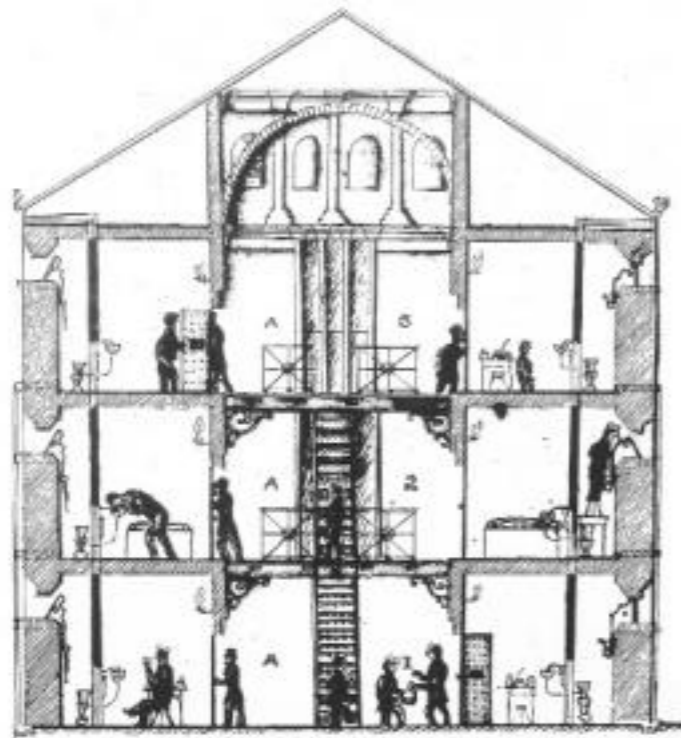**Within The Walls:**
Rewriting the Architectural Typology of Control and Power in the Age of Mass Surveillance and the Warming World

Ben Kelly | C17371013

Bachelor of Architecture | Year 5
2022/2023

**Within The Walls
Brewing Co**

School of Architecture, Building and Environment

Contents

The Research

Exterior Image of Mountjoy Wall, Octover 08 1961

Introduction

What happens when Mountjoy Prison is deserted of its occupants? "What, in turn defines the space in which these deserted occupants no longer hold?" (Proudlove 2022) Since antiquity, the ideology of imprisonment, was to confine and torture. The architectural history of capture and confine, promotes this idea while demoting 'transformation', the radical positive change of something or someone, leaving a mark upon that something or someone. The objective of this research paper is to introduce a new radical way in thinking about, 'if incarceration left town' and the ideology behind control, power, and surveillance within the outdated penal punishment system. What happens to the prison typology in an age of institutional decline within a warming world, is the question proposed. The concatenation of control, power and surveillance helped Bentham to create 'The Panopticon', a space of disjunction and non-transgression.

"Power is not an object that can be seized, held or lost, but a network of forces in which power always meets with resilience.' (Foucault, Discipline and Punishment: The Birth of a Prison 1975)

The power of surveillance over daily life and incarceration is specifically something modern, according to John Locke, who claimed that this power existed even in the state of nature and was a part of it for all people. However, as political societies developed, this power was transferred to the monopoly of political powers by individuals. (loveinartsz 2020)
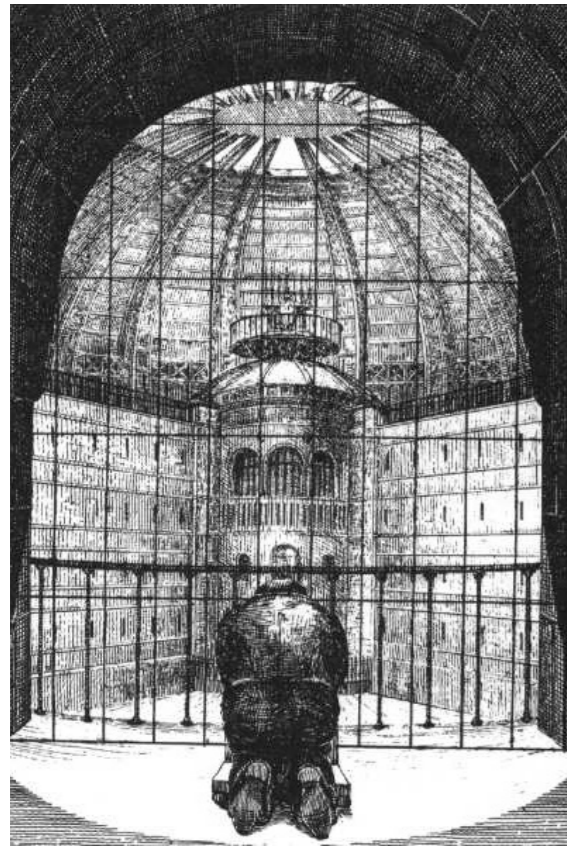
Panopticon

The Panopticon was the physical manifestation of Bentham's complicated ideological claim regarding the nature of people, the necessity of punishment, and the function of inspection. The outward manifestation of society's intent to control its inhabitants was not the Panopticon's distinctive architectural form, with ideology being the linchpin. A space in which power is at the core of its typology. A space of heterotopia, envisaged by Jeremy Bentham in 1787 after visiting his brother in Russia. The panopticon used a central watch tower or focal point to observe and correct behaviour. (NEDIM 2017) The ideology of controlling a perimeter through constant surveillance to ensure an invisible omniscience on the inhabitants of institutions such as hospitals, schools, factories, or prisons. This would leave the observants in a state of constant paranoia to create a hope of self-transgression. Bentham's Panopticon would in turn promote a correct behavioural characteristic of the observer in each subsequent institution.

"a new mode of obtaining power of mind over mind, in a quantity hitherto without example." (Bentham 1752-1776)

The project of a prison by Harou-Romain. A prisoner turns to the center tower while praying.
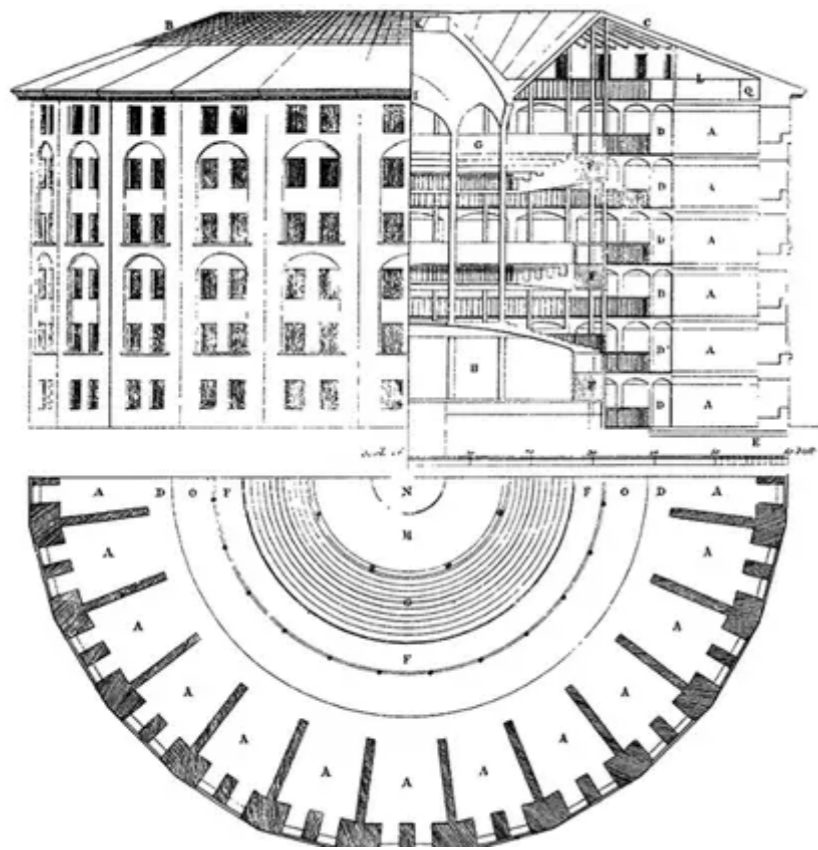
We can look at the Panopticon in terms of everyday society. A camera on every street corner can pick up our everyday movement and habits with the idea of directing or redirecting. (Gordon 2017) We are a creature of surveillance, constantly being watched by the unblinking eye. This surveillance controls us, leaving us in a position of impotence. Foucault mapped out the origins of the Panopticon, indeed the origins for all disciplinary measures, back to the plague in Europe. The seventeenth-century epidemic created a society that was forced to become highly ordered mostly for the purposes of quarantine. The separation of lepers and plaguers from 'clean' society and the ostracization of people as a form of punishment in Ancient Greek society. (Piro 2008) To take away the eye is to take away the power losing its control and surveillance. What does a prison without the Panopticon look like and how is power achieved? These are the queries being posed by the Leuven Architectural School, within their 20-21 brief, 'This is not a prison farm'. (Leuven 2020/2021)

"Critics have called for the abolition of the prison and the penal system, redirecting funds towards other social uses and imagining not only alternative institutions but also practices of living together that operate outside carcerality – among these restorative justice. But carcerality is a dominant paradigm, in continuous search of larger spaces and more sophisticated protocols for the domestication, normalisation, and control of human beings through structures of immobility and dispossession." (Leuven 2020/2021)

This brief calls for students to create a different type of carcerality, linking with agricultural needs and housing communities. Not a utopia but rather, a mirror of utopian thinking, a heterotopia where conflicts occur. Walter Russell Mead explained that utopia is a place where everything is good, dystopia is a place where everything is bad, and a heterotopia is where everything is different, a third space or liminal space. (Mead 1995/1996)

Jeremy Bentham's Panopticon Prison drawn by Willey Reveley in 1791

'The Third Space'

Heterotopian thinking was introduced by Michel Foucault to describe emplacements of hegemonical cultural, institutional, and discursive spaces that are somehow 'other'. Space dominated by utopian control and power within the 'third space'. The heterotopian third space withholds a utopia that can be seen within Piranesi's etchings of the Roman prison, and Plato's allegory of the prison cave as they illustrate undesirable bodies. Plato's allegorical cave depicts prisoners that are chained within a cave with their legs and head fixed, must look at the cave walls upon which they are presented with shadows. Behind the prisoners is a low wall and behind this wall is a lit fire. The prison guards use puppet type objects to create shadows on the cave walls. The prisoners believe these shadows to be the true forms of the object, as they know nothing else. Light and shadow plays a large part in the allegory. (Bedard 2022) Light being a symbol of mass surveillance within this heterotopic setting. If we see figure1 from above, the prisoner is praying to the central tower in the panopticon hoping for penance similar to the prisoners in Plato's cave praying to the shadows in search of the truth.

"Anyone who has common sense will remember that the bewilderments of the eyes are of two kinds, and arise from two causes, either from coming out of the light or going into the light." (Plato 514-520)

Plato's Cave

the Fire

Roadway where puppet
showmen perform

Prisoners

Shadows
cast on
this wall

ascent to
Sunlight

→ diffused
Sunlight

"Anyone who has common sense will remember that the bewilderments of the eyes are of two kinds, and arise from two causes, either from coming out of the light or going into the light." (Plato 514-520)

In the age of mass surveillance, we may look at the contemporary reality dating show 'Love Island' as a form of heterotopia. In the show we see contestants under 24-hour surveillance, and under the control of the viewer, highlighting the socioeconomic shift within contemporary surveillance. It may be frightening to ponder the idea that the contestants pray to the viewers, reminding us of the slaves praying to the shadows within Plato's cave. Heterotopia such as the graveyard or prison is an example of societal change, the idea that everyone gets a gravestone no matter of their social or economic stance. (Foucault, Of Other Spaces: Utopias and Heterotopias 1984)
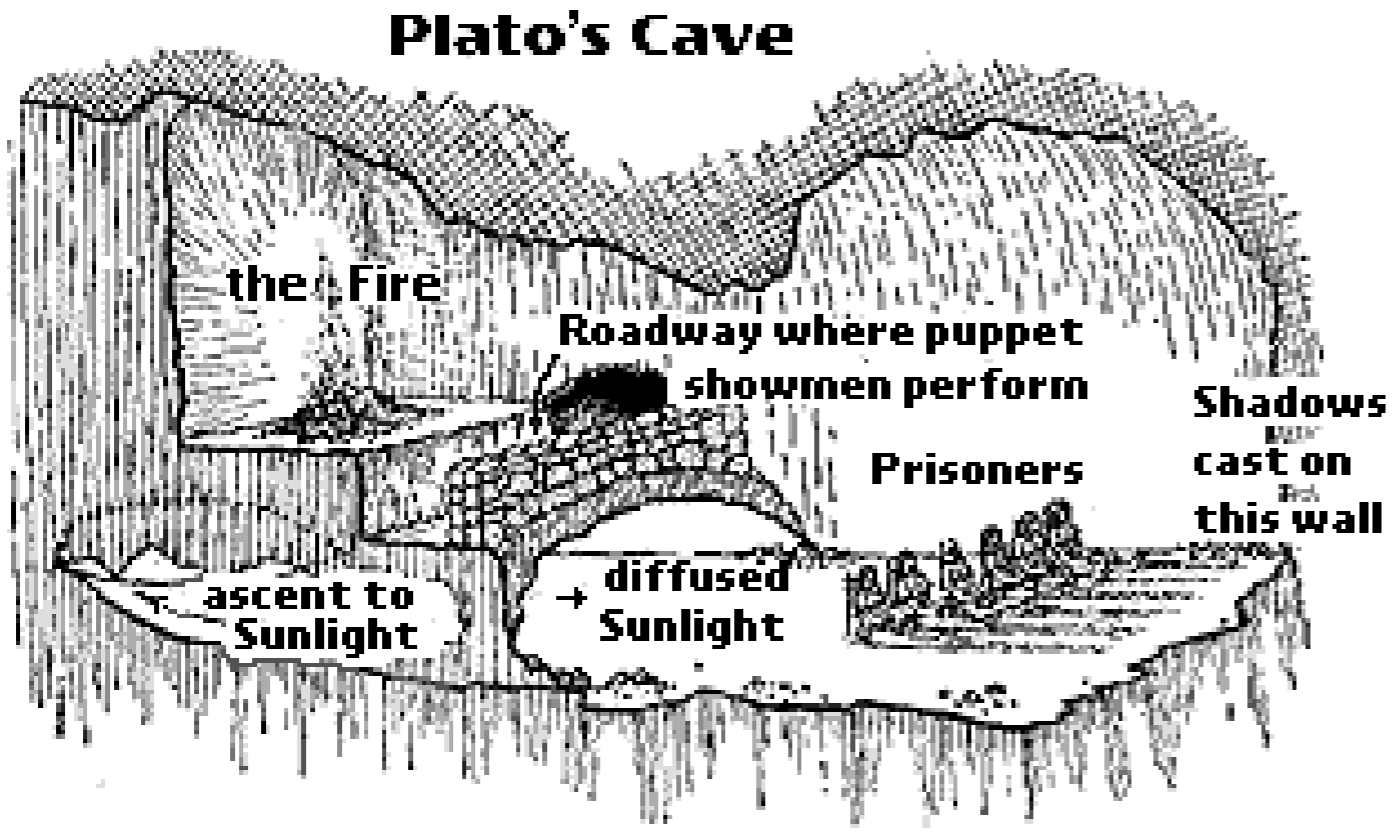
Surveillance

close observation, especially of a
suspected spy or criminal.

Control

the power to influence or direct
people's behaviour or the course of
events.

Power

the capacity or ability to direct or
influence the behaviour of others or
the course of events.

Surveillance

Surveillance is a product of control. Imprinting this style of constant surveillance into the mind and body of the observant to become an indefinite obedient 'object' in a type of dystopian unfreedom. Foucault refers to the panopticon as the "unblinking eye", where one is observed constantly or is thought to be observed constantly as the prisoner does not know when they are being watched. Panopticism views the exercise of power as involving ongoing population surveillance rather than the use of force or torture as a means of punishment within carceral society. The act of transgression comes from this omnipresent.

"To induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (Foucault, Discipline and Punishment: The Birth of a Prison 1975)

Surveillance is regarded to having mostly negative connotations, as one would see surveillance as an element of power and control. TV shows such as the Dutch concept of 'Big Brother' or the newly branded 'Love Island' express the Panopticon and surveillance as means of entertainment, where the viewer has control over its contestants or observants. Is this pleasure completely down to the power of surveillance? Deep down do we all enjoy the power in which surveillance holds?

Among the first to use the interpretive power of the gaze and surveillance in architectural contexts to great effect was Alice Friedman. Her first book, House, and Household in Elizabethan England, benefited greatly from considering the connections between space, power, and (in)visibility. However, a lot of academics have also shown how ineffective monitoring is as a means of control. (Nelson n.d.)

