



PICP – The prison from penal institute to cultural place

28-29 aprile 2014

Theatre de l'Opprimée, Compagnia della Fortezza, Fondazione Michelucci,
Aufbruch Kunst Gefaengnis Stadt, London Shakespeare Workout

Three reflections on the spaces for cultural and artistic activities in prison

In Italian prisons, in different contexts, there are some initiatives of theater, literature, art, film and music, which are supported and managed in a different way. These initiatives use very different types of spaces. Obviously, there are not entrance hall, equipped stage, stage towers or full-equipped laboratories for the visual arts.

Despite the recognition of a limited number of spatial contexts about these activities in Italy, the knowledge that emerges from this recognition describes effectively an heterogeneous picture of space openness:

- A. a small “inheritance” of *cultural* spaces as little theaters, little cinema, laboratories and workshops, rooms that - in the same way as classrooms and prison libraries - were, more or less, in the historical baggage of the total institutions, especially of the penal prisons;

- A. a number of multi-purpose rooms in the prison compounds, the most important - for example Rebibbia and Sollicciano - belonging to generations of prisons fifties-sixties-seventies;

C. a number of smaller multi-purpose rooms belonging to the “cramped prisons” (*carceri compatti*) - real “places of cells” (*cellai*) - realized in the eighties;

D. a large group of spaces are obtained by exploiting unused portions of places of detention, they are reduced; spaces derived from disused workshops, from gyms or similar, chapels etc.. : These residual spaces with a range of variations from place to place, from large to small prison prisons, from fortresses to convents (they are cases of reuse of re-use).

In general, we can say - with sufficient certainty - that the limited and marginal placement of spaces for the arts, their inhospitality, the amount of interference with other functions in many areas is one of the conditions of fragility, impermanence and vulnerability of so many of cultural and artistic activities that are widely present in the Italian prison.

- For a weak identity of places is a weak intensity of activities -.

Paradoxically, the spaces of prisons functionally directed to re-socializing and recreational activities - and as such they are designed and deployed by the prison - are often those less communicative and less able to break the mass and passive enjoyment of television programs in the individual custodial cells.

The situations of excellence have occurred where the development of an autonomous cultural experimentation and a positive relationship with the territories, has allowed the opening of a new scenario with the dramatization of places such as air courtyards, custodial sections etc., crossings dynamic space prison.

Here, the theater and art have found the flesh and sense, here are open new scenarios in which artistic practices have not played secondary functions or support but they are placed in a dialectical relationship with the identity of places.

Here, the theater and the arts are able to be places of collective participation, they are given themselves a varied articulation, they have plunged themselves into the total redesign of fragmentation, they were able to project their outcomes, even outside of prison walls to become the heritage of the community.

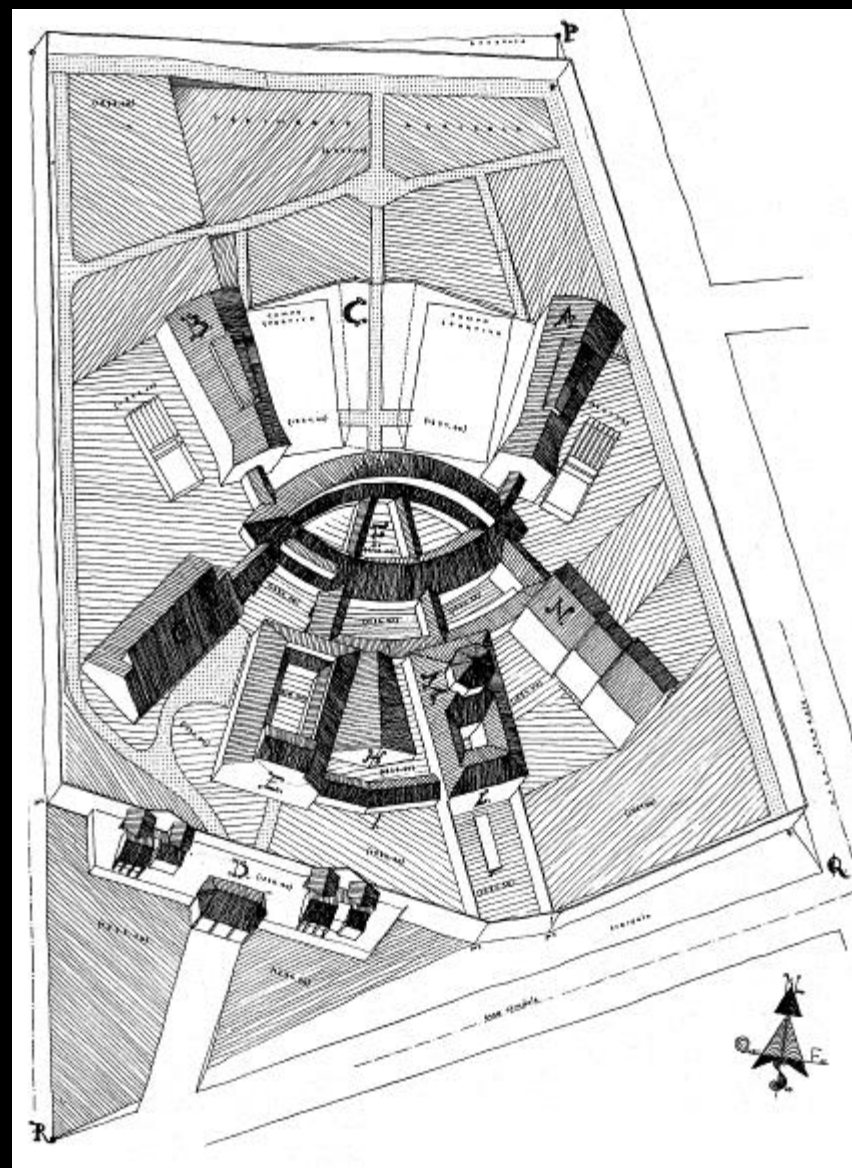
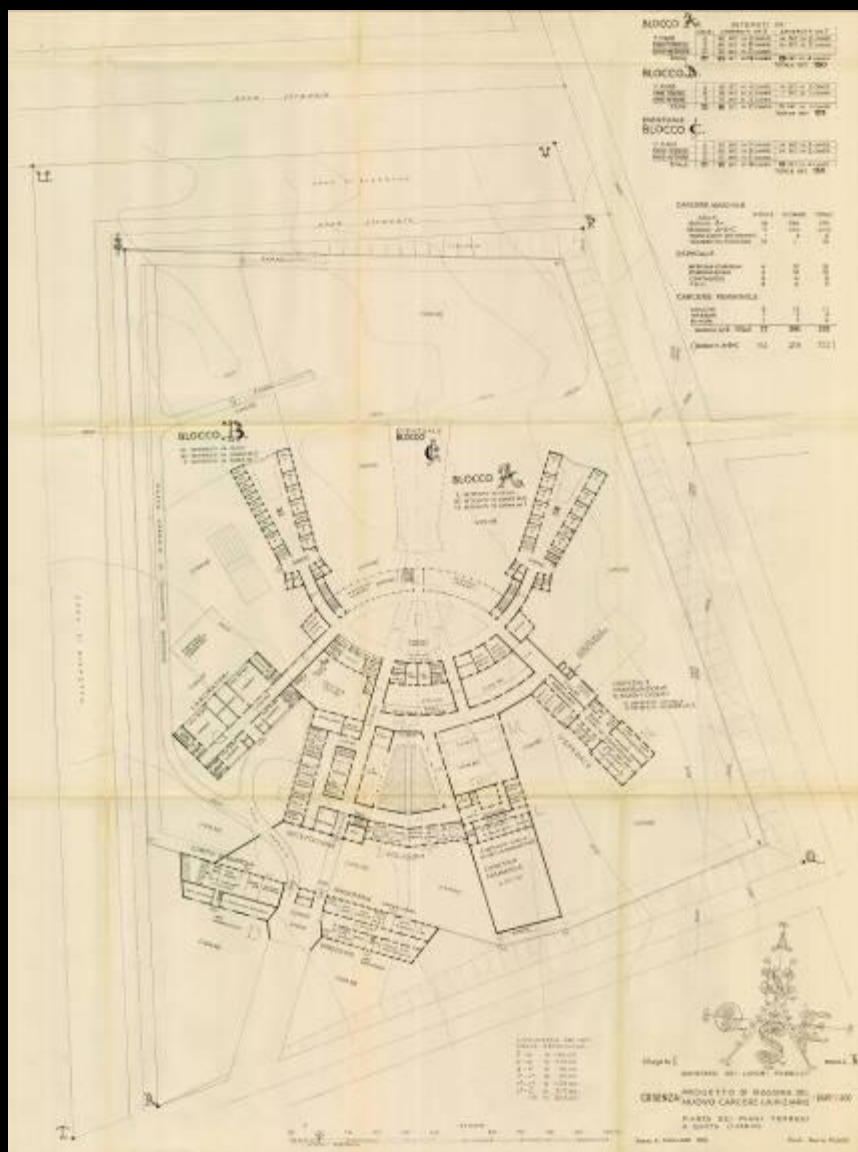
The audience who come from the outside and going to an enclosed area such as the prison and forced, they could rethink the relationship with the prison, changing their gaze on that world and even on themselves. The place has become a place of interaction between actors and spectators, creating an emotional dialectic between the public who attends a live show and the artists on the stage.

