. The study of a few examples of the design of the subject environment, specially developed for correctional institutions, makes it possible to highlight several compositional features that affect, among other things, the formation of aesthetic perception, among which we can name standardization, massiveness, simplicity, and uniformity of geometry of forms, colour contrasts. It should be noted that the figurative perception of the subject content of the interiors of correc-

²⁰ Fairweather 2013.

²¹ Blokhin 1989.



tional complexes is inextricably linked with the perception of the architectural “shell” of the room and is most often developed as a single system, especially in modular buildings created in the factory.

CONCLUSIONS

Based on the foregoing, it can be argued that the harmonization of the architectural environment of penitentiary complexes of all types and at all levels, from urban planning solutions to subject content, should be carried out taking into account not only pedagogical, functional-regime, and ergonomic factors, but also emotional and psychological ones. The latter dictates the conditions for creating a certain architectural and artistic image and contributes to the creation of a physical and psychological full-fledged internal and external environment of penitentiary complexes without aggressive visual influences.

Thus, the widespread use of means of architectural and artistic expression in the practice of designing penitentiary complexes of various types to harmonize their environment allows us to improve architectural and design solutions, which will embody the democratic and tolerant attitude to the correctional system, the country’s national historical traditions and the correctional purpose of the complexes. The patterns of harmonization of the architectural environment of penitentiary complexes using means of artistic expression are identified by their typological characteristics. These patterns include the correspondence of the architectural and artistic image and the functional-regime type of the complex; compliance of the scale of the complex with the surroundings, depending on the natural and urban planning features of the location; differentiation and hierarchy of external and internal spaces by the psychological and functional needs of various groups of consumers of the environment; the adequacy and variety of constructive-technic, rhythm-scale, light-coloristic and ergonomic solutions for exteriors and interiors.

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Módszerek büntetés-végrehajtási intézetek építészeti és művészi arculatának kialakítására

ÖSSZEFOGLALÓ

A büntetés-végrehajtási intézetek tervezése, építése és üzemeltetése terén szerzett világtapasztalatok elemzése rávilágított arra, hogy sürgető szükség van a posztszovjet országok javítóintézetei építészeti környezetének korszerűsítésére. A modern javítóintézetek számos problémáját azonosították, nevezetesen: építészeti környezetük minőségének összeférhetlenségét a büntetés-végrehajtás modern igényeivel; alacsony szintű alkalmazkodóképességüket és rugalmasságukat a várostervezés, funkcionális tervezés és a térformák terén; valamint a büntetés-végrehajtási épületek és komplexumok erkölcsileg elavult, érzelmileg negatív, esztétikátlan építészeti és művészi arculatát. A tanulmány célja hogy azonosítsa a büntetés-végrehajtási komplexumok építészeti és művészi arculatának kialakítására szolgáló hagyományos és innovatív módszereket és eszközöket további helyszíni felhasználásuk érdekében, kitérve tervezési és korszerűsítési kérdésekre is. Az építészeti környezet harmonizációjának kritériumai funkcionális-tipológiai és szociálpszichológiai követelmények alapján kerültek meghatározásra, ahogyan az ilyen komplexumok humánesztétikai építészeti és művészi arculatának mintái, módszerei és eszközei is.

KULCSSZAVAK

büntetés-végrehajtási komplexumok, építészeti és művészi kifejező eszközök, építészeti környezet harmonizációja, harmonizációs kritériumok, terek hierarchiája, a környezet pszichológiai jellemzői, metaforikus kép, arányok, lépték