Control

Control is a product of power, which is derived from the confinement and containment to influence and determine the behaviour of the observed. Like surveillance control is viewed with negative connotations. These connotations are exerted in the means of prison typologies such as the Panopticon, prison camps or castles, where the 'wall' creates huge significance between the inside and outside. The exclusion from society signifies the unfreedom of the dystopian world inside and control reflects this paradox. "Is the normality actually positive for the prisoner, or is it meant to make mankind outside the walls forget the embarrassing fact of the continuing existence of the prison?" (Koolhaas 1995)

The exertion of control is demanded within civil society with the use of CCTVs, and this transformation of marked behaviour, is influenced whether there is an eye behind the screen or not. Such as the exertion of control within the panopticon, inmates quickly learn to monitor and regulate their behaviour, whether or not the tower is occupied. (NEDIM 2017)
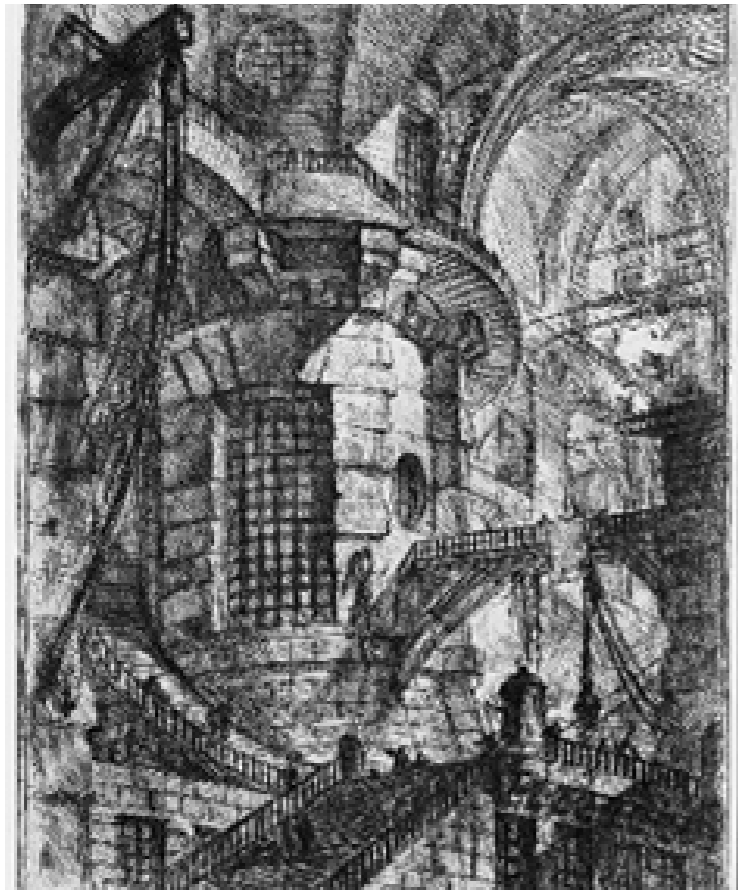
Power

Power in architecture can take many forms. Architectural power can be seen throughout history in castles, churches, government buildings or prisons etc. Institutions such as the prison, provides a wielding power to influence and direct authority onto beings through control and surveillance to imprint a mark on transformative behaviour within a space of transgression. This space of transgression was empowered by the initial fear of "Enlightenment in the face of darkened spaces, of the pall of gloom which prevents the full visibility of things, men and truths." (Foucault, The Eye of Power 1995)
At the forefront of this control and surveillance is the Panopticon, but also institutions such as hospitals, schools, or lazaretto's etc.

"Containment and exclusion as mechanisms of power have a robust if emerging architectural history." (Nelson n.d.)

Powerful etchings by Giovanni Piranesi depict a dark and vast dystopia, with complex and disorientating spaces. The etchings also contain more detail and starker tonal contrasts, emphasizing the works' sinister nature. It is filled with indistinguishable figures that emphasize the scale and complexity of the scenes. Although, these etchings are the imagination of confinement within 18th century Rome by Piranesi they give an eery feeling for the viewer, as they are placed in an in-between space with no view of enclosure but rather a winding world of bridges and arches. (The Met Museum 2020) The depiction of prison life such as Piranesi's throughout history has advocated an institution of power, loaded with negative connotations, control and surveillance are the biproduct of such institutional power.

'The Round Tower'. Etching by Giovanni Piranesi

Within The Walls

Situated along the banks of the royal canal, Mountjoy completed its construction in 1850 with a total of 550 occupants. Mountjoy or 'The Joy' takes on the form of the 'separate system', developed by Joshua Jebb proceeding Bentham's Panopticon. Like the Panopticon, prisoners were kept separate and isolated from communication with other prisoners. Each prisoner was exercised for one hour a day while wearing a mask as to not be recognised by other inmates, leaving conversation impossible and stripping each prisoner of its identity. Labour, for the prisoners was intense, William Cubbitt's treadmill was a nation-wide adoption, a form of physical and mental torture. Michael Ignatieff was particularly fascinated by assaults on the personality and the legitimacy of punishment through sensory deprivation. (Evans 1985) The separate system was radial in plan with a panopticon type space at the epicentre of its form. Observers have views down each radial wing from this panopticon. The type of surveillance and control that was burdened upon the observants created an array of psychological issues leading to delusion and in some cases suicide. Both typological prison forms ignite ideas of power, control, and surveillance, extinguishing the possibility of rehabilitation, but rather sought to

"Create a subject who conformed, obeying unquestioningly and unhesitatingly" (Piro 2008)

In a world of carceral abolishment and the decline of institutional power and control, how can structures of immobility be utilised for a utopian society? Is there a new form of carceral dispossession and unfreedom to encourage a positive transgression? Upon analysis of Brett Story's book Prison Land, Story argues that that prisons will not be abolished if society maintains its support for the idea that they function more as spaces of punishment than of reform. (Story 2019) The following case study and interview analyses these questions.

Ground Floor Plan of Mountjoy Prison by John Connolly 1855
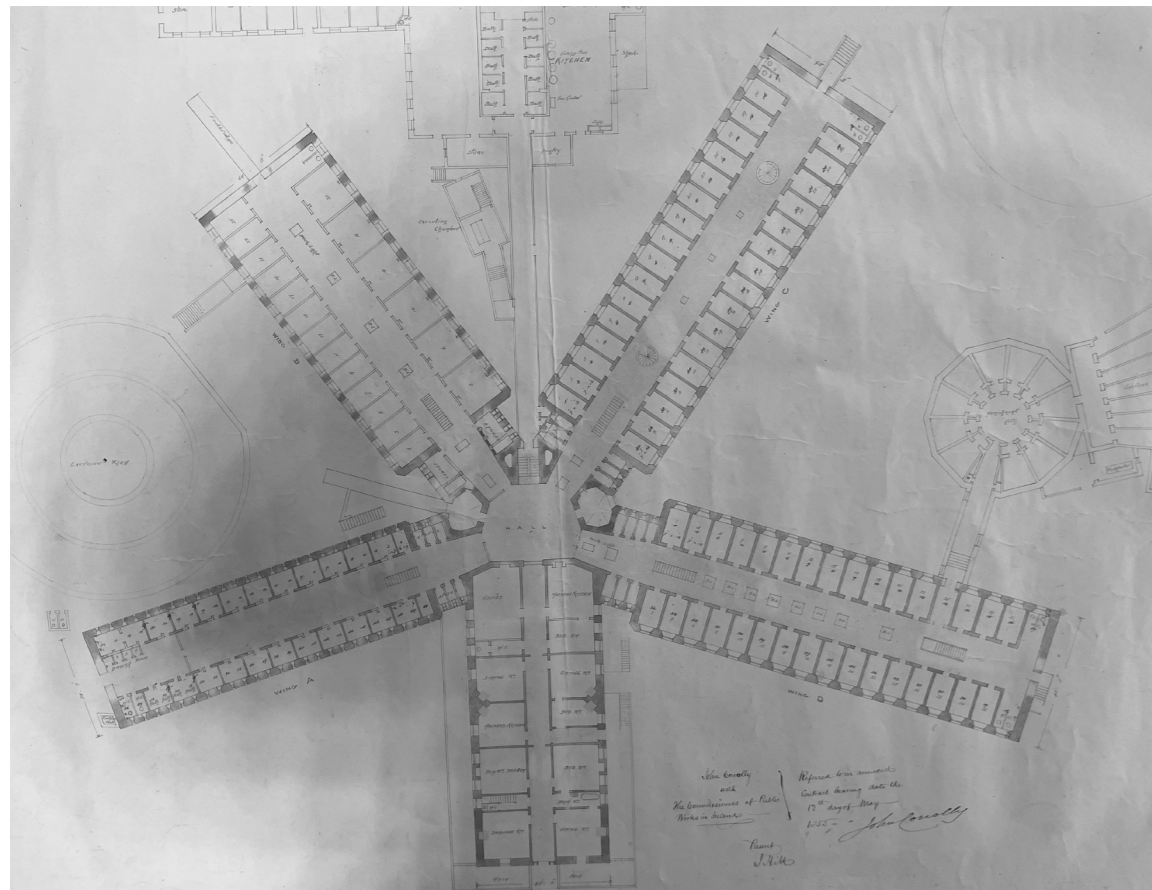
Repurposing of the Panopticon

The Koepelgavangenis is a Panopticon style prison in Arnhem, Netherlands. Rem Koolhaas curated a possible renovation study of the Koepelgavangenis (dome prison) in 1979. Although it wasn't realised, it had an impact on prison design, as evidenced by the examination of its reception, which reveals that despite being well-known, it hasn't received much research or discussion. The 52m diameter dome houses the panopticon in which 3 levels of just over 200, 'residents' domesticate themselves. The trapezoidal rooms on the circumference of the Koepel measure 2.4m in width and 4m deep with a small rectangular window. A number of annex buildings surround the Panopticon for additional 'resident rooms', a female annex, and a small church. The Koepel was critiqued to resembling a hotel and there was much speculation whether it would promote incarceration as a vacation and not a space of dystopian unfreedom. (Alcaraz 2020)
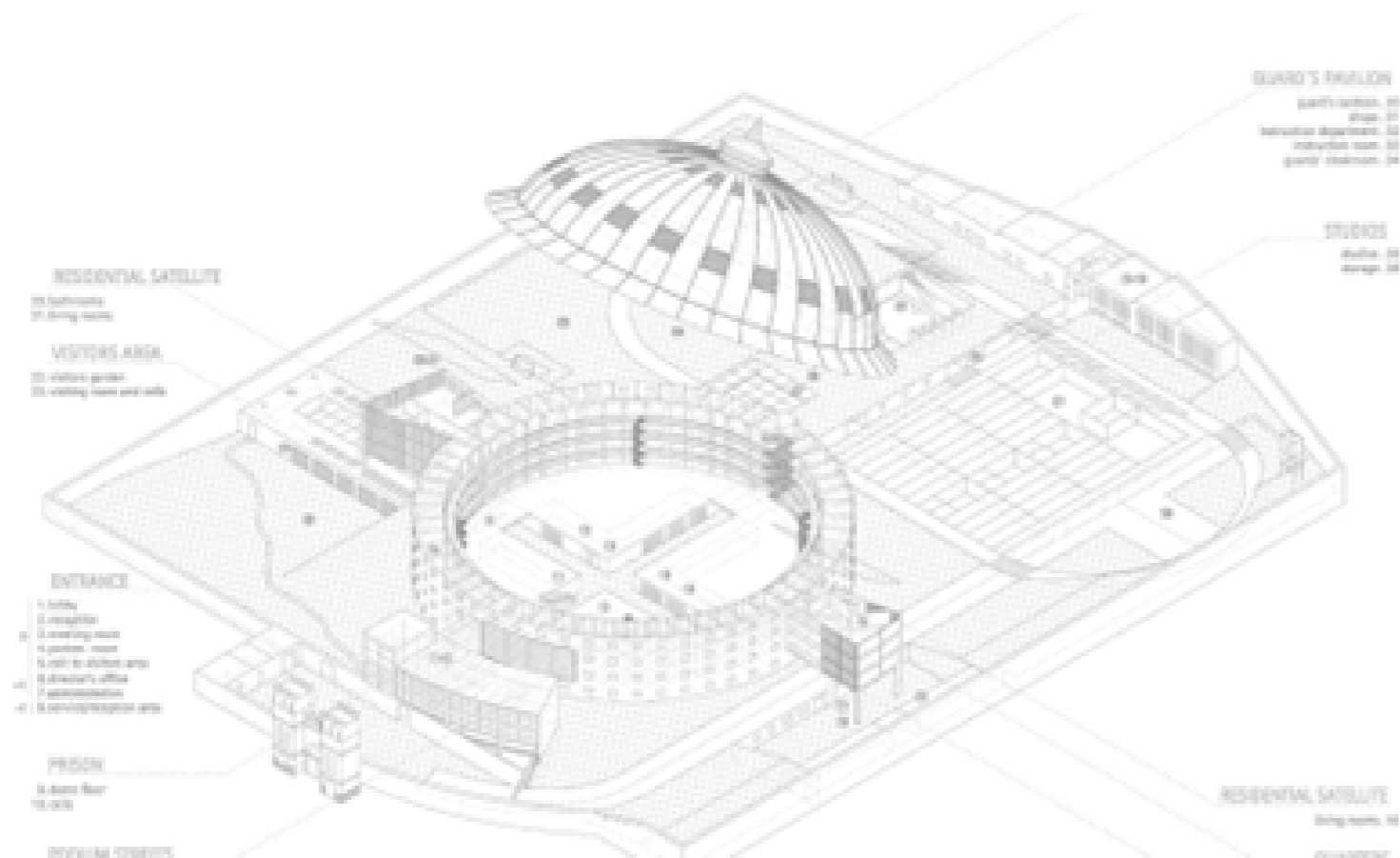
In this article Martinez-Millana states that prisons may act as domestic spaces of transgression, reflecting Koolhaas' study for the prison inhabiting voluntary 'residents. The intervention of Koepel would give the Panopticon a new meaning, erasing the power would erase the ensuing, over daunting control and surveillance creating a new ideology around self-governance. The well-being of the prisoners was of significant importance to Koolhaas, as he refers to both prisoner and guard as 'residents and typical architectural programmes such as the omniscient presence of the guards would be eradicated. Koolhaas boldly quotes, that a detainee could escape if they really tried, and his aim of self-governance comes to light.
"For without this theoretical possibility, the detainee has only two chances of escape: suicide or taking a guard hostage". (Meuwissen 2015)

Axonometric of the Koepelgevangenis by Rem Koolhaas

Following this Koolhaas highlights that the only thing separating the institution from society is the confinement itself, and the dispossession of freedom. Koolhaas describes the Panopticon as being a source of naked power exerted by a central authority on 'subjects or objects' within the ring. The Koepel should be as normal as possible, neutralising all aspects of the Panopticon, to domesticate life within the prison walls. OMA's design was as simple as a diagram to negate the informality of the typology. The prison is surrounded by 5m high walls, that pay no reference to external levels. Koolhaas celebrated the fact that the wall of a prison is a highly reputed element of formalisation and must be a homogenous layer without any hierarchical context between the outside worlds. Thus, giving a new meaning to 'outside', not outside the prison walls but rather outside on the prison grounds in the open air. The informalisation of a space completely discredits the traditional power, over a subject, relieving the nature of control and surveillance within an institution.