Santo Stefano Island: Prison built on the theatrical model





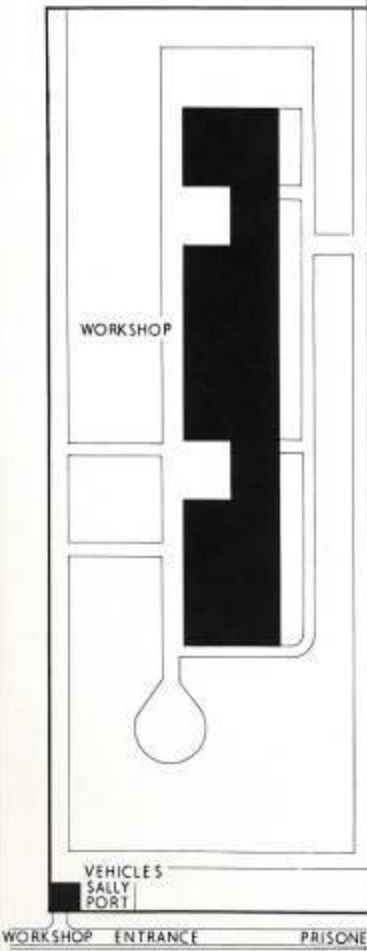
Teatrino, Carcere Santa Verdiana, Firenze



