

# Incarceration

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Fall/Winter 2014

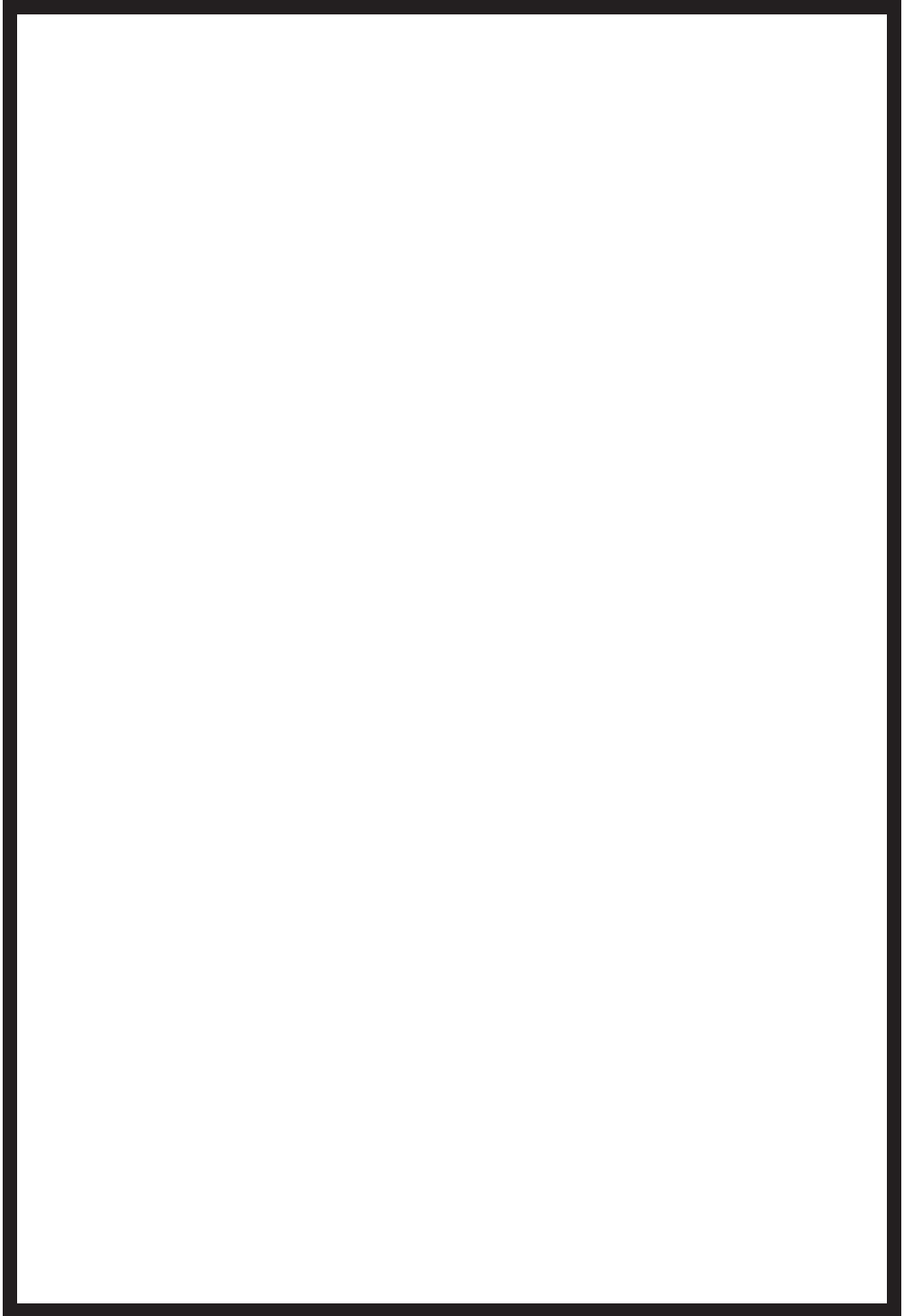
## Scapegoat 7

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7 Editorial Note

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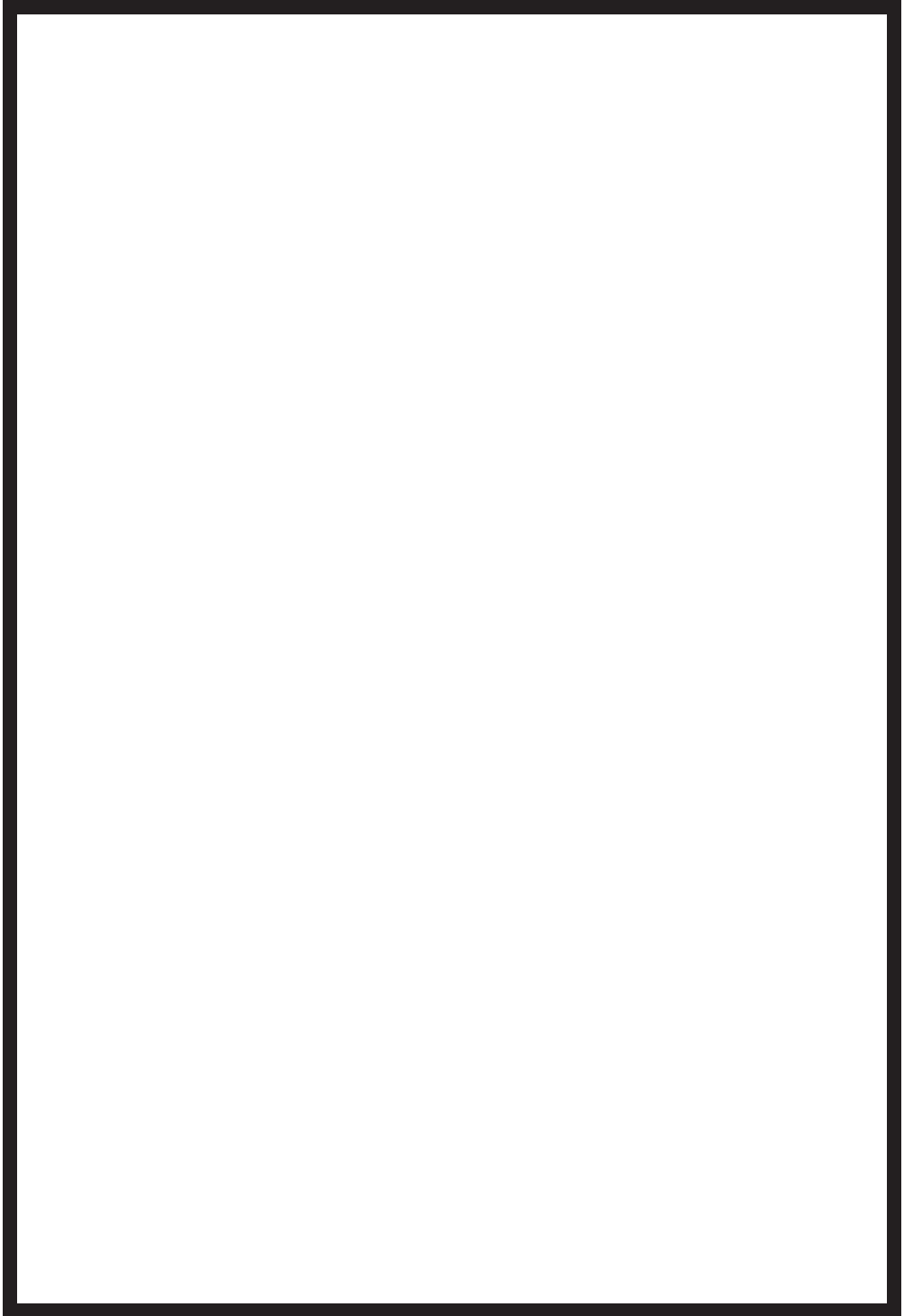
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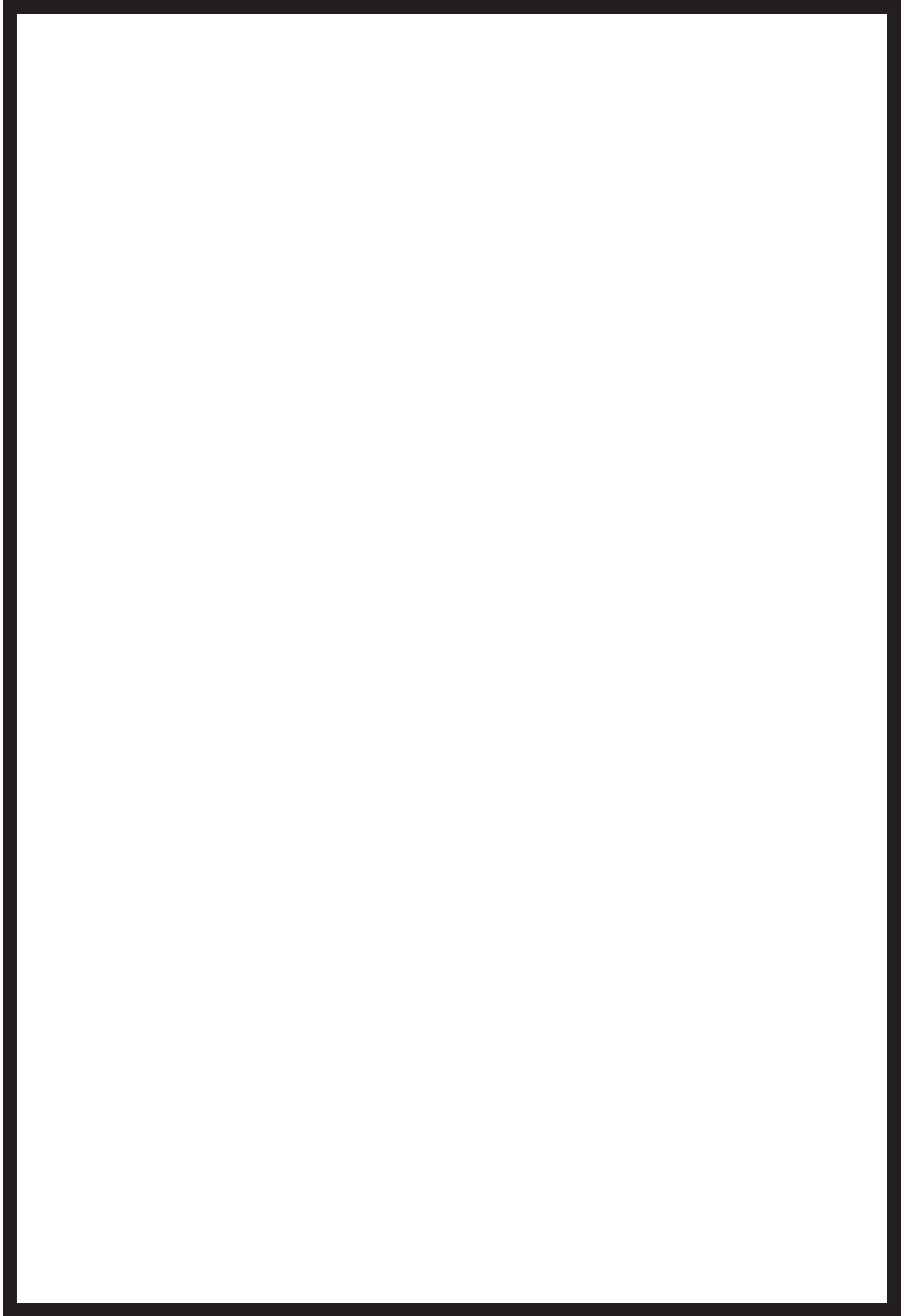
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This issue of Scapegoat addresses the design and construction of spaces of punishment from an abolitionist perspective, insisting emphatically on the abolition of all forms of incarceration as a key component in the struggle against wider systems and practices of domination. We hope that this edition will address some of the persistent questions of how to understand incarceration, and how and why to realize its annihilation. This issue was conceived to advance this discussion not only for architects, scholars, and activists, but also for prisoners, families, friends, and other allies. It was composed from a selection of open-call submissions and regrettably does not manage to cover the full spectrum of voices of those who are deeply and directly affected by incarceration, particularly the voices of women in prison. Despite these gaps, our hope is that this is an issue that has something for everyone concerned. Prison abolition is a highly misunderstood and scandalizing proposition, and we hope that there are enough entry points here to contribute in some way to broadening the understanding of these issues, to cultivating alliances, and implementing tactics and strategies of transformative justice.