A more contemporary development also located in the Netherlands, has been commissioned to OMA Architects to inject a new cultural and civic quarter within the walls of a prison in Amsterdam. The six connected towers of Bijlmerbajes, which were built in the 1970s to the southeast of the capital, have become a highly recognizable landmark in the area. They have progressively come to serve as the geographic hub for Amsterdam's newest urban districts as it has grown in all directions. The audacious repurpose of this prison strips its walls of its surveillance and becomes a new home of non-hegemonic civil society, entirely juxtaposing its initial purpose. (Megson 2017) What does it mean to give a radical transformational solution to typologies such as Bijlmerbajes? In 1808, Charles Fourier created a compelling utopian project known as the Phalanstery, a community body made up of 300 households coming

from a variety of economic and social backgrounds. This project was a response to the failure of the French revolution and the emergence of new inequalities caused by capitalism. (ANGEL 2014) This may be viewed as a heterotopian community including undesirable bodies, due to the variety of social backgrounds, distinct typological communities can be the radical transformational solution within institutional decline.
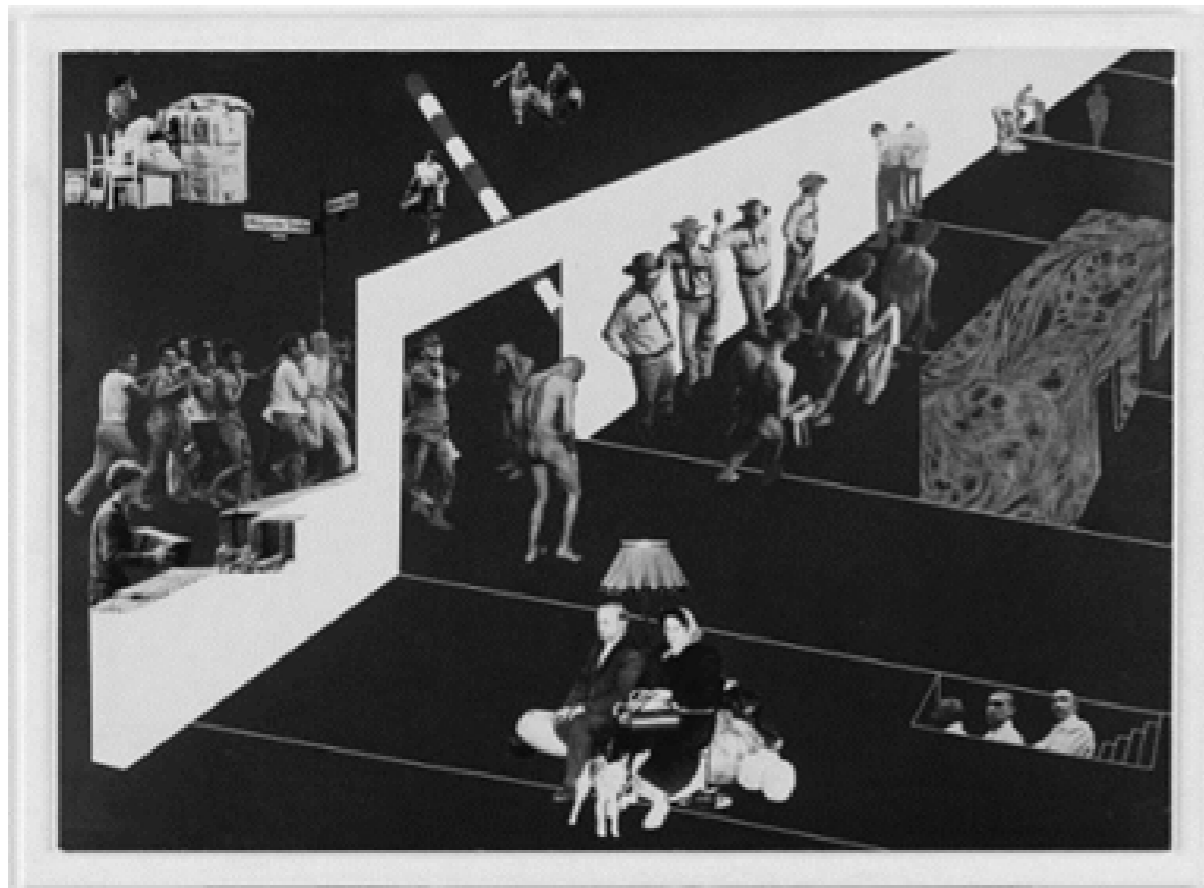
Collage image by Rem Koolhaas, 'Exodus'

Beyond the Walls

With Peace, Justice, and Strong institutions highly relevant in today's warming world, the 16th sustainable development goal must be looked at when discussing a radical change in penal reform. When looking at the following aerial image of Mountjoy Prison in 1958, we can see the ever-encroaching Dublin Sea, leading to an inevitability of rising sea levels within the warming world. The conditions suffered by inmates within Irelands prisons during climate change and a post pandemic epoch was shared by all as we were inmates to our own homes in 2020. Each Summer is becoming warmer and warmer, within this country that is not equipped with dealing with a warming planet. Increasing temperatures within cells with no ventilation and no opening window is a cataclysmic failure in Irelands carceral system, highlighting the need for a radical transformation in this institution.

"Many segregation cells do not have openable windows, so ventilation is restricted, making it worse when it is already over 20°C outside, plus the heating in-cell." (Archer 2022)

Inmates such as those in Mountjoy, are being punished in extreme conditions for offences committed in civil life. Over warm cells are a consequence of climate change as inmates are only permitted to leave their cells for one hour per day for physical exercise and shower facilities and hygiene "operates on individual basis or cell by cell basis". (Carty 2023) This was for the benefit of the prisoner, to stop a widespread outbreak of covid within the walls of the prison. This is outlined with the following opinion from a worker within Mountjoy prison.

"Create a subject who conformed, obeying unquestioningly and unhesitatingly" (Piro 2008)

In a world of carceral abolishment and the decline of institutional power and control, how can structures of

immobility be utilised for a utopian society? Is there a new form of carceral dispossession and unfreedom to encourage a positive transgression? Upon analysis of Brett Story's book Prison Land, Story argues that that prisons will not be abolished if society maintains its support for the idea that they function more as spaces of punishment than of reform. (Story 2019) The following case study and interview analyses these questions.

"Because a lot of them suffer from immune suppressant diseases… due to substance abuse and stuff like that and living on the streets. So, a lot of them were afraid to contract it, so they conformed." (Carty 2023)

Bentham's idea that the panopticon demands modified behaviour to mark a transformation upon the detainee, similarly, does climate change. But what is 'correct behaviour' within our warming world? Justice and peace may come from a clear vigilance towards our planet and not a physical punishment through power and control.

By analysing global reform and outdated penal punishment, with the 16th sustainable development goal in mind, we can finally answer the big question, when incarceration leaves town, Mountjoy could envelope itself to become a communal hub in response to a warming world, along the royal canal, and eliminate the negative reputation it holds, by finally breaching its Victorian walls and begin occupying parts of the prison with the idea of a new sustainable brewery, occupying the Mountjoy's typological form and a new radical transformational community for north Dublin.

Aerial Image of North Dublin City with Mountjoy Prison in the foreground

The Context

Historical Map of North Dublin showing Mountjoy Prison(highlighted left) & Findlaters Brewery (highlighted right)

Site Location

immobility be utilised for a utopian society? Is there a new form of carceral dispossession and unfreedom to encourage a positive transgression? Upon analysis of Brett Story's book Prison Land, Story argues that that prisons will not be abolished if society maintains its support for the idea that they function more as spaces of punishment than of reform. (Story 2019) The following case study and interview analyses these questions.

"Because a lot of them suffer from immune suppressant diseases... due to substance abuse and stuff like that and living on the streets. So, a lot of them were afraid to contract it, so they conformed." (Carty 2023)

Bentham's idea that the panopticon demands modified behaviour to mark a transformation upon the detainee, similarly, does climate change. But what is 'correct behaviour' within our warming world? Justice and peace may come from a clear vigilance towards our planet and not a physical punishment through power and control.

By analysing global reform and outdated penal punishment, with the 16th sustainable development goal in mind, we can finally answer the big question, when incarceration leaves town, Mountjoy could envelope itself to become a communal hub in response to a warming world, along the royal canal, and eliminate the negative reputation it holds, by finally breaching its Victorian walls and begin occupying parts of the prison with the idea of a new sustainable brewery, occupying the Mountjoy's typological form and a new radical transformational community for north Dublin.

Mountjoy Prison

The walls of Mountjoy Prison are located in North Dublin City, as the old Luke Kelly song goes "along the banks of the Royal Canal". The secluded dystopian nature of this prison and its walls is an important focal point of Phibsborough and plays a very generous but infamous role in the history of Dublin City. From the protest on executions in 1921 to the further segregation of prisoners due to Covid in 2020 to the inevitable decline of the prison institutions within this country. Imbedded in North Dublin's history and culture is the vast selection of pubs and lounges visited by the average Dubliner on a daily basis. With the demolition of Findlater's Brewery in 1950, the community of Phibsborough lost a valuable driving engine for the local Publicans. The proposition of Within the Walls Brewing Company sets out to reignite a community brewery and open the walls of the prison back out to the public domain creating spaces of community integrated sociality.

Findlater's Brewery Beer Mats   *Women marching in protest against the executions outside Mountjoy Prison, 13 March 1921.*

Findlater's Brewery before it's demolition

In an epoch of institutional decline, and a new carceral system, what comes of the prison typology, when the prison leaves town? In response to this decline within the warming world, a brewery is proposed within the walls of Mountjoy prison. The brewery will neutralise the control and power embedded in the prison's typology, creating public open spaces, a museum and beer hall in which the local community can enjoy. With respect to the historical heritage within the walls of Mountjoy prison, the brewery must continue to uphold this architectural heritage and must not destroy its typology. The introduction of the brewery and beer hall must respect the architectural importance of the prison and the relationship between these spaces should be intricately considered into a masterplan of the western block of Mountjoy Prison. A particular consideration has been given to the sacred ground on which the prison sits. With unlocated burial sites within the walls of Mountjoy, a memorial commemorates the unnamed prisoners beneath its soil. Entrances under the wall reflect the possible exhuming and relocation of these prisoners and with every successful exhumation a hole is punched into the wall, leaving its power defenceless setting the prisoner 'free from purgatory'.

The Existing

Existing First Floor Plan 1:500
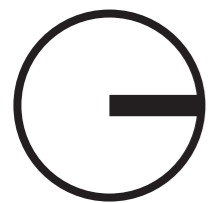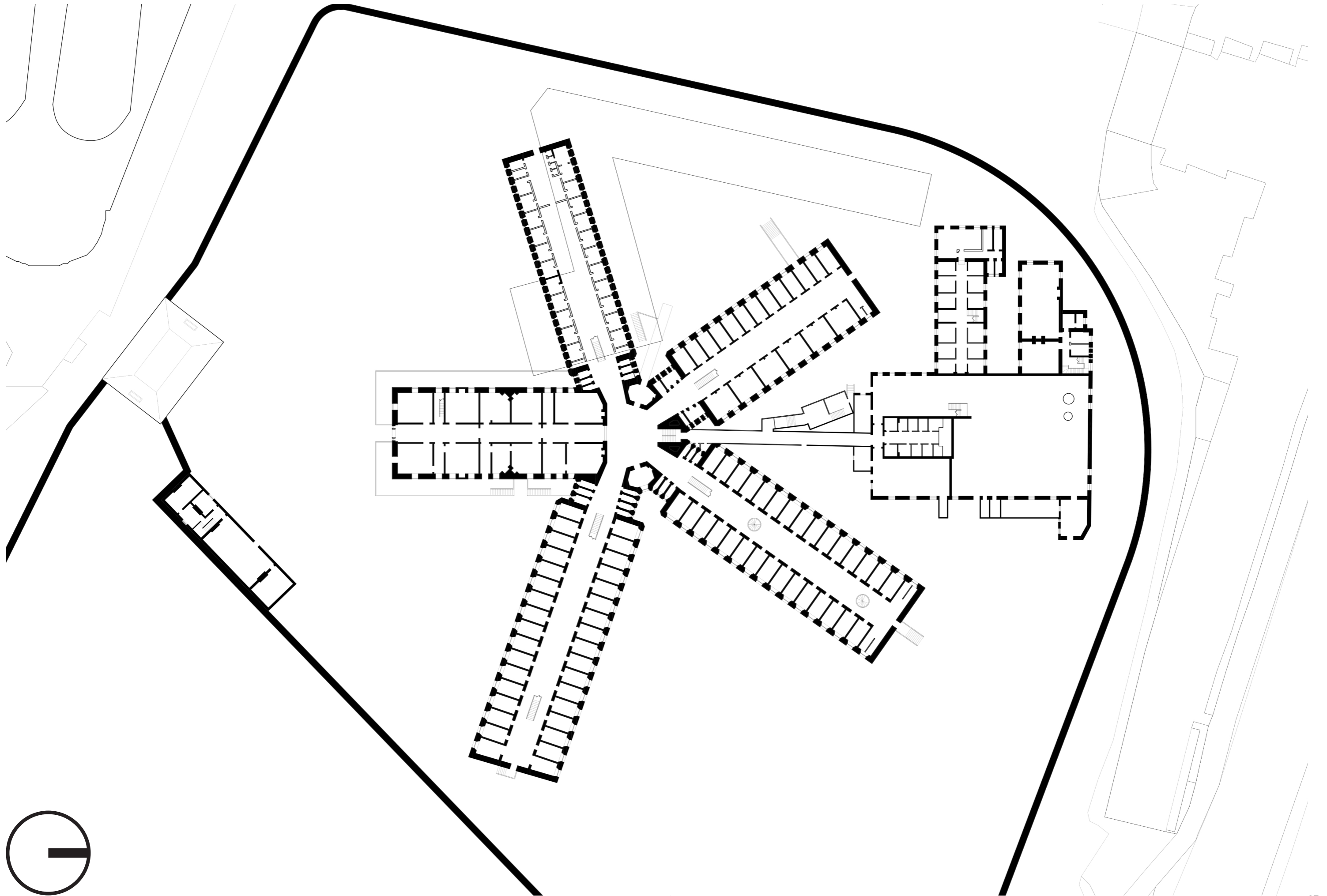
Existing Second Floor Plan 1:500
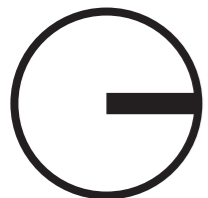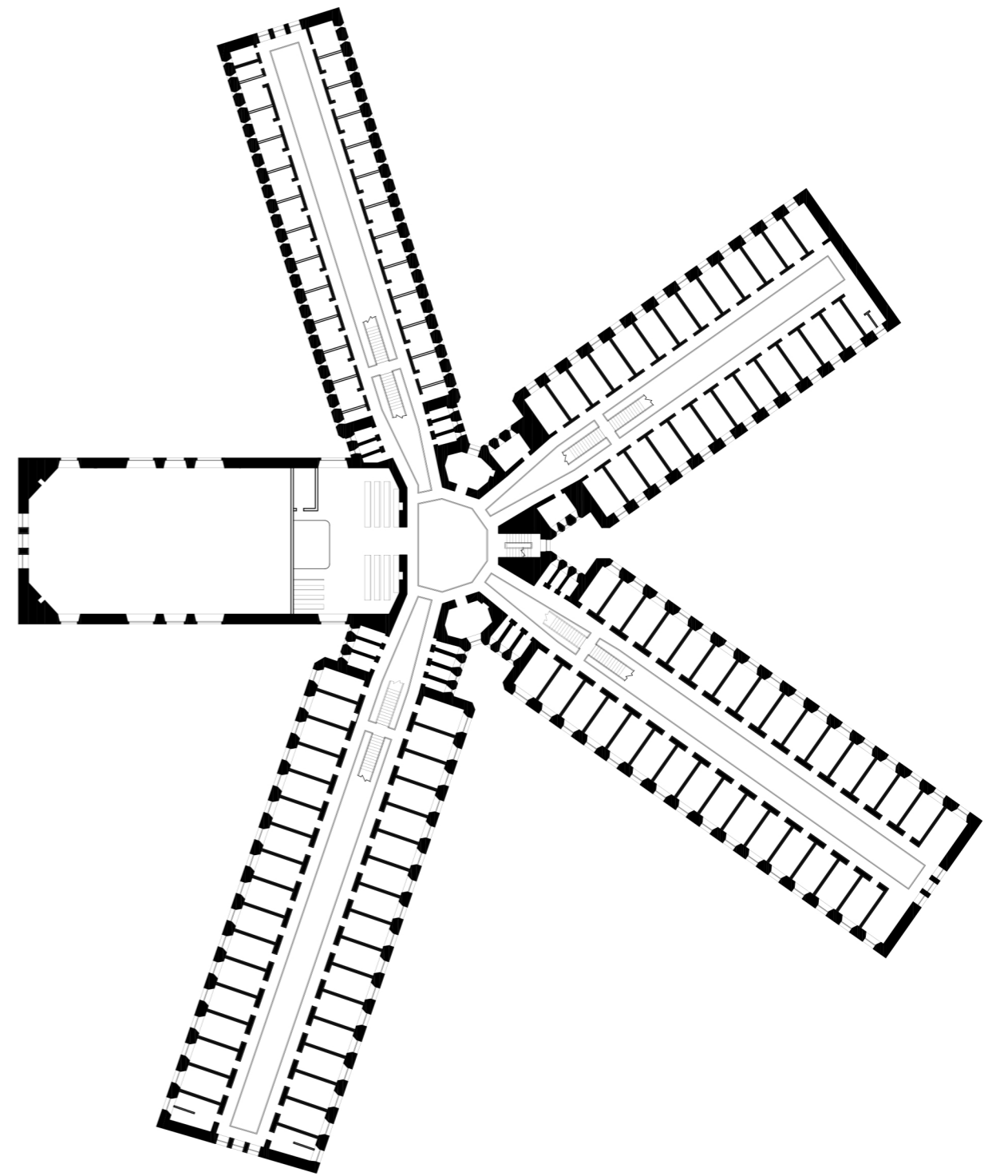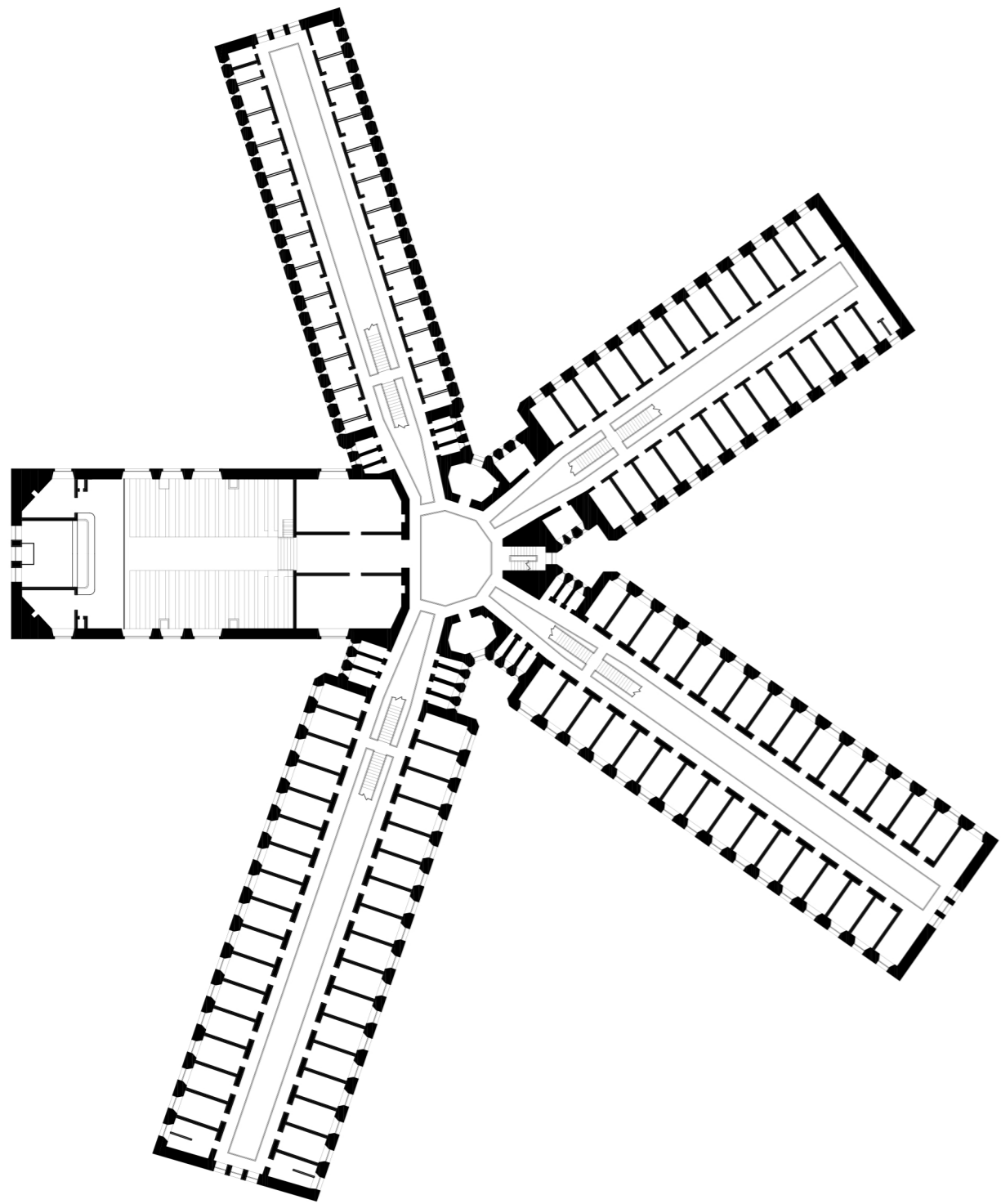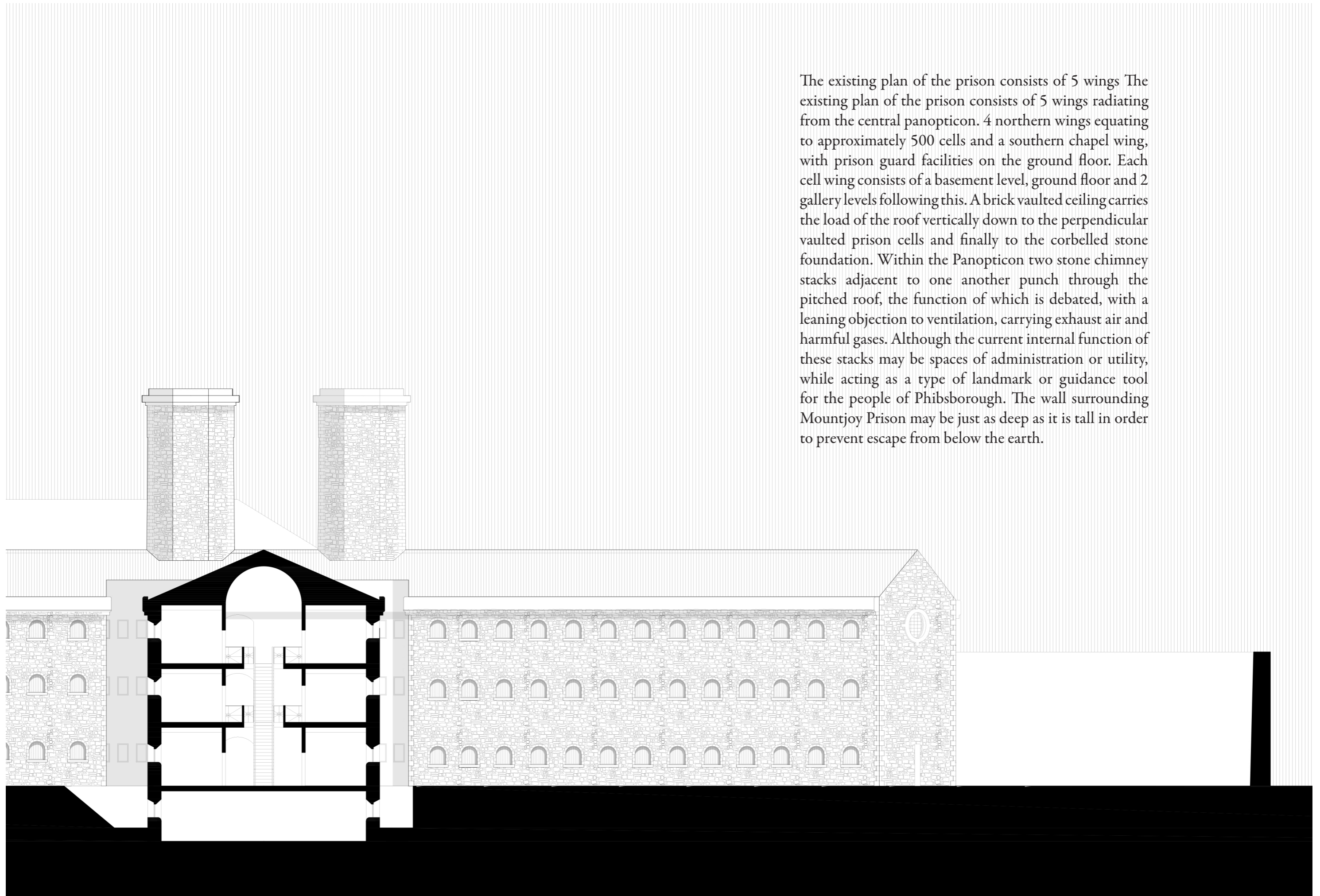
The existing plan of the prison consists of 5 wings The existing plan of the prison consists of 5 wings radiating from the central panopticon. 4 northern wings equating to approximately 500 cells and a southern chapel wing, with prison guard facilities on the ground floor. Each cell wing consists of a basement level, ground floor and 2 gallery levels following this. A brick vaulted ceiling carries the load of the roof vertically down to the perpendicular vaulted prison cells and finally to the corbelled stone foundation. Within the Panopticon two stone chimney stacks adjacent to one another punch through the pitched roof, the function of which is debated, with a leaning objection to ventilation, carrying exhaust air and harmful gases. Although the current internal function of these stacks may be spaces of administration or utility, while acting as a type of landmark or guidance tool for the people of Phibsborough. The wall surrounding Mountjoy Prison may be just as deep as it is tall in order to prevent escape from below the earth.