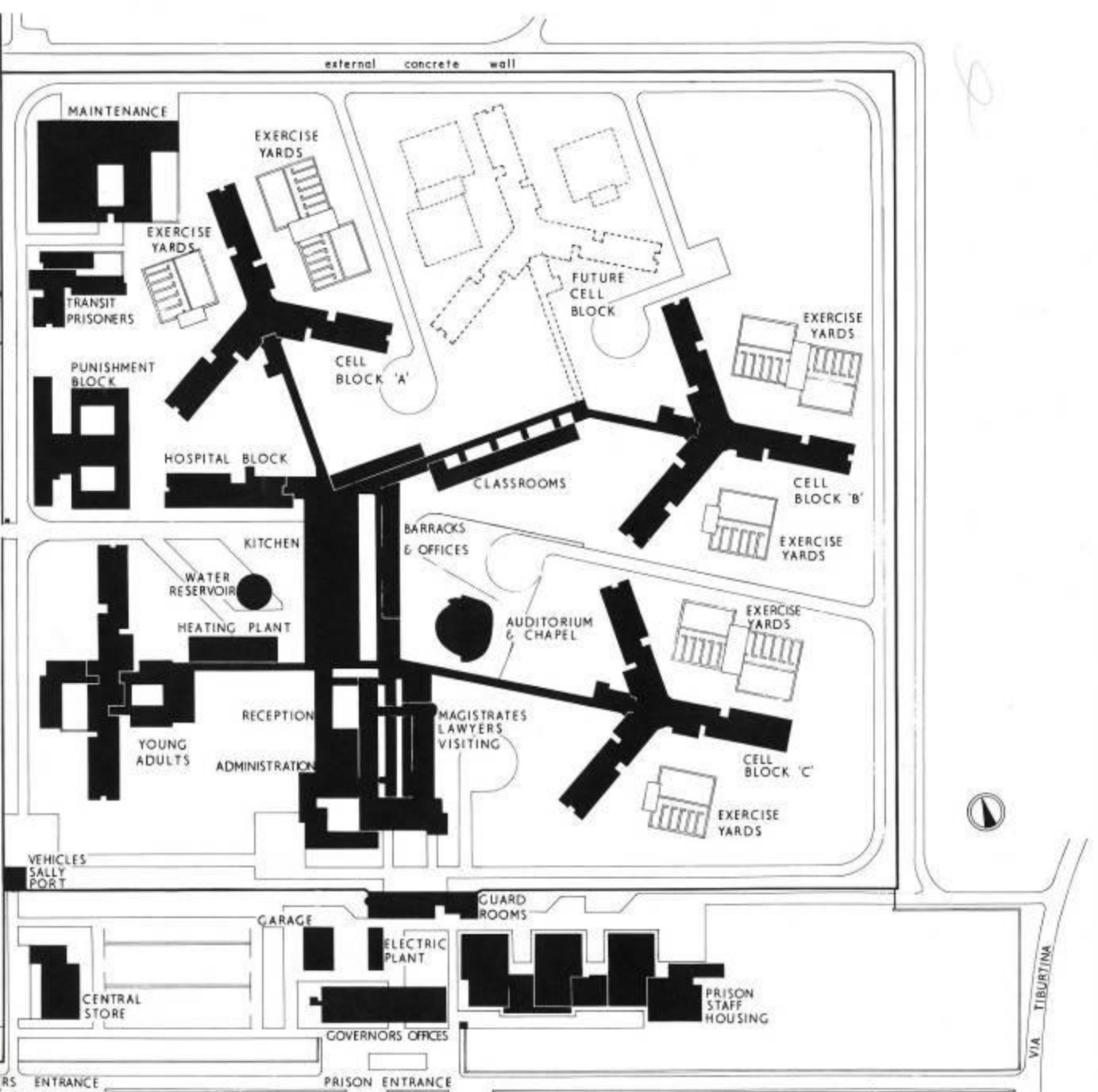
1947 - PROGETTO DEL NUOVO CARCERE DI COSENZA: MARIO RIDOLFI E CARLO VARET



LOCATION PLAN



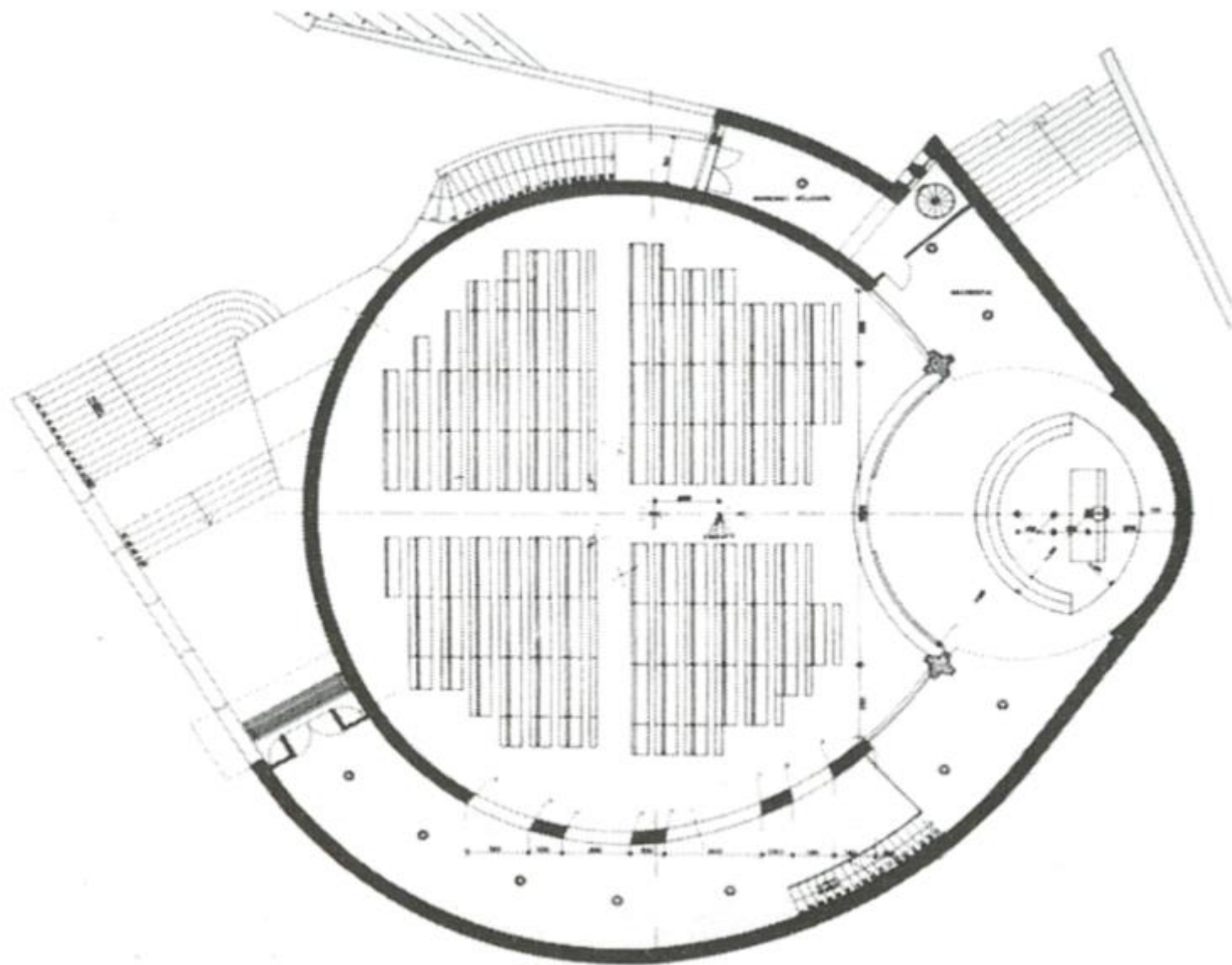
SITE PLAN



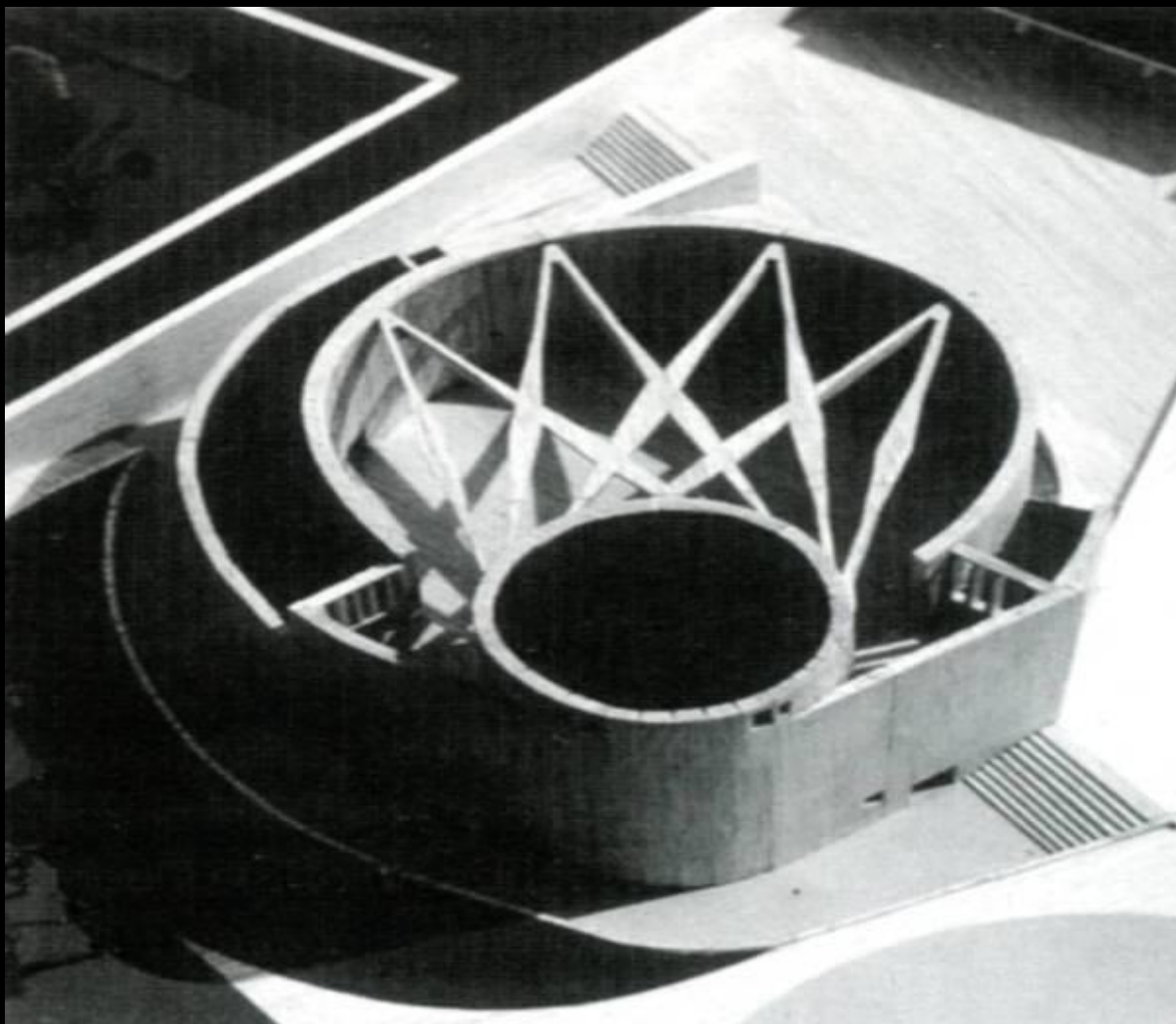
1959-1972 – Rebibbia, nuovo complesso, Roma, Sergio Lenci



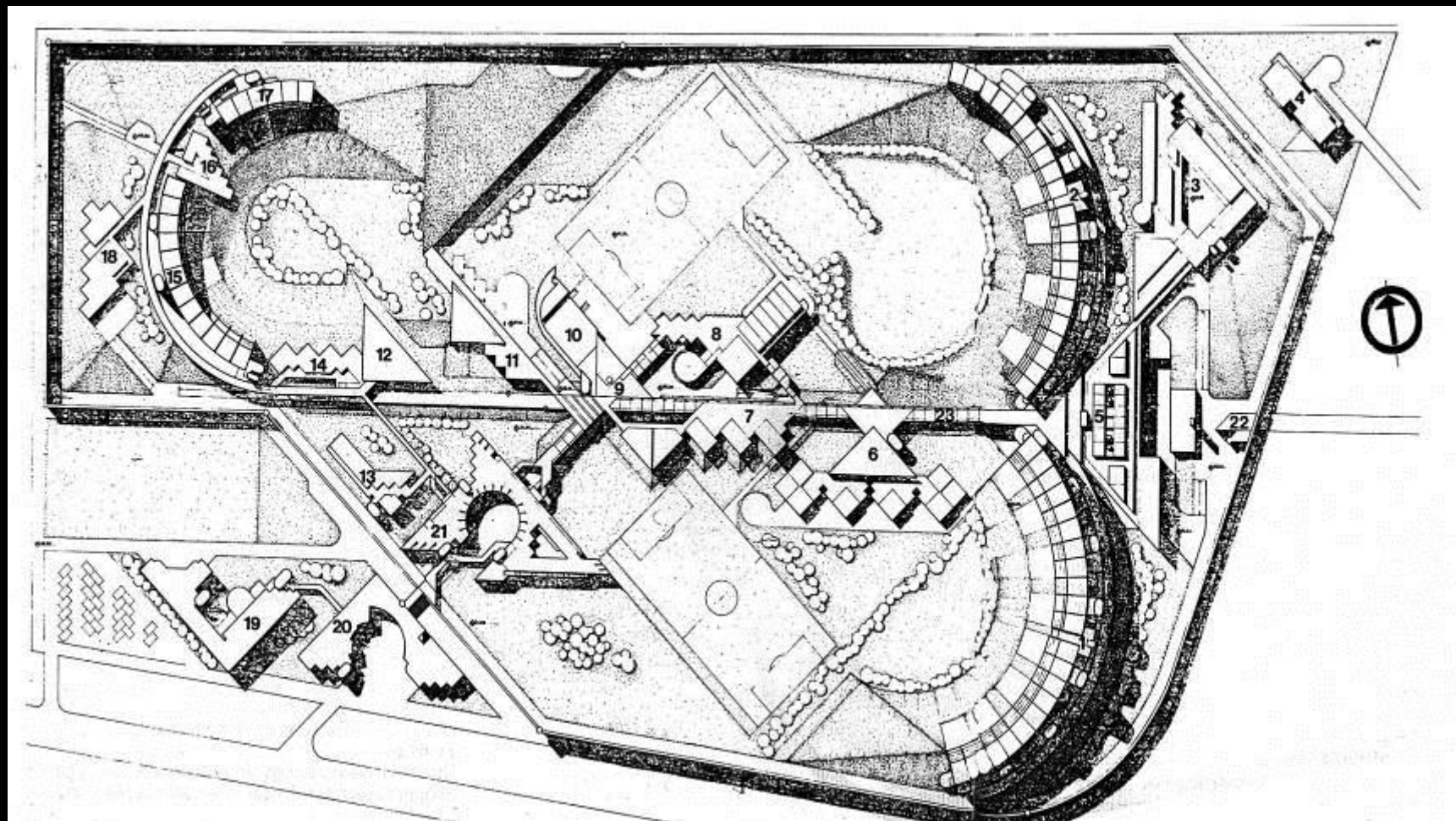
Rebibbia, nuovo complesso, Roma, fotografia aerea