### Beyond Prisons: On Practices of Abolition and The Carceral Imaginary

The carceral imaginary is a recalcitrant part of the prison infrastructure and a major challenge to building a broad movement for the realization of abolition. As much as the disciplinary obscenity of the prison cell is intensified and insulated by layers of security, it is also propelled outward by persistent narratives that validate institutions and practices of punishment. Liat Ben-Moshe's piece looks at the precedent of deinstitutionalization and the movement to abolish institutions like psychiatric hospitals in the US as a model for prison abolition today, while Raphael Sperry continues to intensify the call for architects to disengage from the design and construction of spaces of torture, such as solitary confinement. Jenna M. Loyd locates violent bordering practices that exceed and blur sovereign territories but put into relief the "ricochets" of imperialism. Similarly, Magdalena Miłosz

visits the Toronto South Detention Centre to trace the architectural and programmatic iterations of this disciplinary site while marking the reverberations of capitalism, and the persistence of incarceration and colonialism materialized in prefabricated concrete cells.

In addition, the carceral imaginary projects violence outward through narratives of tourism, construction and collaboration, reform, and generalization, among others. For example, Matthew Ferguson, Elizabeth Lay, Justin Piché and Kevin Walby look at the way prison tourism and the popular discourse around it sensationalize incarceration and continue to reinforce the carceral imagination even after the closure of a prison. Re-mapping the temporary holding cells constructed during the 2010 G20 gathering in Toronto, Christopher Alton recalls the transformation of the city into a battle zone, and the police violence that ensued. In an excerpt from her forthcoming book Dislocations and Relocations: Building Prison Cities for Japanese and Japanese Americans during World War II, Lynne Horiuchi casts the design and construction of prison cities for Japanese and Japanese-Americans as a broad composition of material, legal, military, and cultural systems and practices that make up a devastating facet of the canonical oeuvre of American architecture. Meanwhile, Lisbet Portman writes of the prison's dispersed presence and force through the technology of electronic monitoring, and its detrimental implications for the struggle for prison abolition, and William Orr reimagines the Parisian *banlieue* as a peripheral super-structure encircling the city of Paris, staging a generic perspectival view at what was once a definite zone of inclusion and exclusion. Finally, Margarita Osipian presents two visual strategies employed by artists and designers to visualize, contemplate, and mitigate the tendency to obscure discrete carceral sites, as well as the pervasive networked presence of the prison in our cities.

### Against Punishment, Against Criminalization

This section includes work that addresses and confronts the architectural and narrative obfuscations of incarceration's monstrosity, created and transmitted through interfaces with outside allies who insist on the support of those inside in order to make



visceral the immense challenges facing prison abolition. As a strategy against punishment, prison abolition seeks to imagine and implement transformative justice tactics, and to bring attention to the violent effects of criminalization.

This section spans a wide and vibrant range of concerns: The FUCKLAWS Collective brings attention to the criminalization policies of the Canadian state against HIV-positive people in the form of persecuting what is now known as “HIV non-disclosure.” Eileen Wenekers, Peter Sherratt, and Patrick Casey construct a space that inverts the invisibility of the prison cell by building a transparent replica in public space as a tactic of retrieving prisoners from oblivion. In an excerpt from her recently released graphic novel Undocumented: The Architecture of Migrant Detention, Tings Chak links borders, prison cells, and their overwhelming ramifications for migrant mobility. Writer and political activist Peter Collins brings to this issue content from inside and analyzes the failures of rehabilitation in Canada.

This is followed by direct contributions from prisoners in the US and Canada. First, activists, artists, writers, and scholars from inside and out bring us a collective writing piece entitled “Due Time,” which examines experiences of temporality across the carceral continuum of punishment and confinement. Issue 07 also features work by artists and writers Derrick Quintero, Harold Wayne Nichols, Ojore Lutalo, and Joseph Dole. Their artwork and critical writings examine the struggles from inside prison walls, and illustrate the differences in modes of resistance that challenge the repressive regimes of the carceral system.

A pair of timely reviews closes out the edition. Josh MacPhee journeys through a collection of book covers, reading them as artifacts expressing a particular evolution of attitudes, perceptions, and ideologies of incarceration. Irmgard Emmelhainz reviews Capadocia, a Mexican television series about a women’s prison that echoes and stages the intersections between discourses of race, class, social responsibility and security, militarization, and privatization that are shaping Mexican politics today.