Existing Wall Elevation

"*Keeping people out is a really easy way to **demonise** people... We are trying to **humanise** the prison experience and are looking at healthcare as a way to do that.*"

Sinéad McCann, Visual Artist

The Site
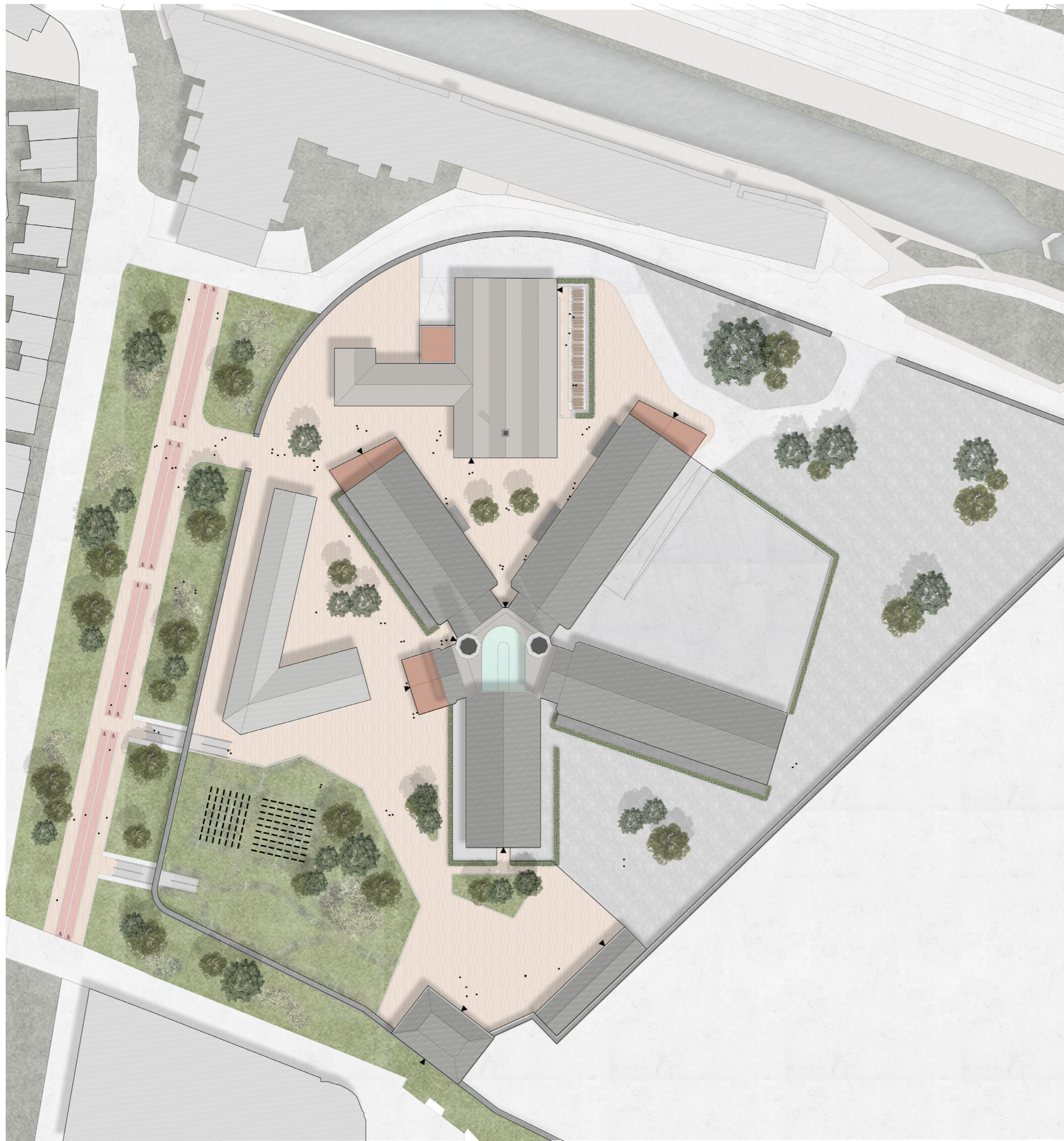
The current masterplan for Phibsborough includes the demolition of the western block of Mountjoy Prison. The demolition will allow for a residential sector for the community and a new adjacent school. The demolition of such a large institution could result in a downfall of North Dublin's heritage and history, while also releasing the embodied energy that the prison has sequestered. The site of Mountjoy prison has potential to open to the public and introduce a new commercial and tourism sector to Phibsborough while also engaging with the community reigniting Findlater's ambition of overtaking Guinness storehouse. The parallel canal provides many great opportunities for amenities and pulling a demographic into Mountjoy and the surrounding neighbourhoods. This calls for an urgent and radical change to Mountjoy Prison.

Proposed Site Plan 1:500

Beerhall

Office

Brewery

Existing

Panopticon

Museum

Chapel

Exhibition

Proposed Site Axonometric
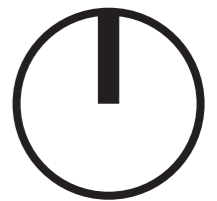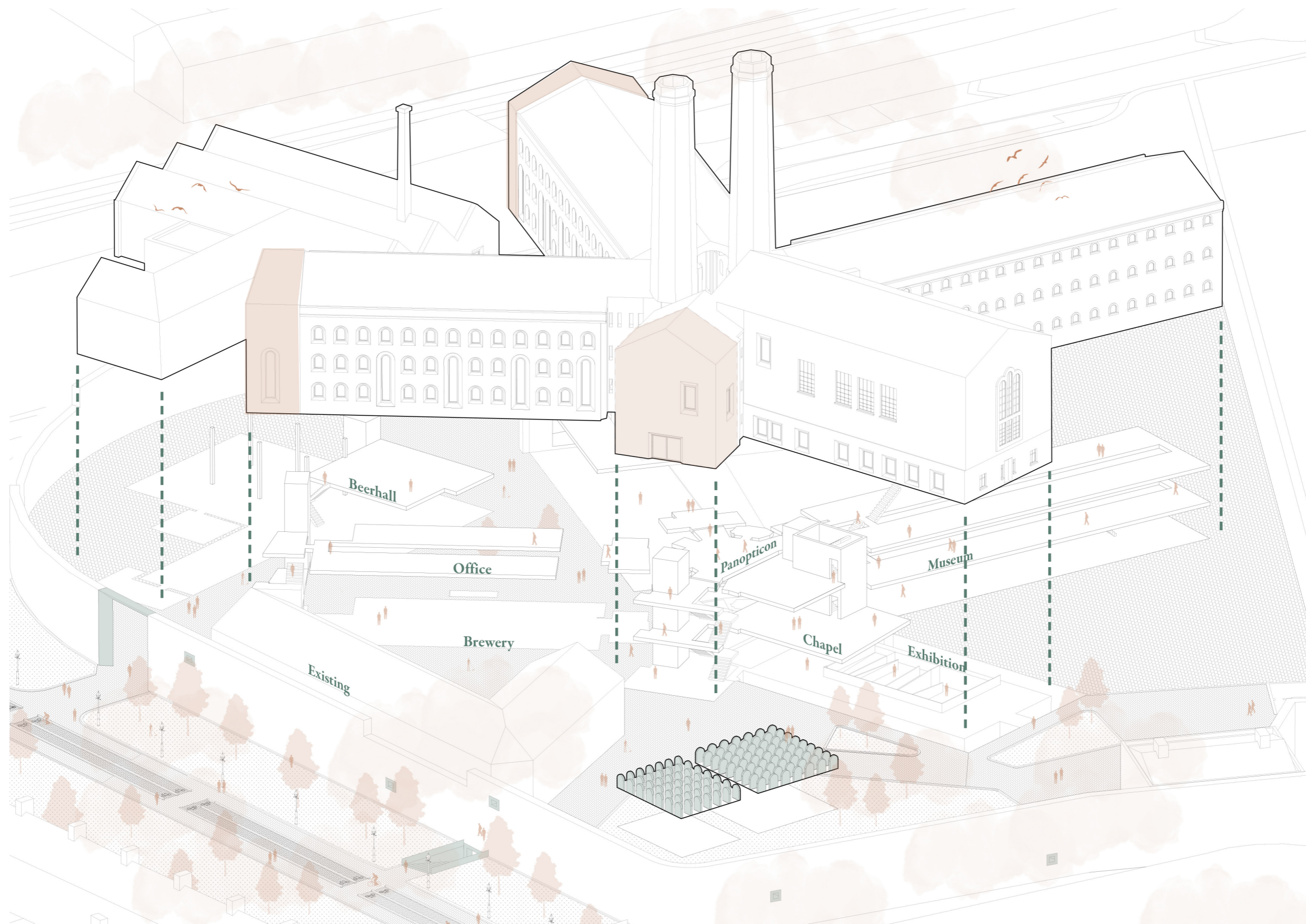
The Wall

Walls Intro The power of the wall comes from the verticality of its typology, this led to an abstract form of study of the wall and its relationship to the verticality of the stacks and the Panopticon space. Taking the more macro analysis of the wall within the site and various demographics introduced to the prison created a definitive answer on where and how to puncture the wall. Over, through and under. Within these walls 46 prisoners were executed and buried in unmarked graves. The possibility of exhuming these bodies would lead to the carving out of the wall in order to finally set them free while also memorialising their time in the infamous institution.