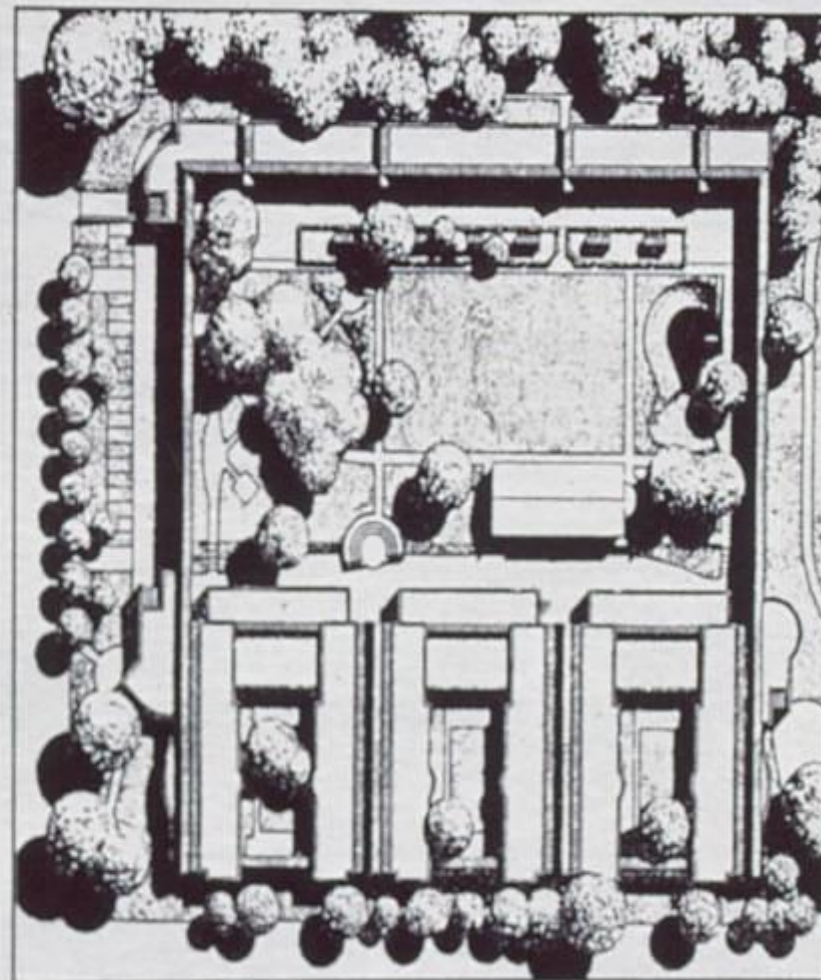
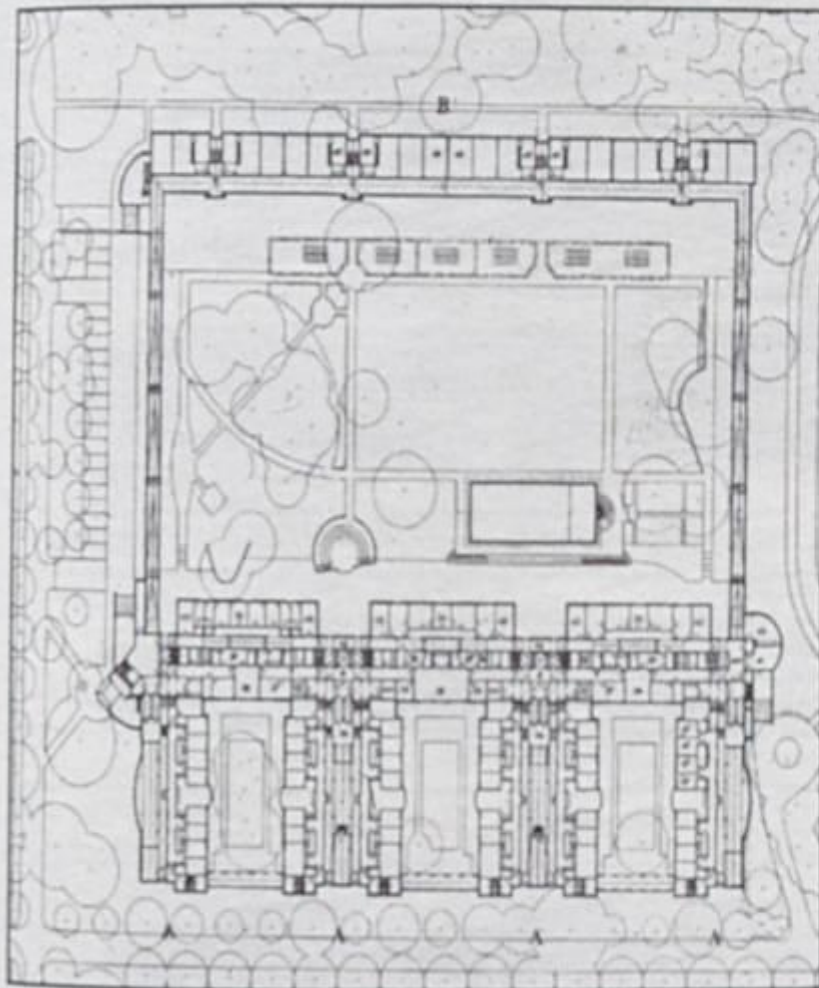
Rebibbia, nuovo complesso, Roma, auditorium e cappella



Rebibbia, nuovo complesso, Roma, auditorium e cappella



1974-1982, Carcere di Sollicciano, Firenze, gruppo Mariotti



Berlino, prigione psichiatrica



Carcere e spettacolo, sala polivalente



Laboratorio artistico nel carcere

Estratto dal modello di Capitolato del Ministero di Grazia e Giustizia

Spazi per le attività ricreative

- MINISTERO DELLA GIUSTIZIA
- DIPARTIMENTO DELL'AMMINISTRAZIONE PENITENZIARIA
- Direzione Generale delle Risorse materiali, dei Beni e dei Servizi
- NUOVA CASA CIRCONDARIALE DI PORDENONE

- CAPITOLATO TECNICO c) Attività ricreative e studio: tra queste attività si annoverano le attività di studio e svago, sia a livello individuale che in comune, da svolgersi al coperto. In particolare devono essere previste:
 - - più sale per le attività di studio, pittura, lavorazione ceramica, informatica ecc.
 - - una sala polivalente da destinare principalmente a sala cinema e teatro, per cui deve essere dotata anche di spogliatoi e servizi igienici per gli attori, la sala deve essere dimensionata per un numero di posti pari a quelli dei detenuti ospitati nelle sezioni ordinarie, incrementato del 20%;

Second Reflection

In the space of the cell or at least that of a dormitory or in other corners of daily life in prison, individual writings, sometimes pages of great literature (for example: Jean Genet, a French writer and playwright who in Fresnes and in other prisons where he served his time, wrote his first works on the rough parcel-paper which was delivered to inmates for their practical needs; to Rick Cluchey, a life convict who was pardoned for theatre merits, and who with his San Quentin Drama Workshop toured with the works of Samuel Beckett, Jean Giono in the prison of Marseille);



“Le Stinche” – Firenze (1301-1835)



Prison de Iles, VS, Svizzera



Prison de Champ-Dollon, GE, Svizzera



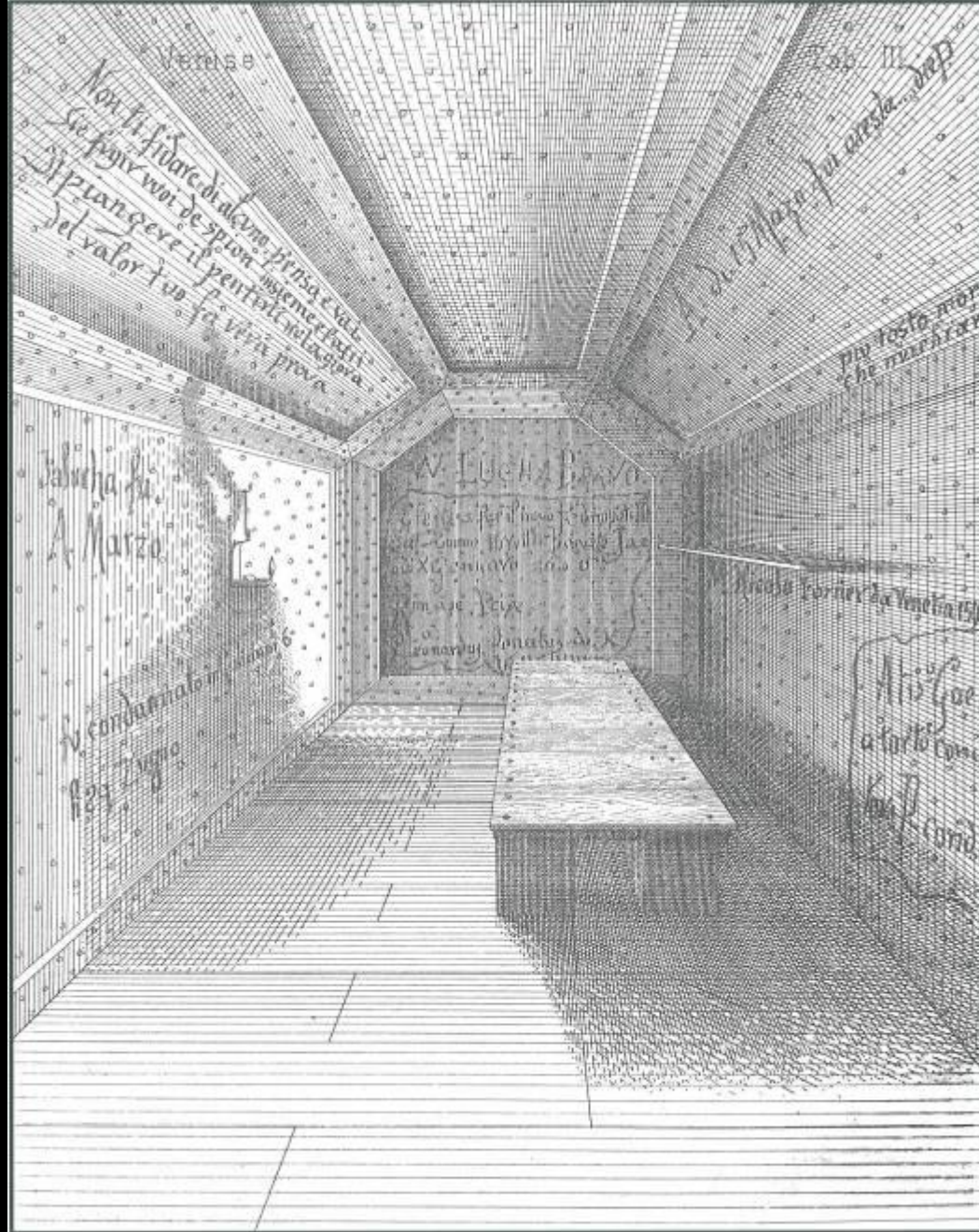
Carcere Porto Azzurro, Isola d'Elba



San Michele Prison - Roma



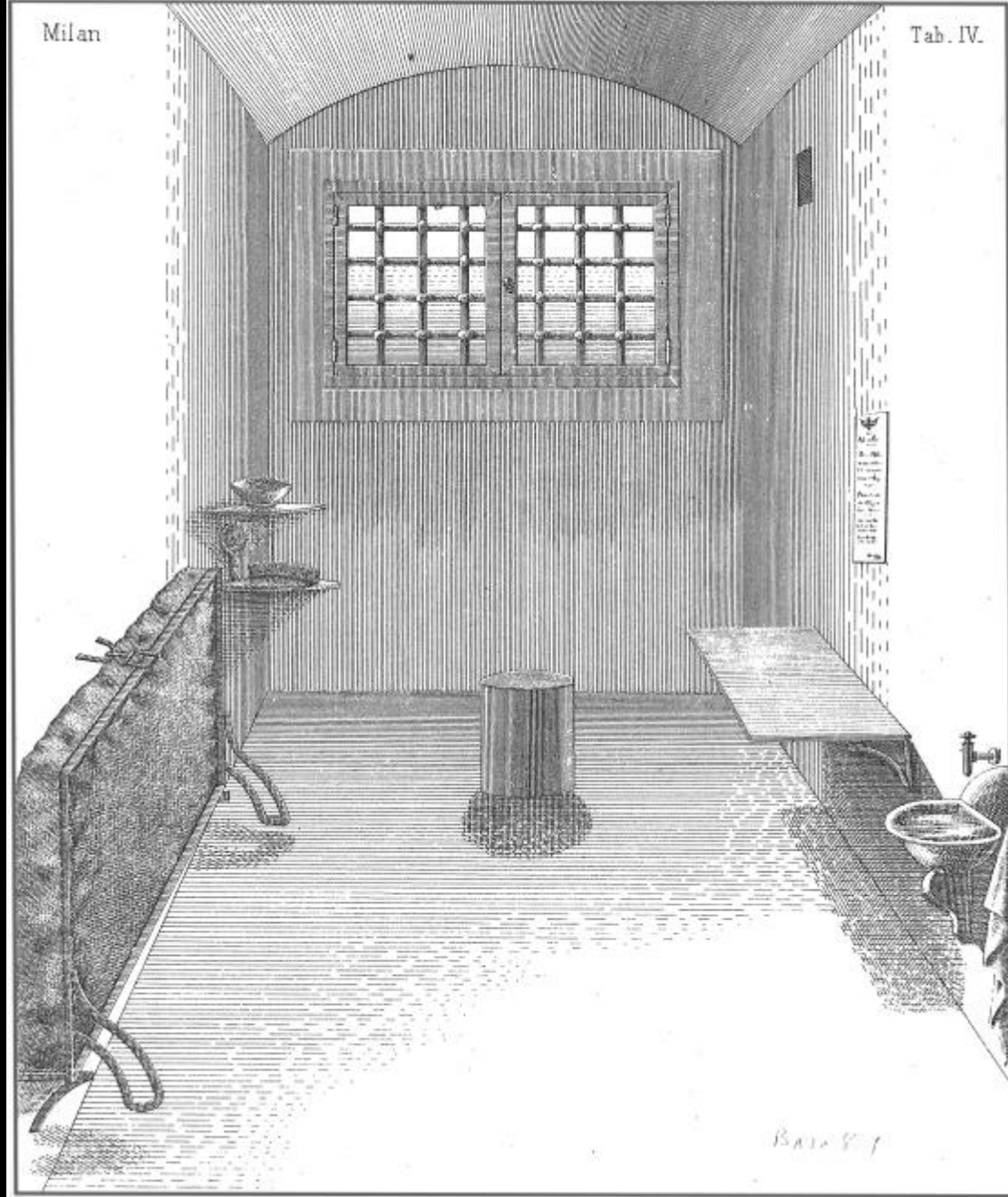
Carcere "Le Murate"- terza sezione, Firenze



Cella "I Pozzi" di Venezia

Milan

Tab. IV.