Abstract Wall Study (a)
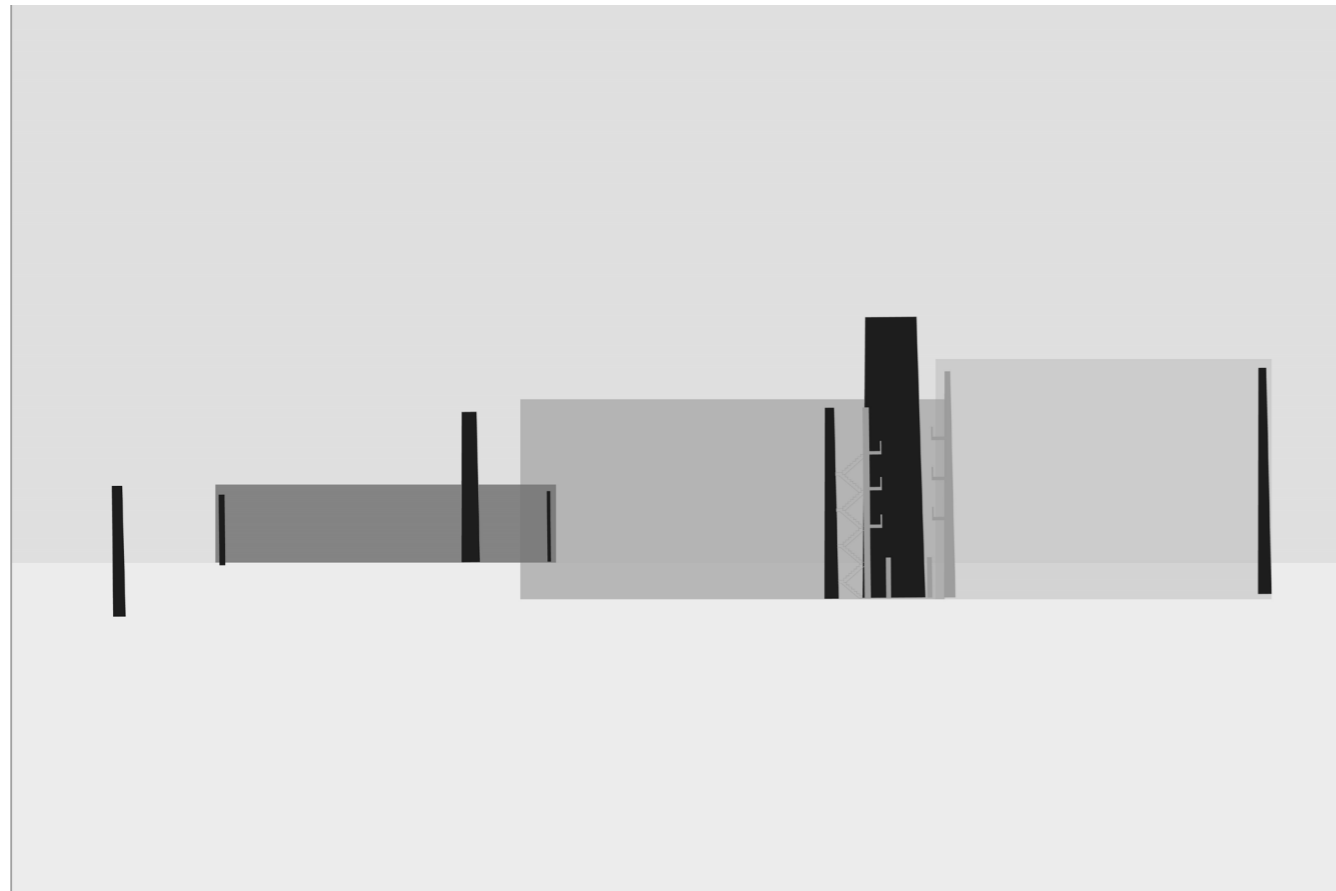
Abstract Wall Study (b)
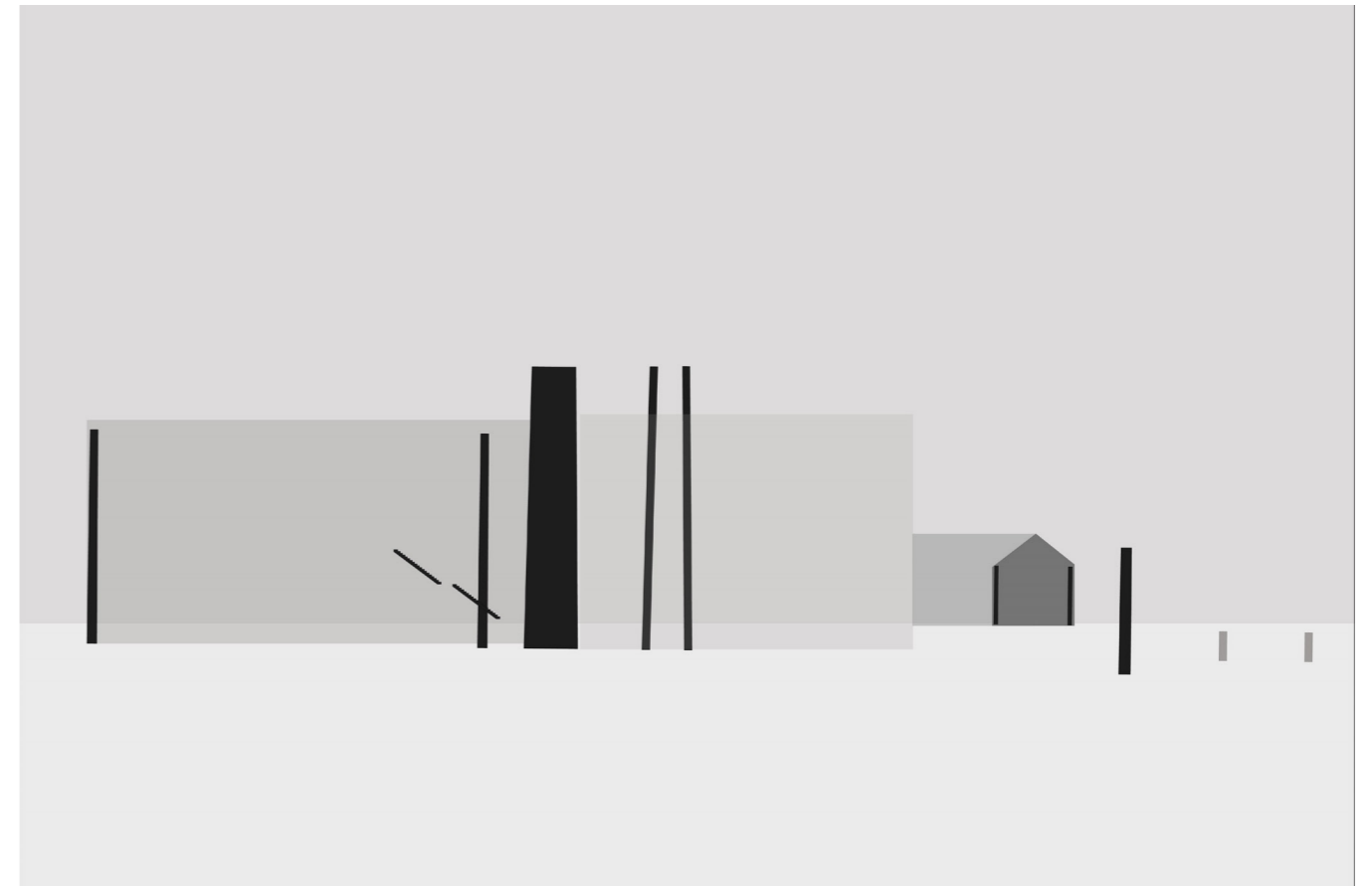
Abstract Wall Study (c)
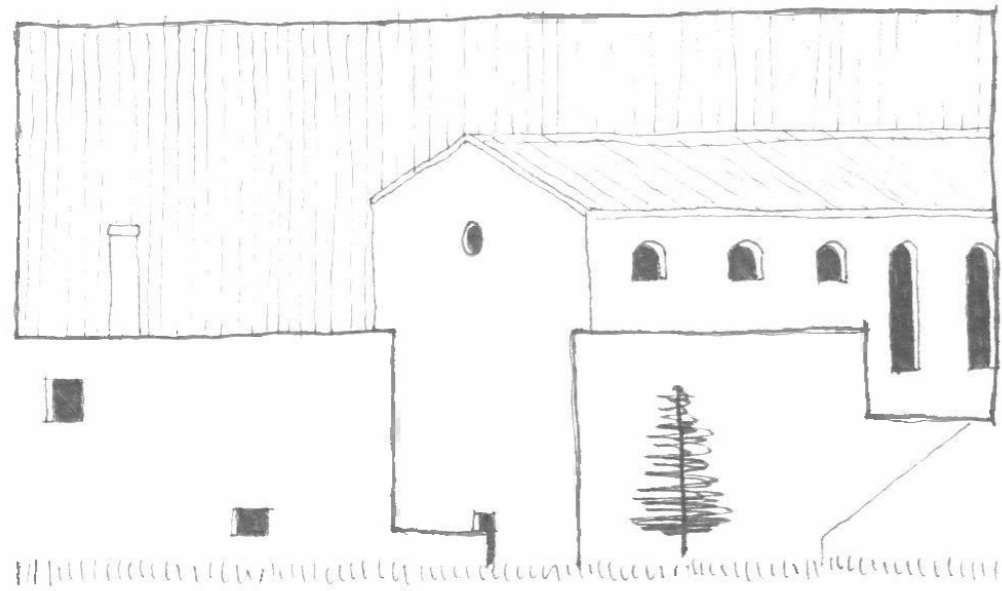
Sketch Wall Study (a)   Sketch Wall Study (b)

Beerhall
Entrance.

Brewery
Entrance.