Cella San Vittore, Milano



Cella San Vittore, Milano



Cellule dans le pénitencier de Sing Sing, USA, début du XXe siècle



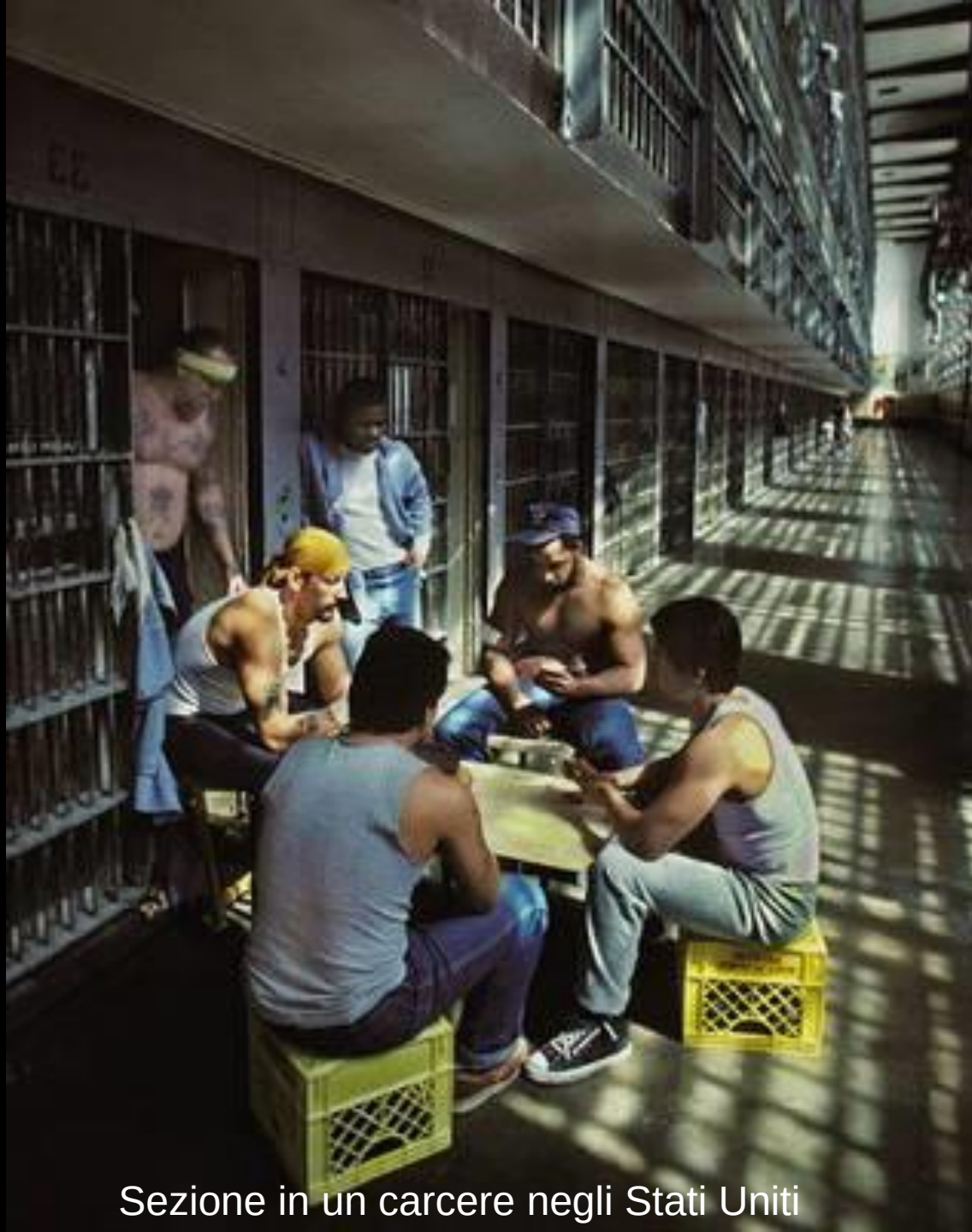
Celle in carceri negli Stati Uniti



Celle in carceri negli Stati Uniti



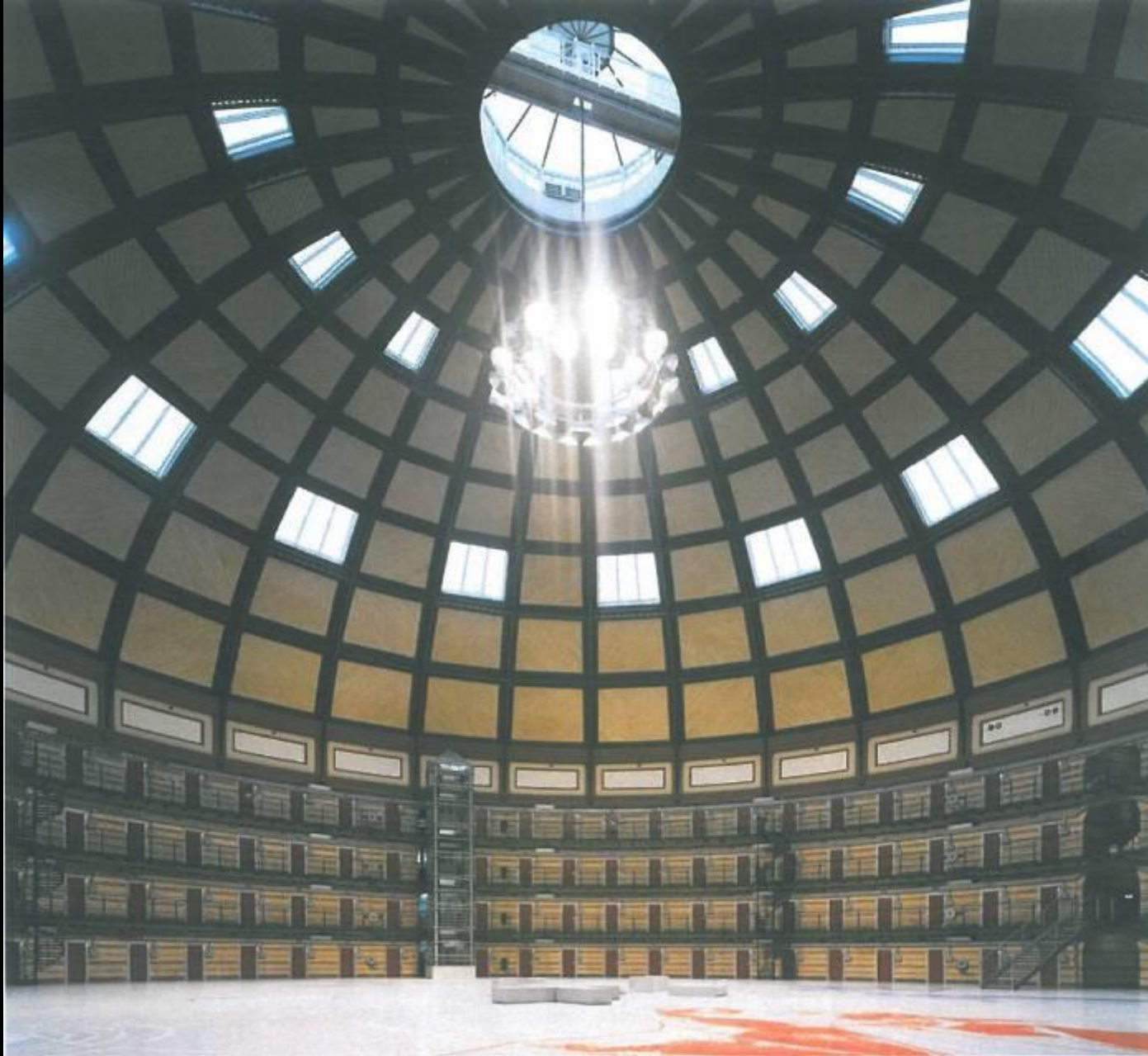
Dormitori carcerari negli Stati Uniti



Sezione in un carcere negli Stati Uniti



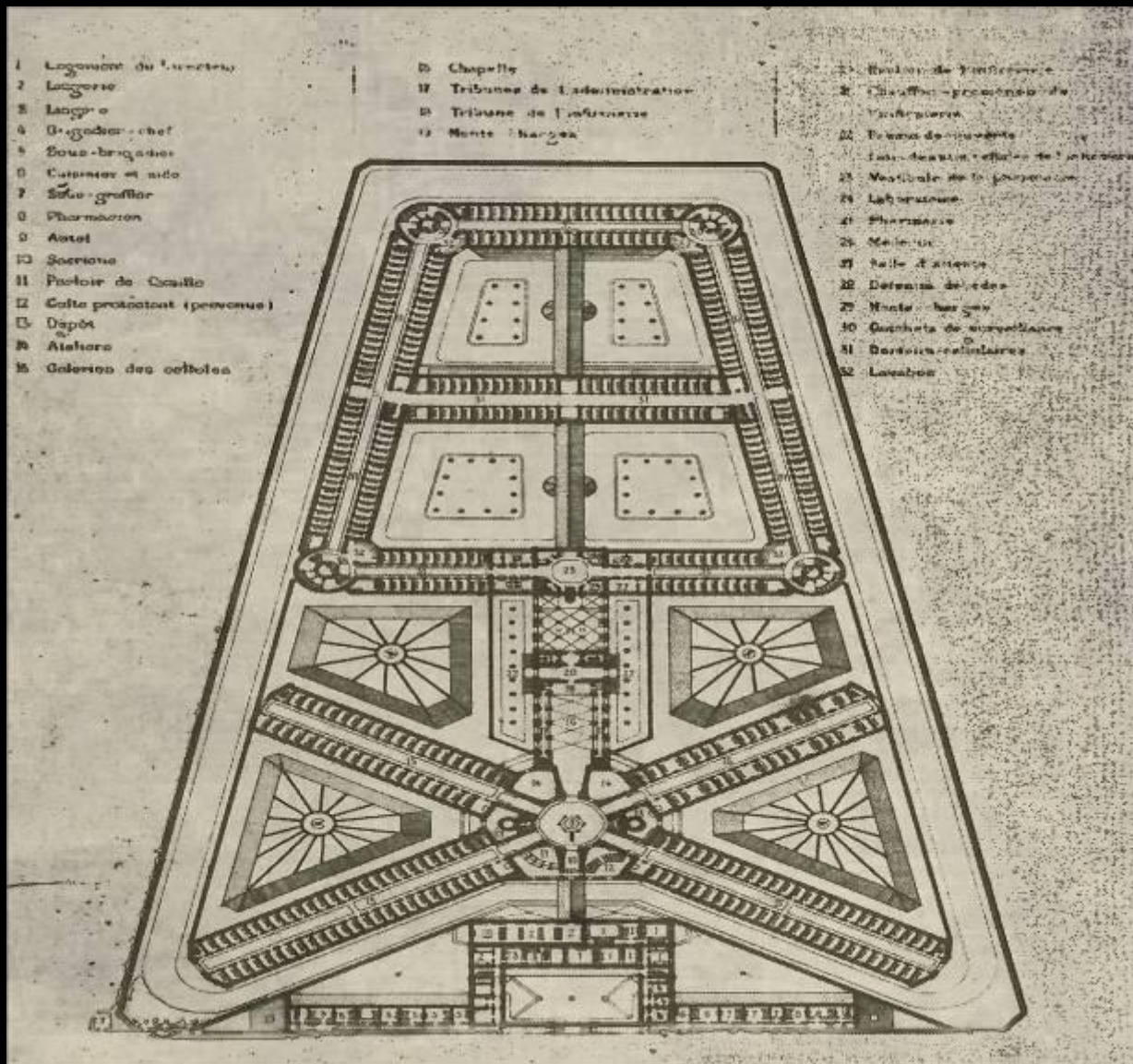
An american prison built on Panopticon model