Museum
Entrance
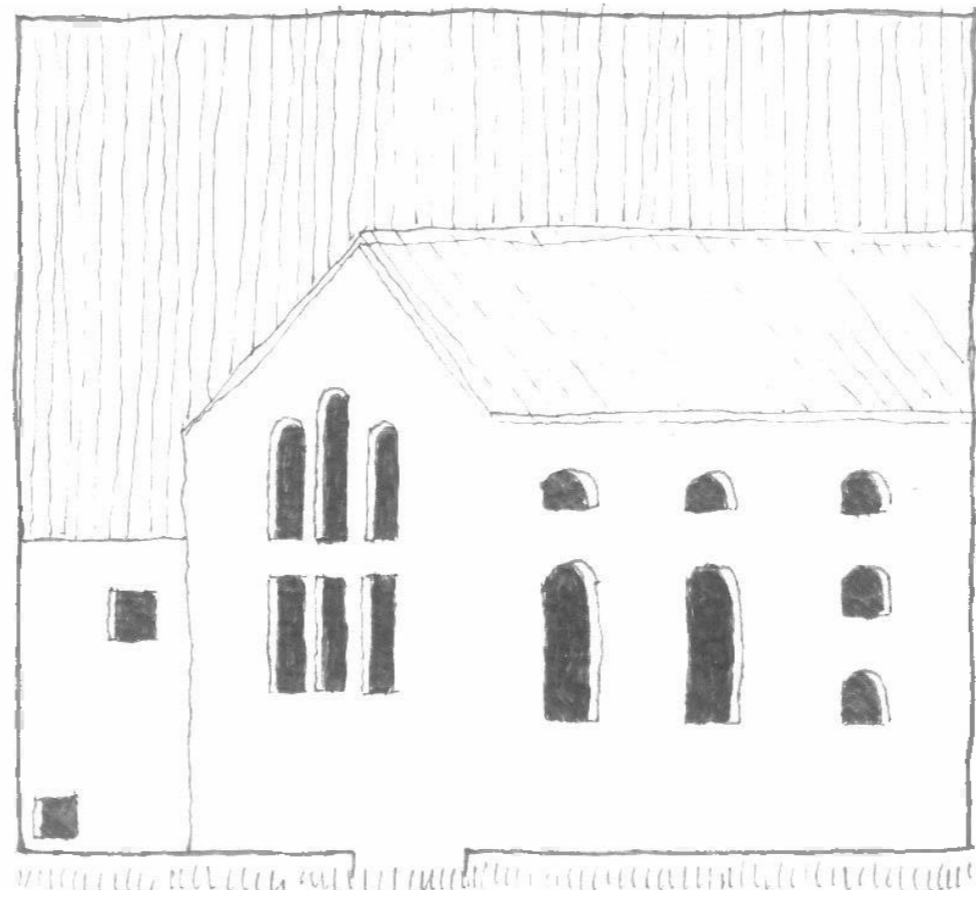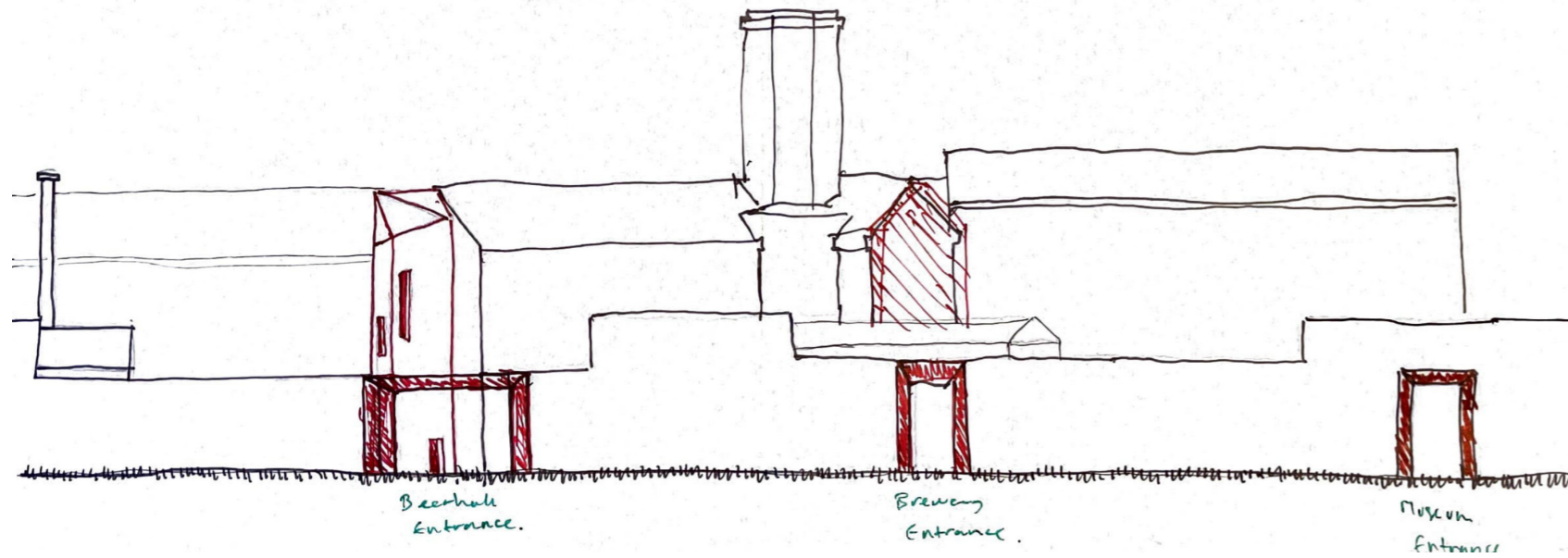
Going beneath the wall would create a different spatial experience within the walls, providing a higher opportunity for sound to echo and drown out the bustling north circular road. Additionally highlighting the idea of exhuming the unrecognised bodies. Providing a sanctuary type space for the local community and beyond. Carving of the wall at higher levels retains the connection to outside and inside the walls.
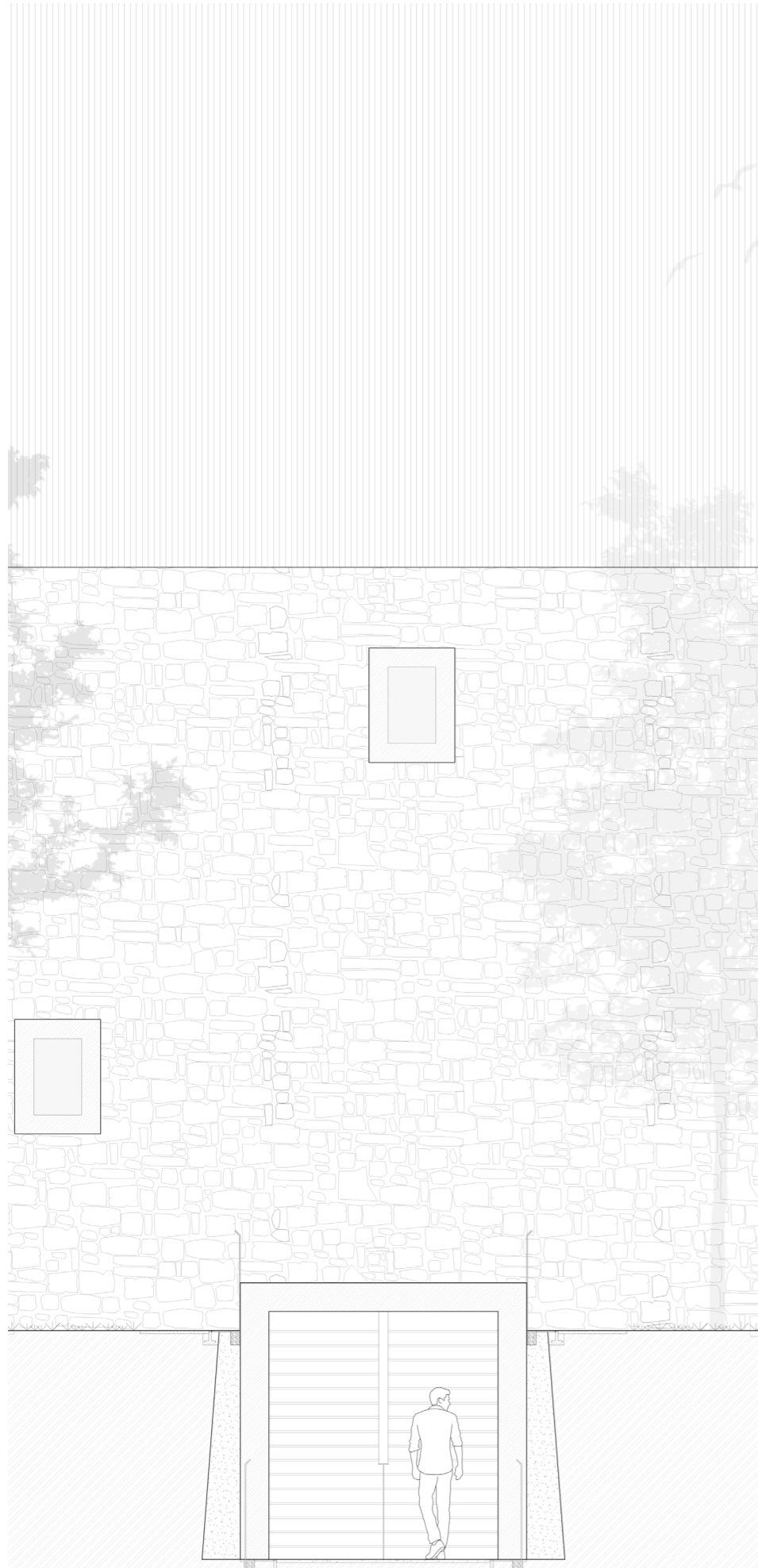