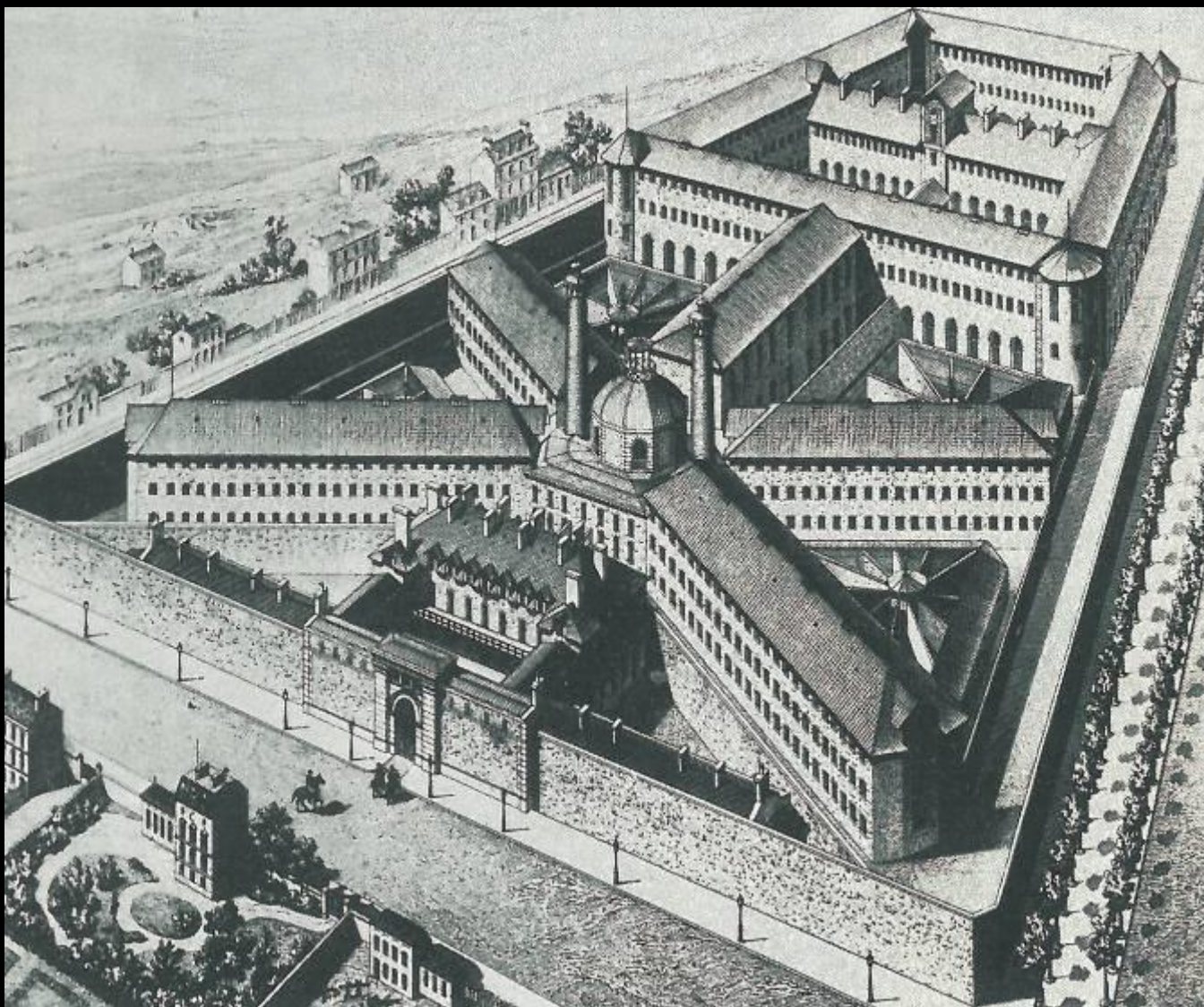
Dome prison in Arnhem (Nederland), restaured by Rem Koolhaas



Dome prison in Arnhem (Nederland), restaured by Rem Koolhaas



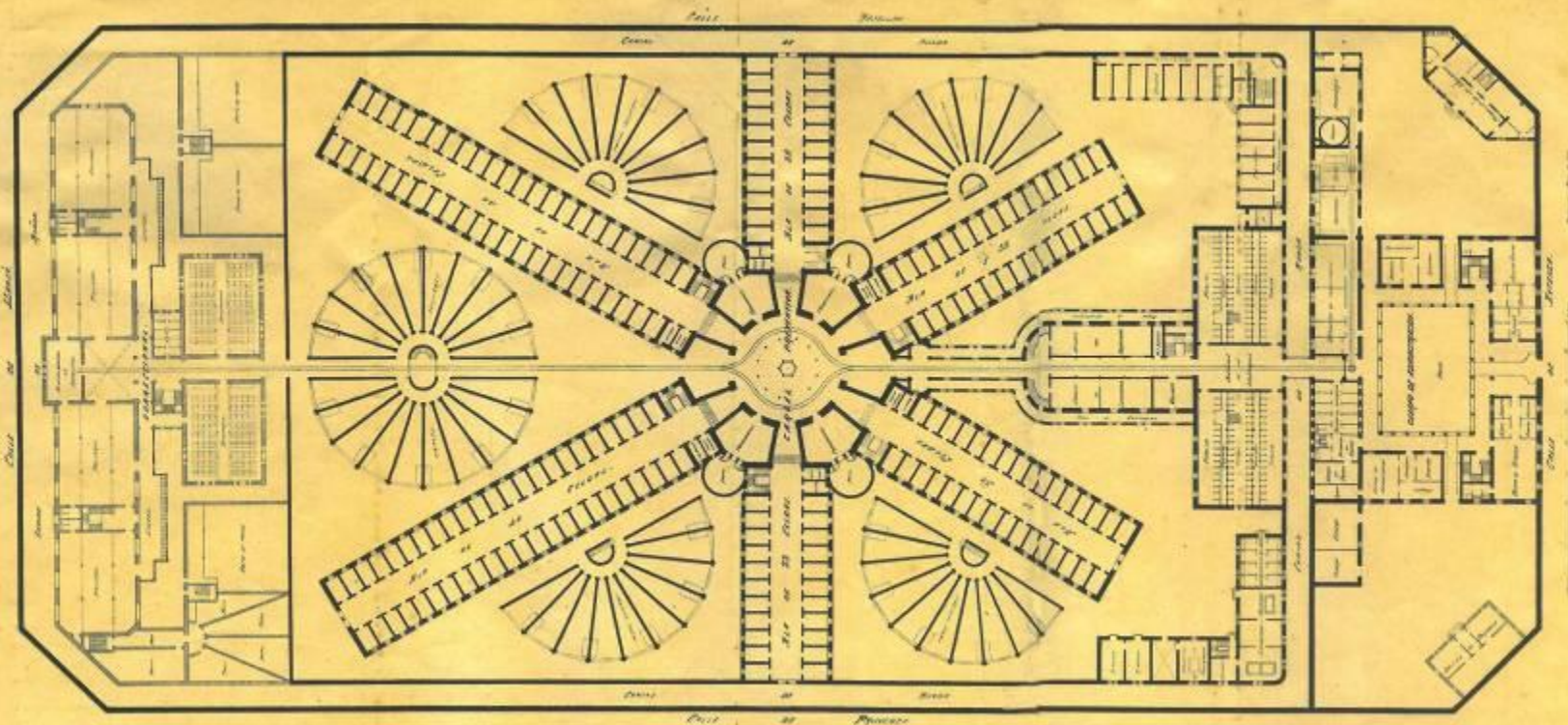
Carcere "La Santé", Parigi



Carcere “La Santé”, Parigi

*NUEVA CARCEL DE BARCELONA
PARA 800 PRESOS.*

PLANTA BASA.



Carcere "La Modelo", Barcellona (Spagna)