Proposed Wall Detail 1:40 **a** (Under)
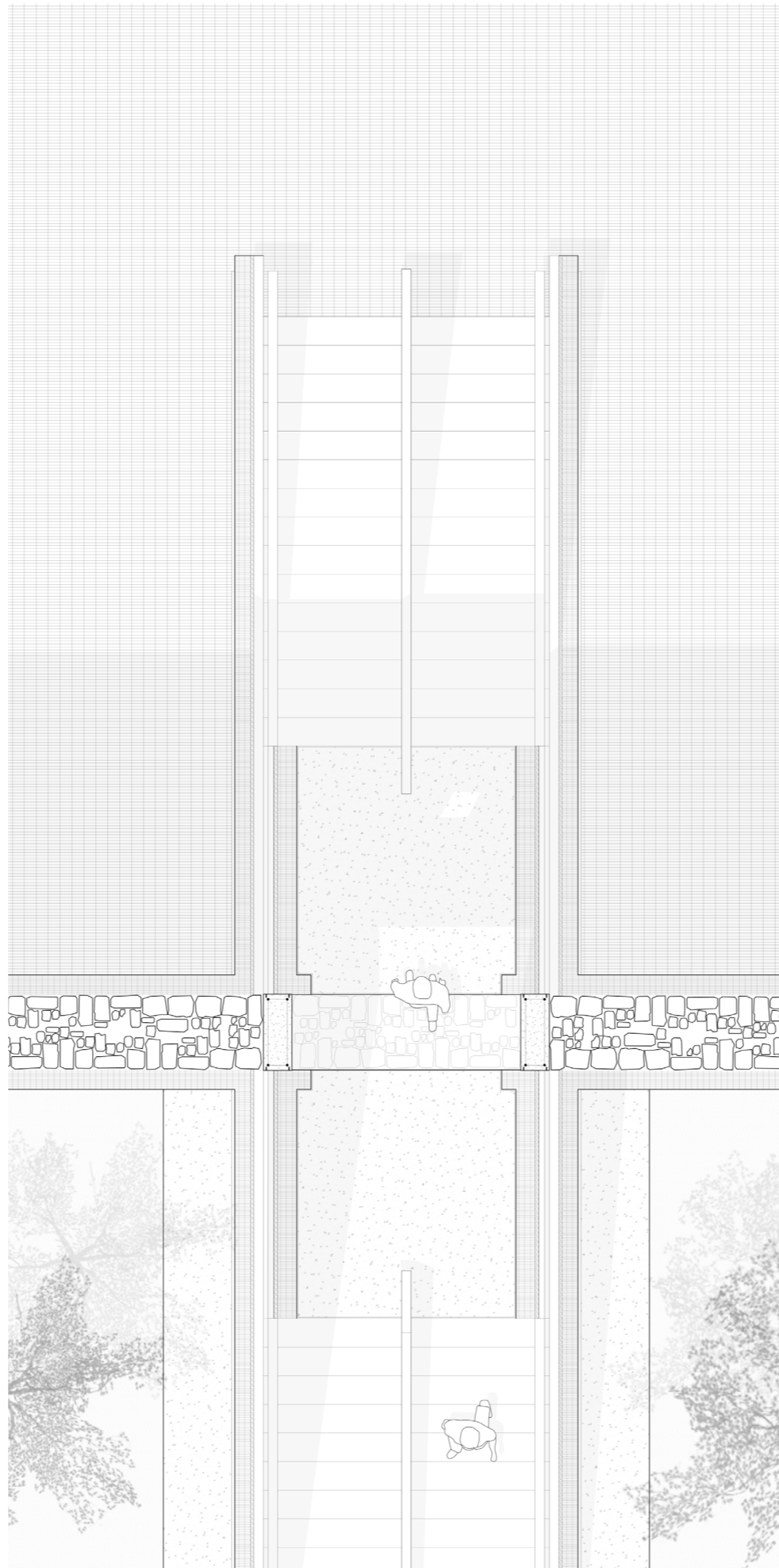
Proposed Wall Detail 1:40 **b** (Under)
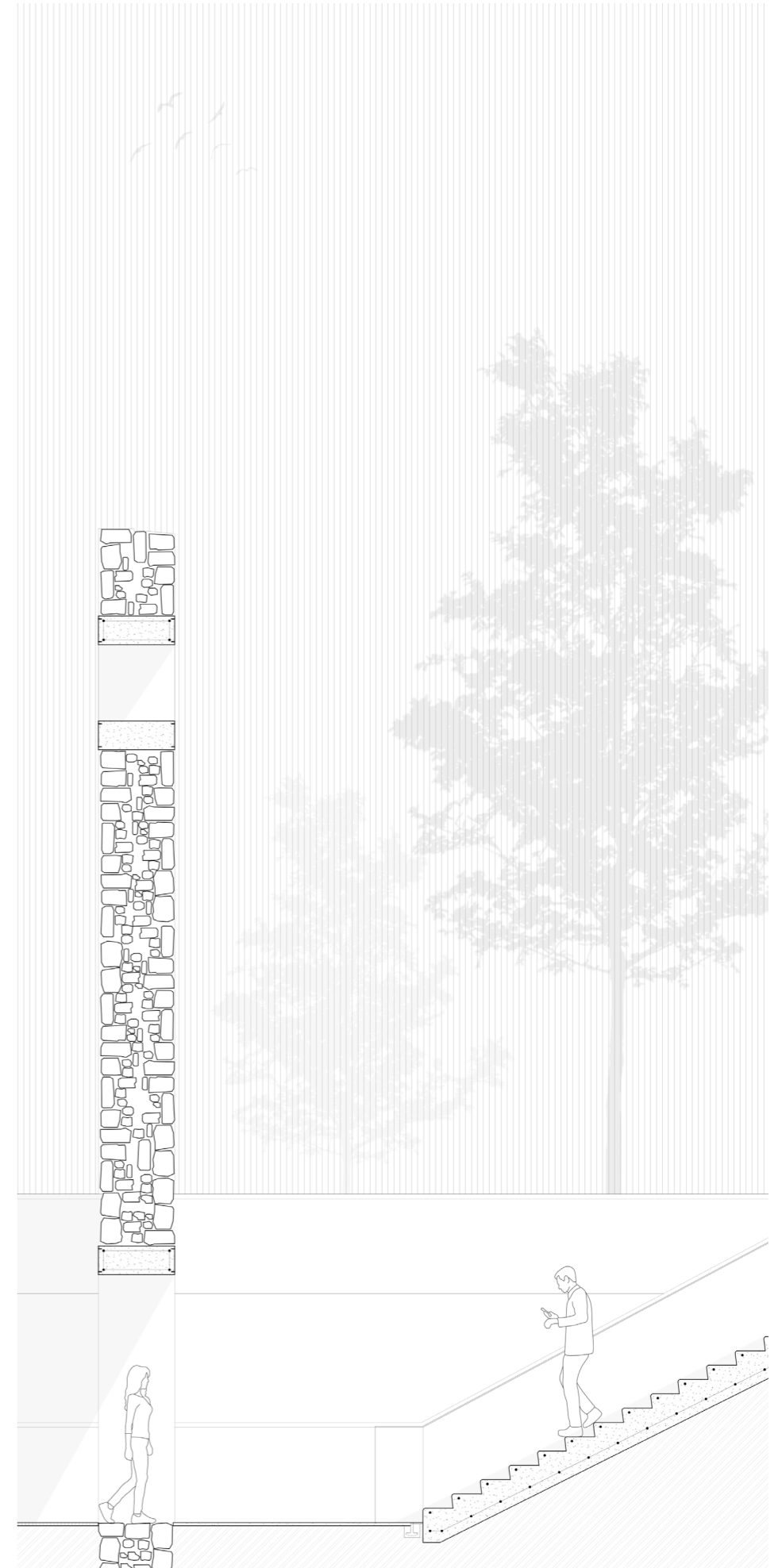
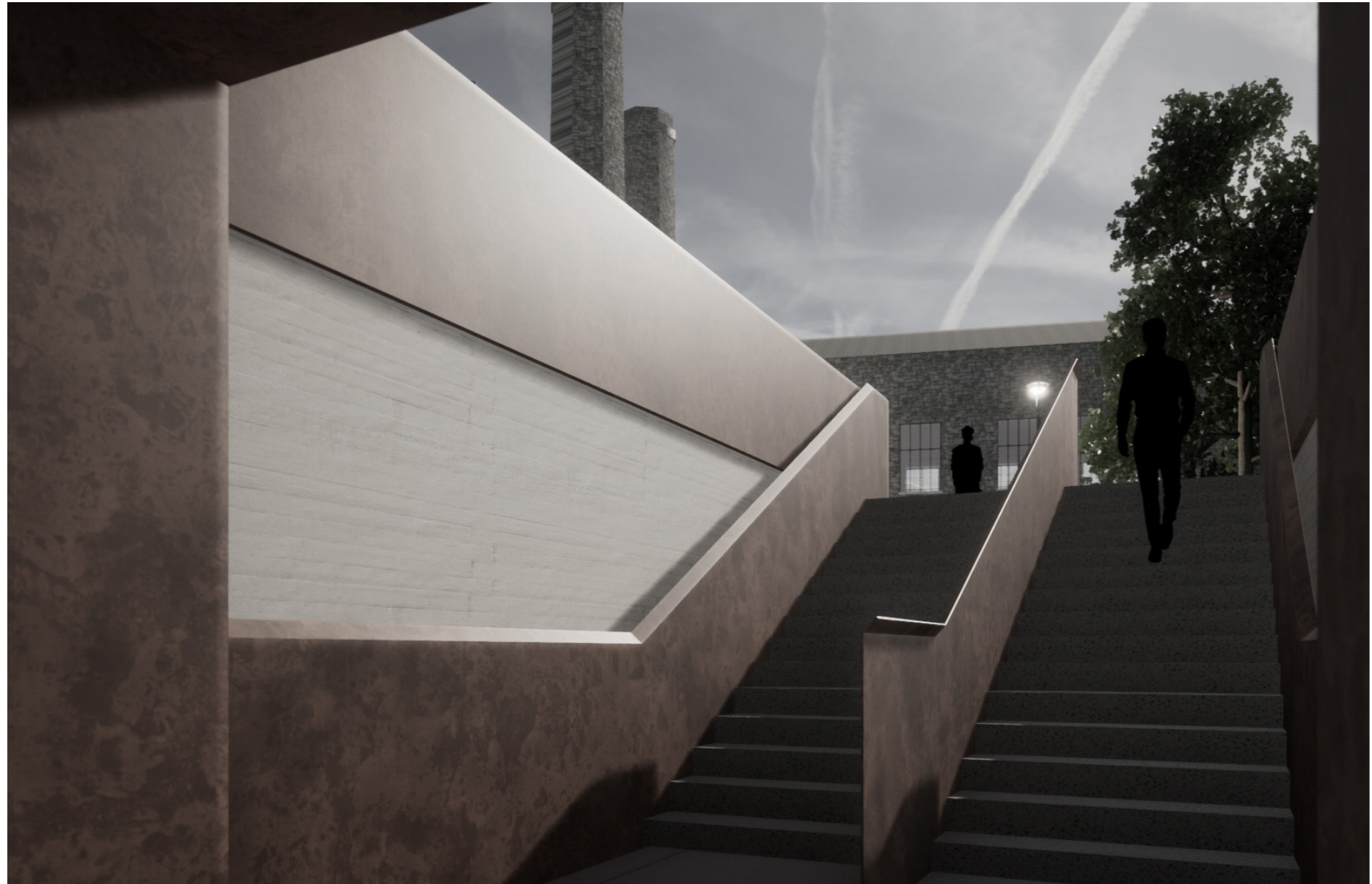Proposed Wall Detail 1:40 **c** (Under)
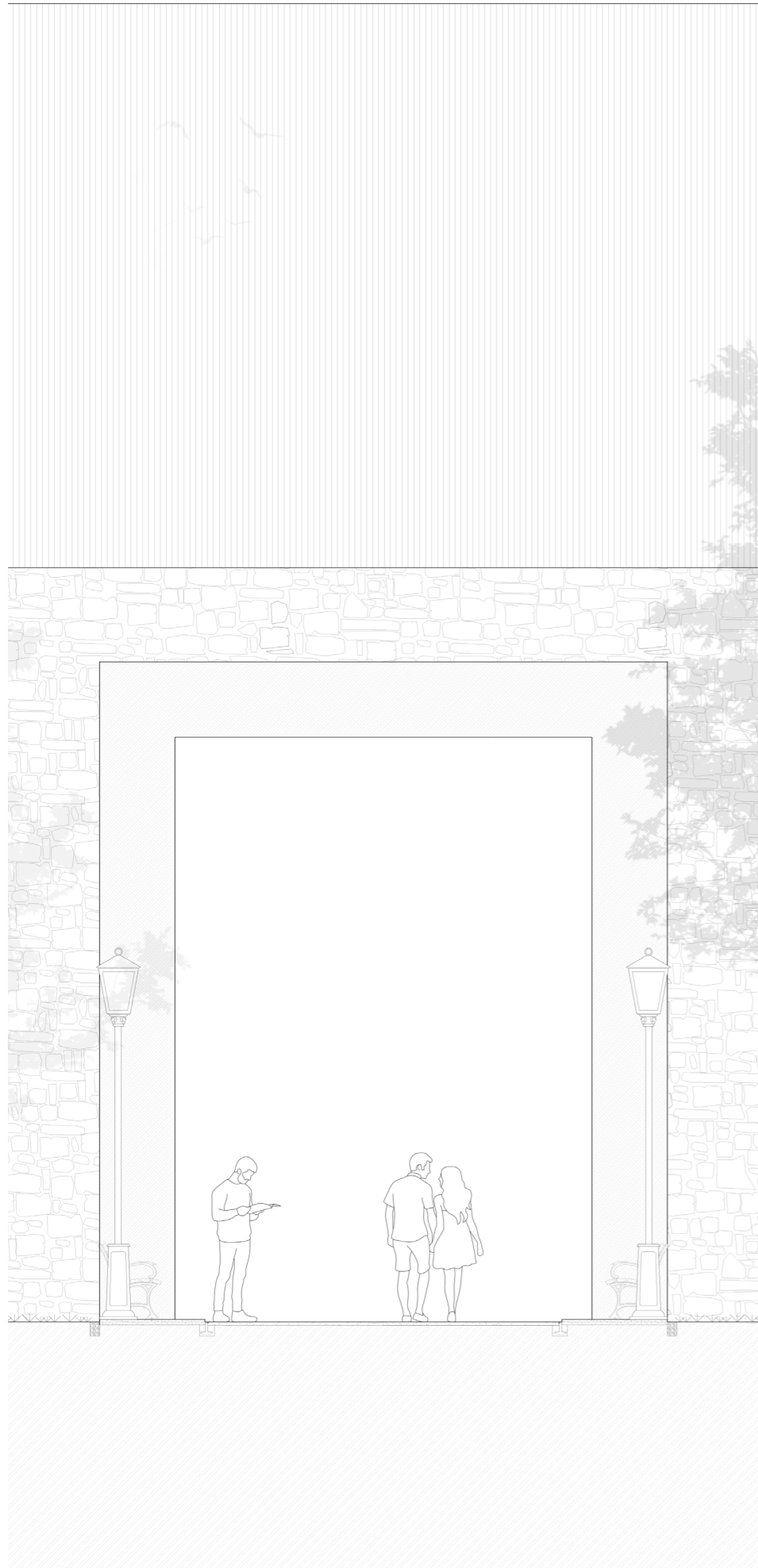
Proposed Wall Detail 1:40 **a** (Through)
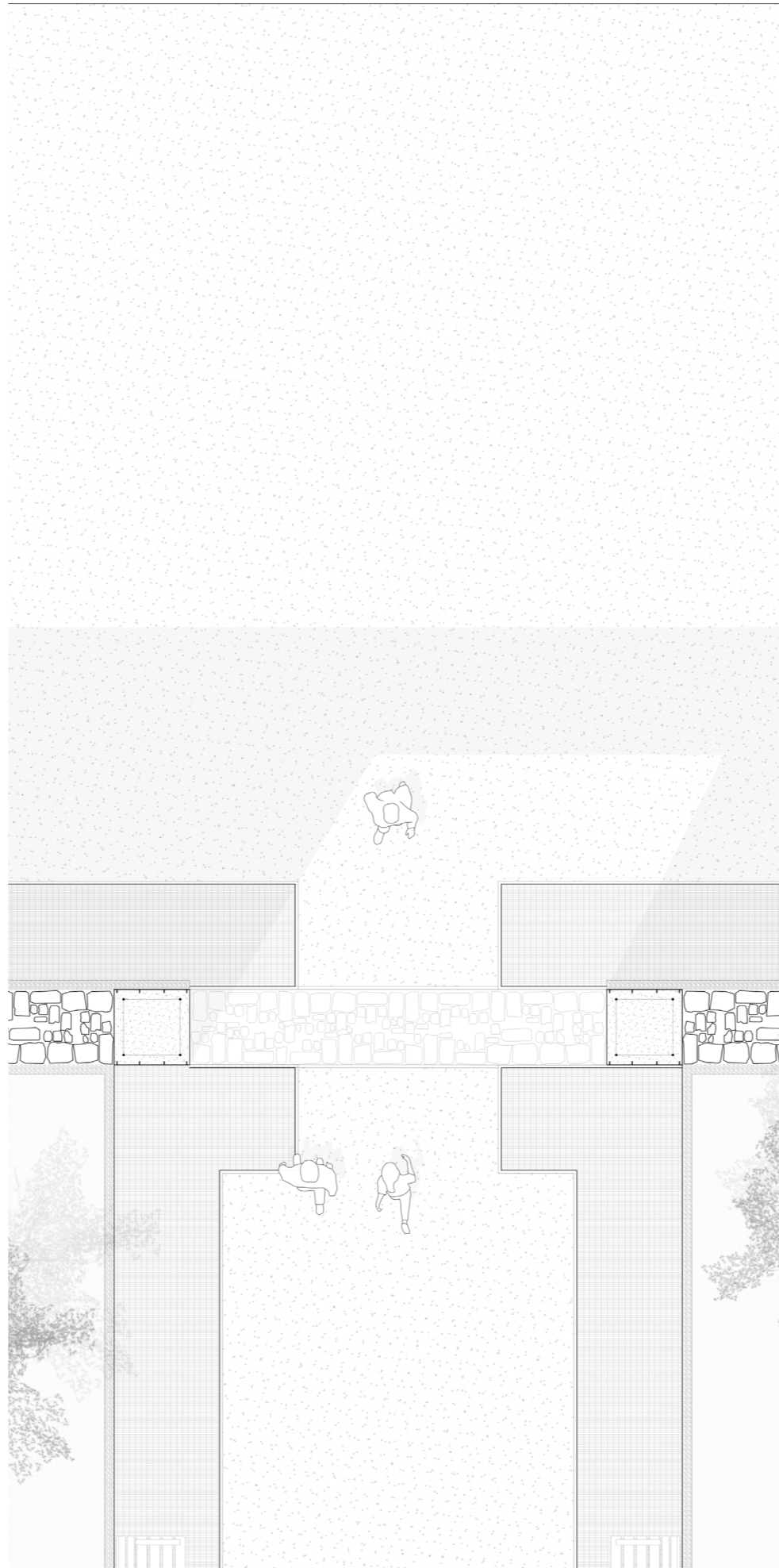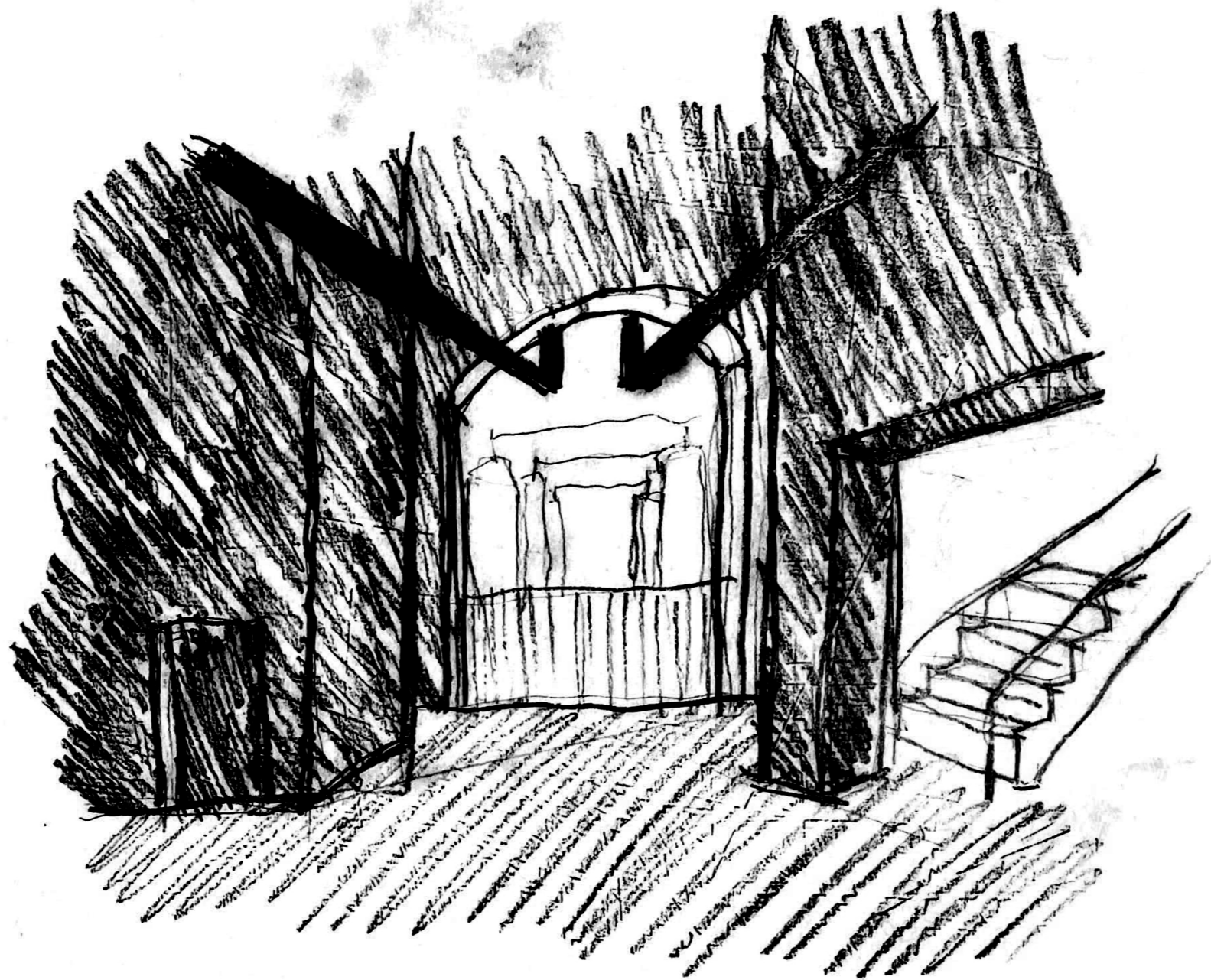
Proposed Wall Detail 1:40 **b** (Through)
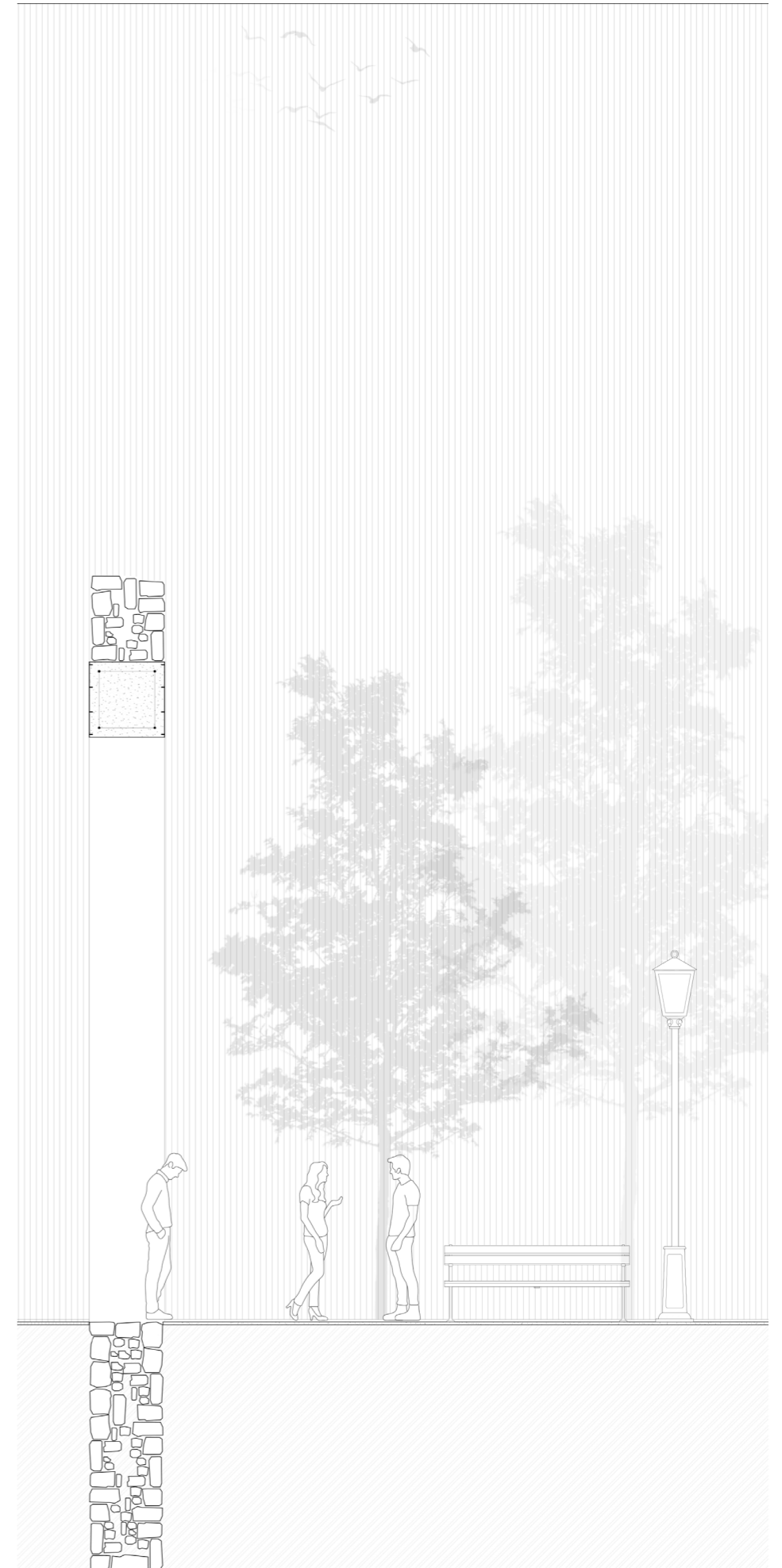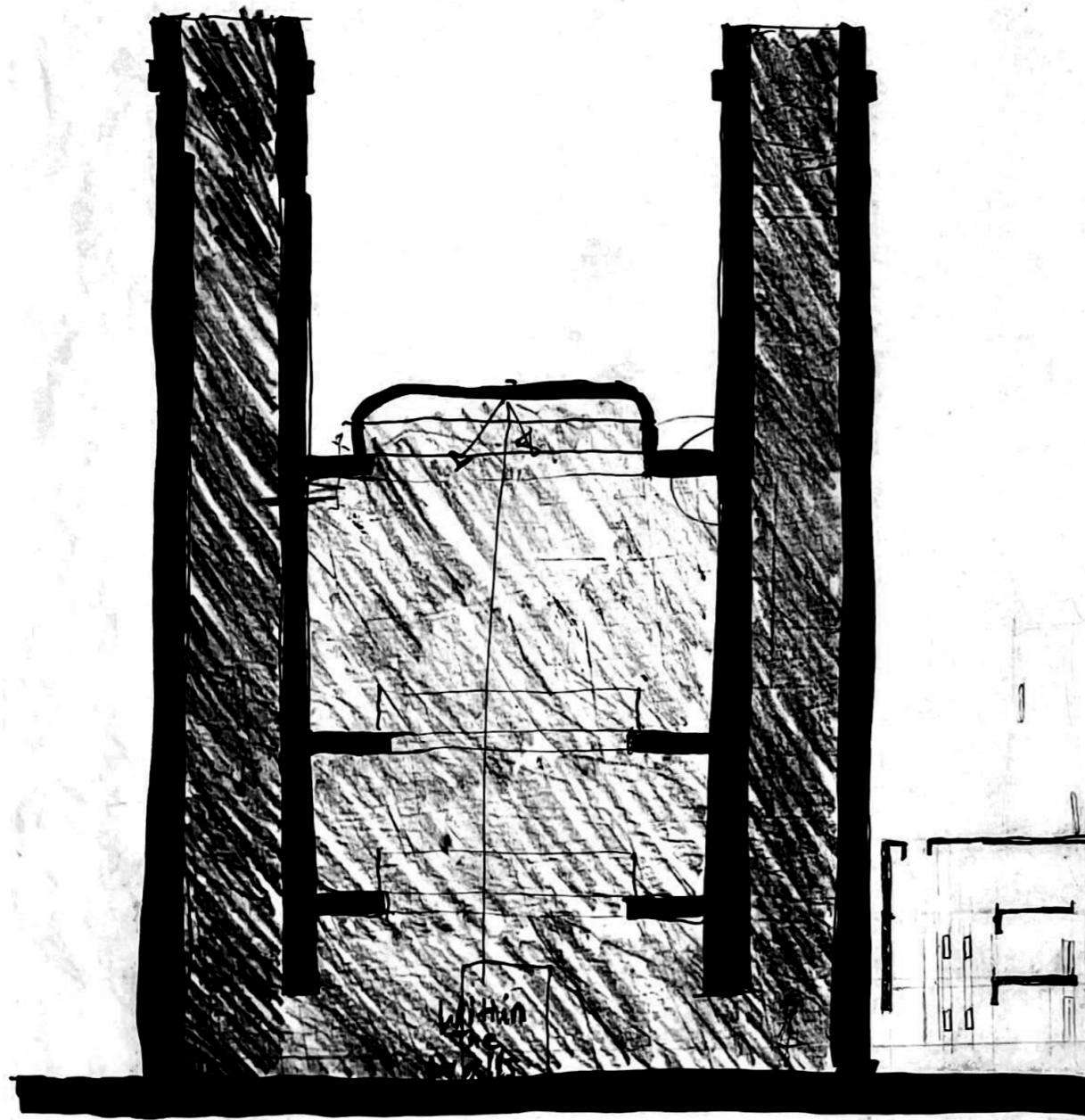
Proposed Wall Detail 1:40 **c** (Through)