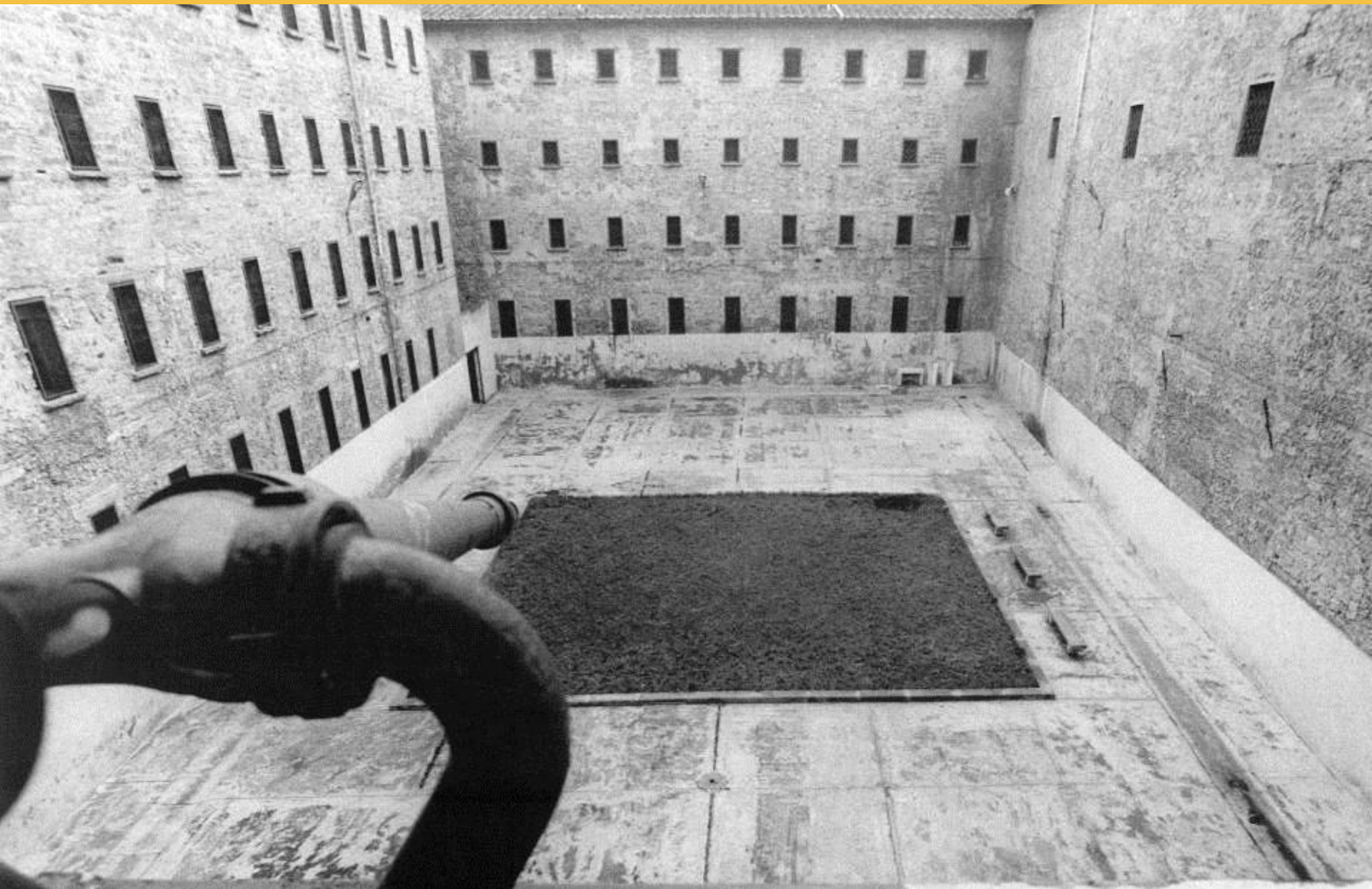


Carcere “La Modelo”, Barcellona (Spagna)



Carcere “La Modelo”, Barcellona (Spagna)

A picture of the Murate Prison before its transformation



Courtyard in the Murate Prison



Courtyard in the Murate Prison



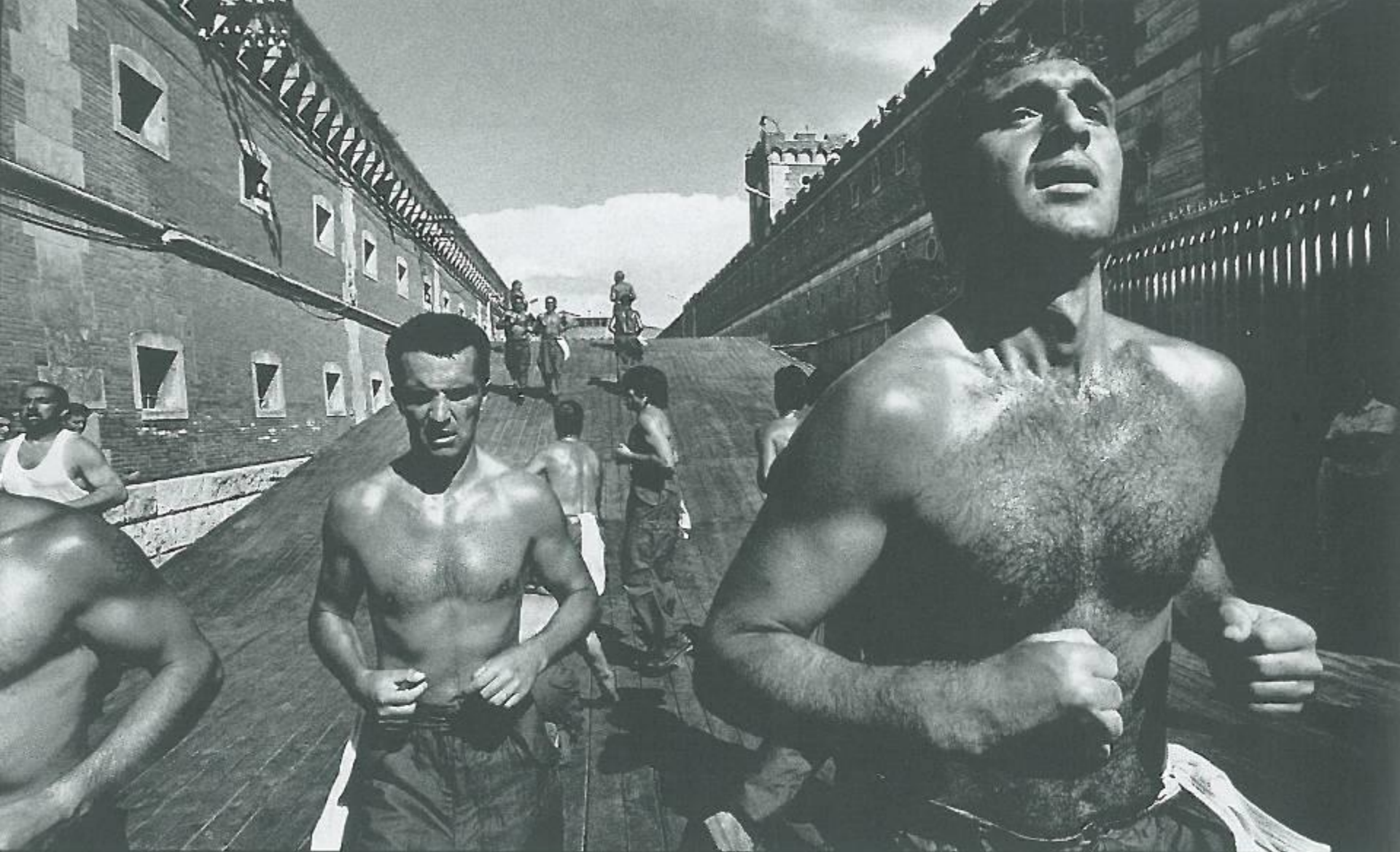
Courtyard in the Murate Prison



“Garden of Meetings”: view from the open-air theater



Volterra Prison, Compagnia della Fortezza - Theatrical scene for Hamlet



Volterra Prison, Compagnia della Fortezza - Theatrical scene for La prigione



Volterra Prison, Compagnia della Fortezza – The new theatre project

Third Reflection

What happens when the theater scene is placed in a prison context

Reflecting today on the creation of a cultural and artistic space in prison, opens up a range of variations on the theme, both at the structural and at the organizational level in order to proceed along the way of a deep and innovative cultural action.

SWOT analysis

Strengths

- Recognition of the role of cultural and artistic activities
- Implementation of a right (except for the lack of space and opportunity, but not prohibited)
- Acquisition of specific experience and specific knowledge
- Construction of local support networks
- Changing the internal relations of the penitentiary system
- Crisis of the penal models and opening to a new designed of the prison space

Weaknesses

- contradictory nature of the elements involved
- Factors that are hostile and inciting conflicts
- The competitiveness of limited resources by the different operators

Opportunities

- Renewal of intervention strategies in the prison and realizations of elements to overcoming exclusion prison
- Recognizability architectural and urban "landscape" prison
- Overcoming the problems of functionality of the environments and adapting to the rules of work safety and security for places of public entertainment
- Development of research, training and artistic work, shows, tours
- Quality of visual, acoustic, sensory fruitions
- Increased attendance of public
- Increased diffusion of benefits

Threats

- The growth of the costs in a context of declining contributions
- Institutionalization





La Fondazione viene costituita nel 1982 dall'architetto Giovanni Michelucci con "lo scopo di contribuire agli studi ed alle ricerche nel campo dell'urbanistica e della architettura moderna e contemporanea, con particolare riferimento ai problemi delle strutture sociali, ospedali, carceri e scuole".

Si caratterizza oggi come un originale e consolidato punto di riferimento nella ricerca/progetto sui temi dell'habitat sociale e del rapporto fra spazio e società.

Sono attivi diversi cantieri di ricerca aperti in collaborazione con istituzioni culturali ed enti pubblici, da cui nascono progetti e proposte per innovare le strategie di intervento rispetto ai più scottanti problemi urbani: periferie, disagio abitativo, migrazioni, salute.

The Michelucci Foundation was established in 1982 by the architect Giovanni Michelucci, to "contribute to research and study on city planning and modern and contemporary architecture, with a special attention to the problems regarding social facilities, hospitals, prisons, schools". Today, the Michelucci Foundation is a relevant and innovative actor in research and planning on social habitat and on the relationship between space and society.

The Michelucci Foundation coordinates numerous projects and research in partnership with local authorities and cultural institutions, developing programs and proposals to integrate the local policies on the most relevant urban problems: migration, housing exclusion, suburbs, urban security, health. >>>

ULTIME NOTIZIE

- 01/10/2011
[Giovanni Michelucci - Disegni inediti](#)
Inaugurazione della mostra il 30.9.2011 a Fiesole, presso la Sala del Basolato ore 17.30
- 25/09/2011
[Progettare l'autocostruzione. Metodologie e tecniche per l'autopromozione edilizia](#)
Itinerari formativi per La Nuova Città: preiscrizione entro il 03.10.2011
- 02/09/2011
[Itinerari formativi aperti per La Nuova Città](#)
All'avvio i primi quattro corsi per il 2011

[Archivio completo notizie](#)