Under The Wall Render

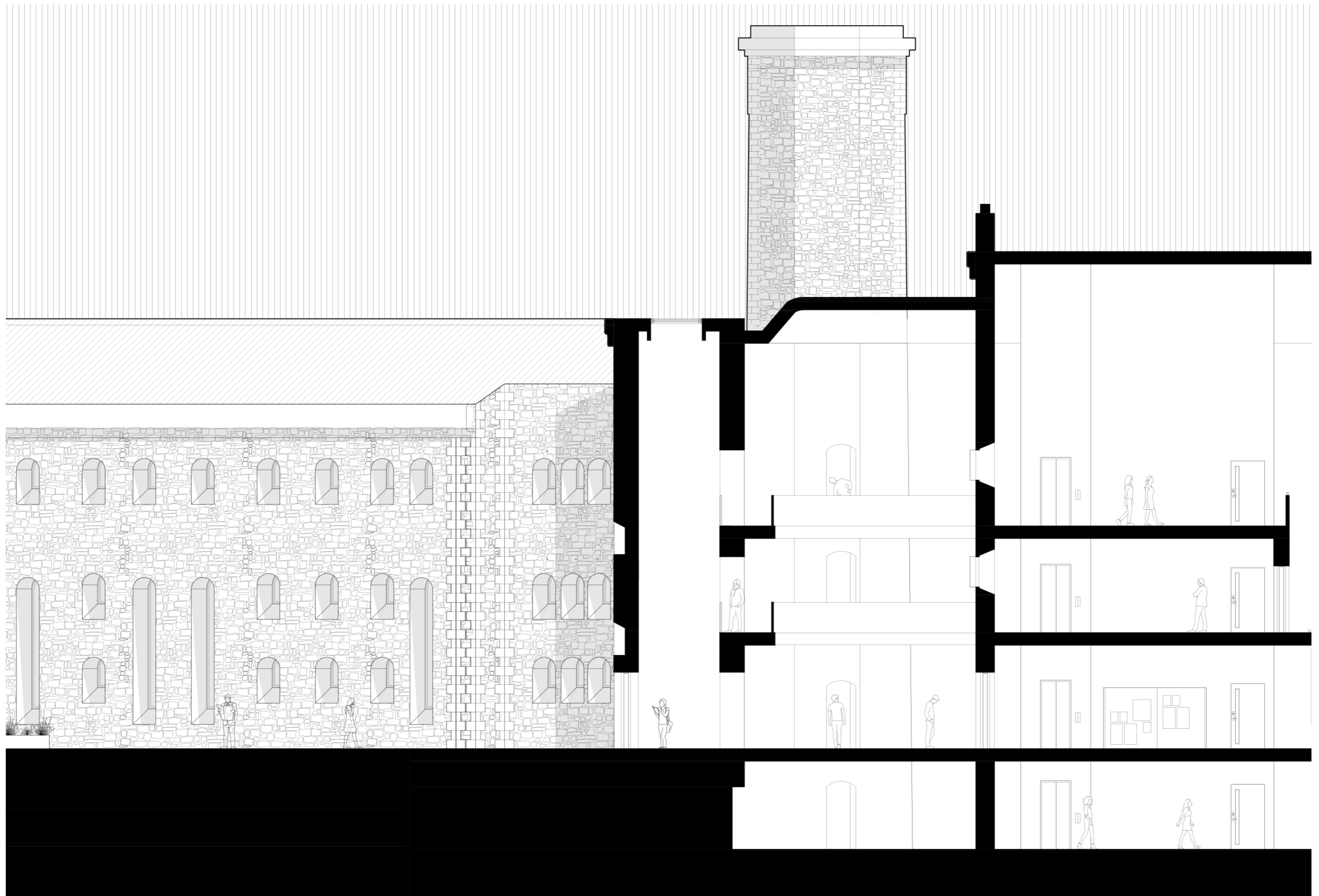Proposed Wall Elevation

The Panopticon

Both stacks act as a form of light filter into a dark and promiscuous approach to an unnerving and unsettling architecture. A space upon which one feels uneasy with the scarcity of human habitual nature, an architecture of sublimity. The power of the panopticon comes from its surveillance, its illumination upon the observant. Neutralising or inverting this would mean taking the unreflective light away from the observant, removing the omnipresent that exists within the Panopticon. A mirrored skylight will remove light from outside the panopticon and retain the scarce light, creating a cold unsettling emotion within, leaving the panopticon in a powerless state reversing its original effects generating a radical change in its presence. This would memorialise a space once filled with a dystopian ideology.
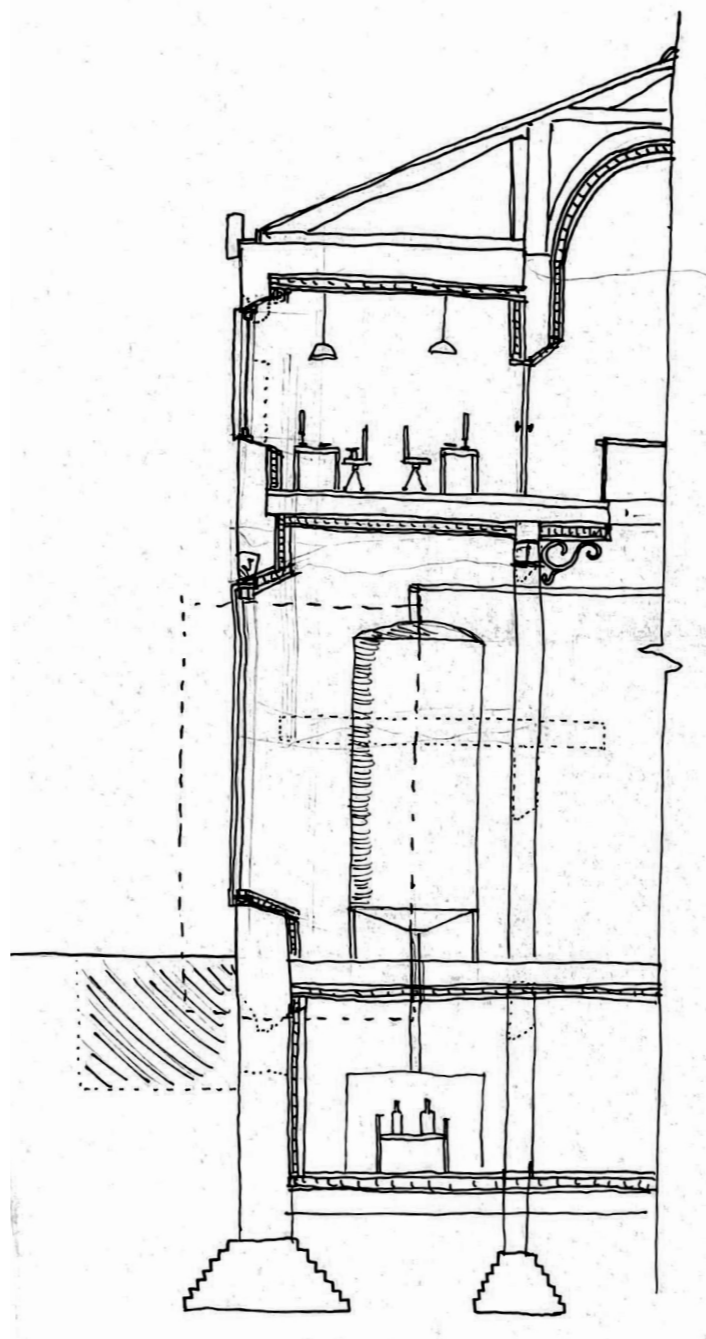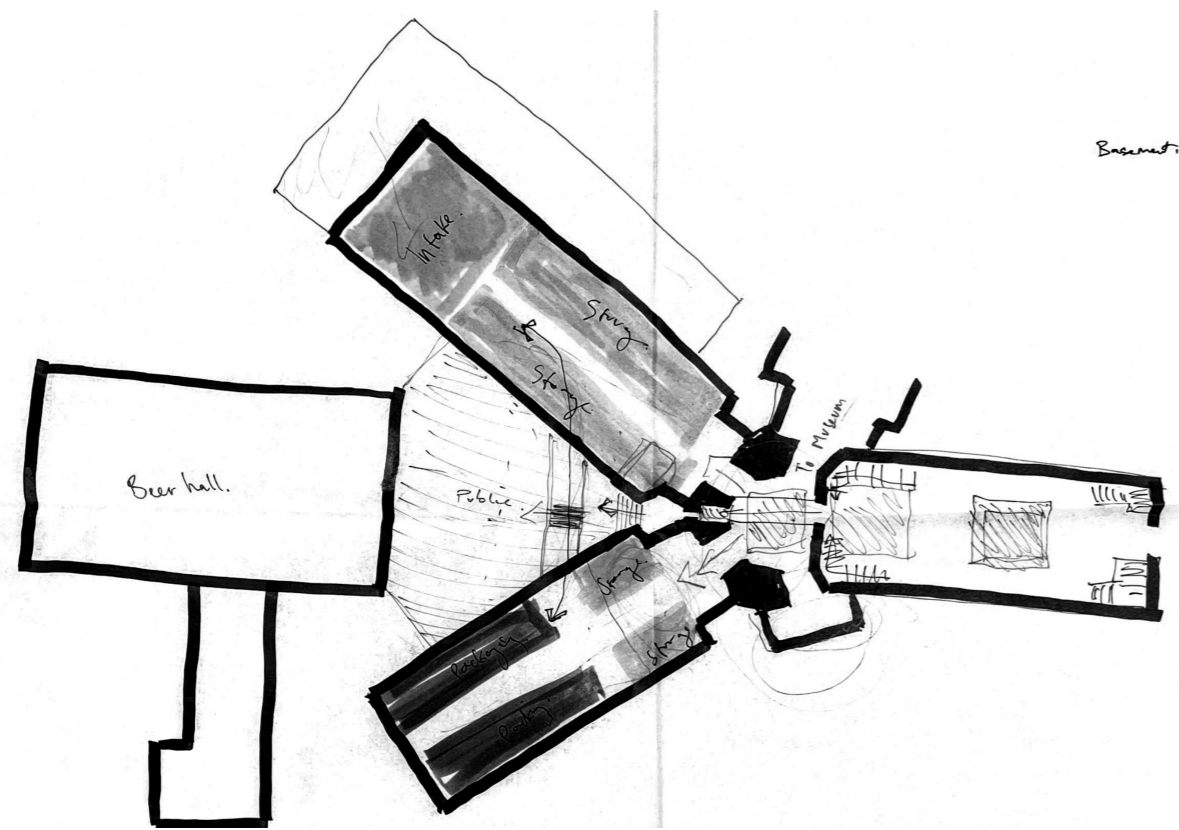
Proposed Panopticon Sketch
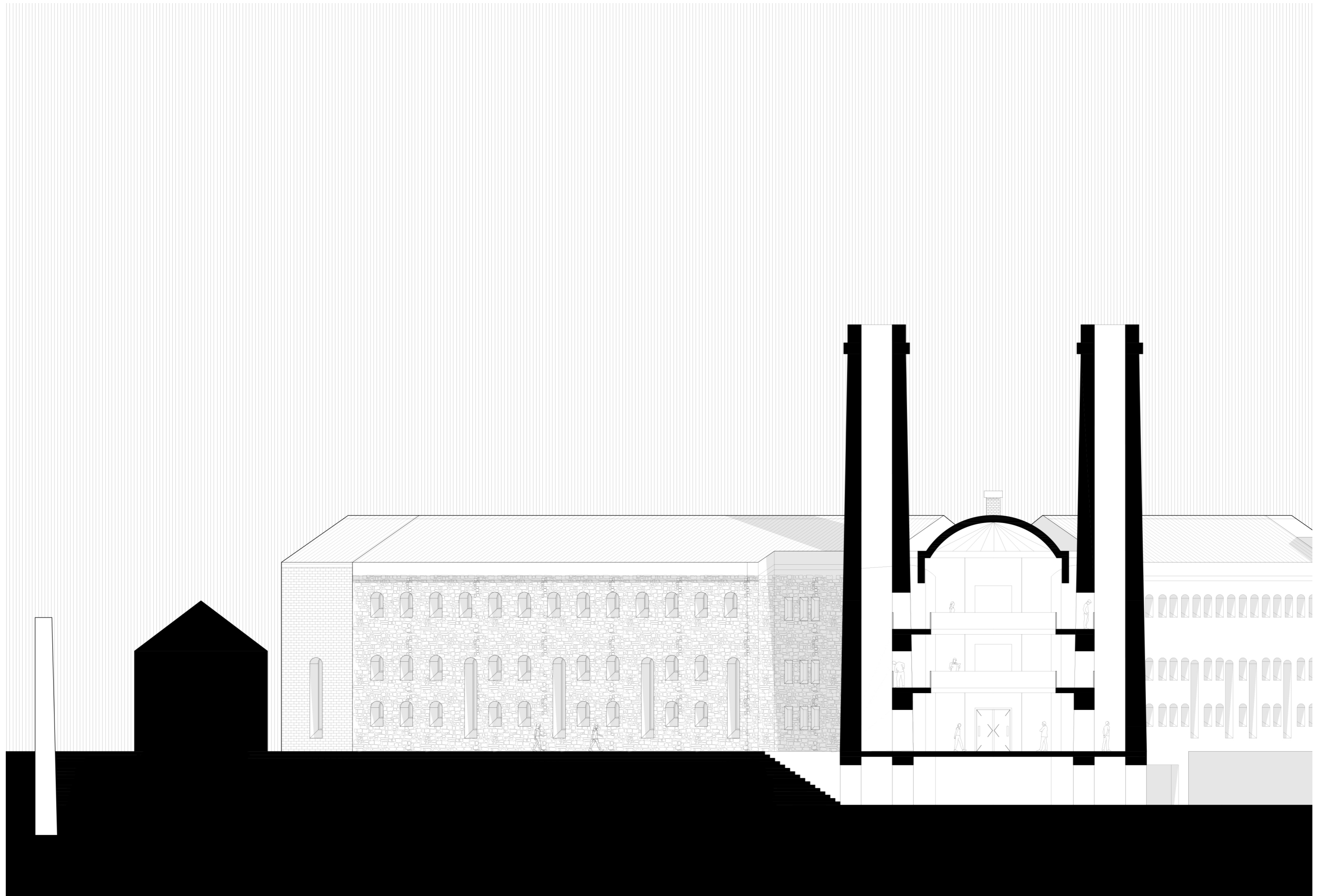
Proposed Panopticon Section 1:200
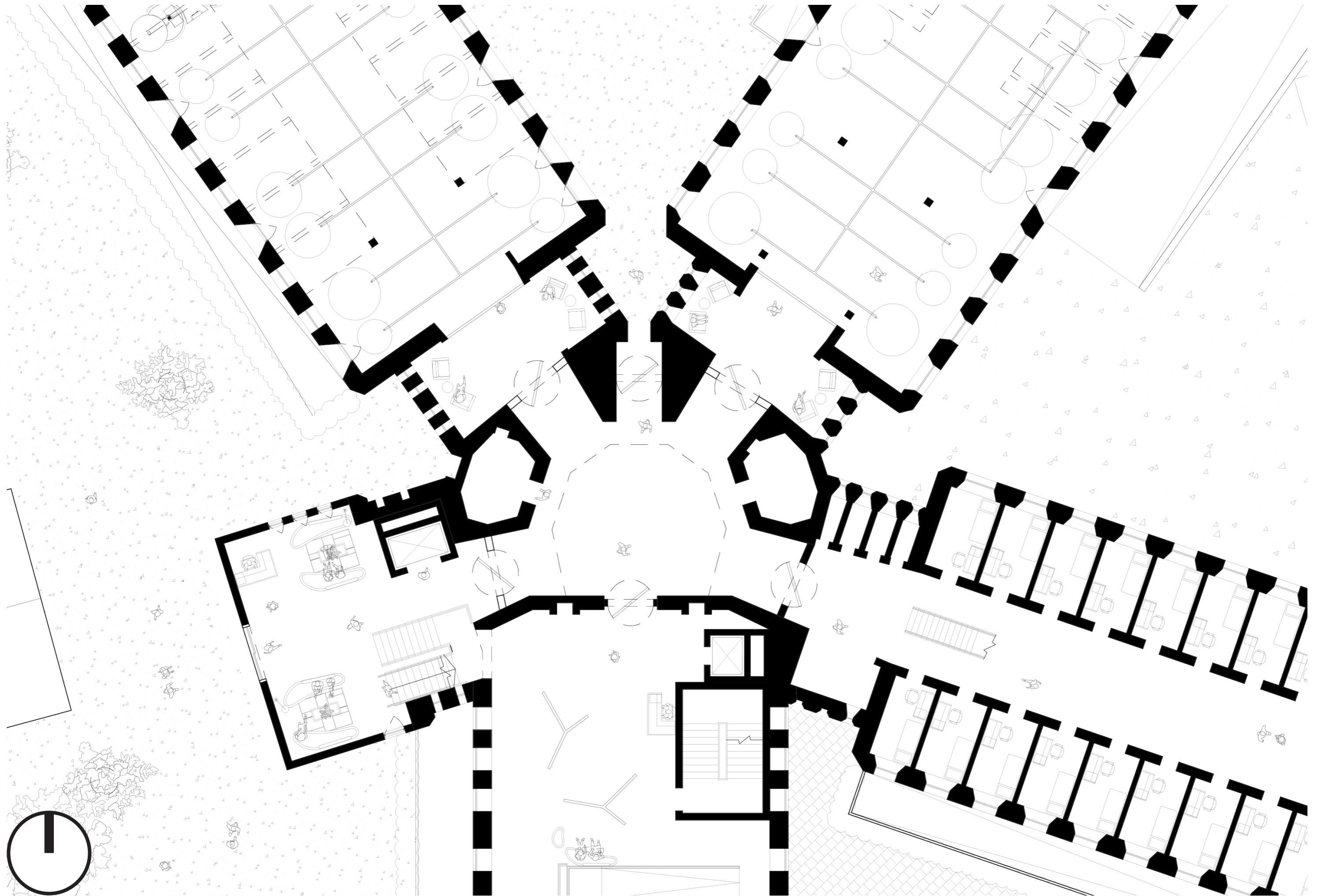
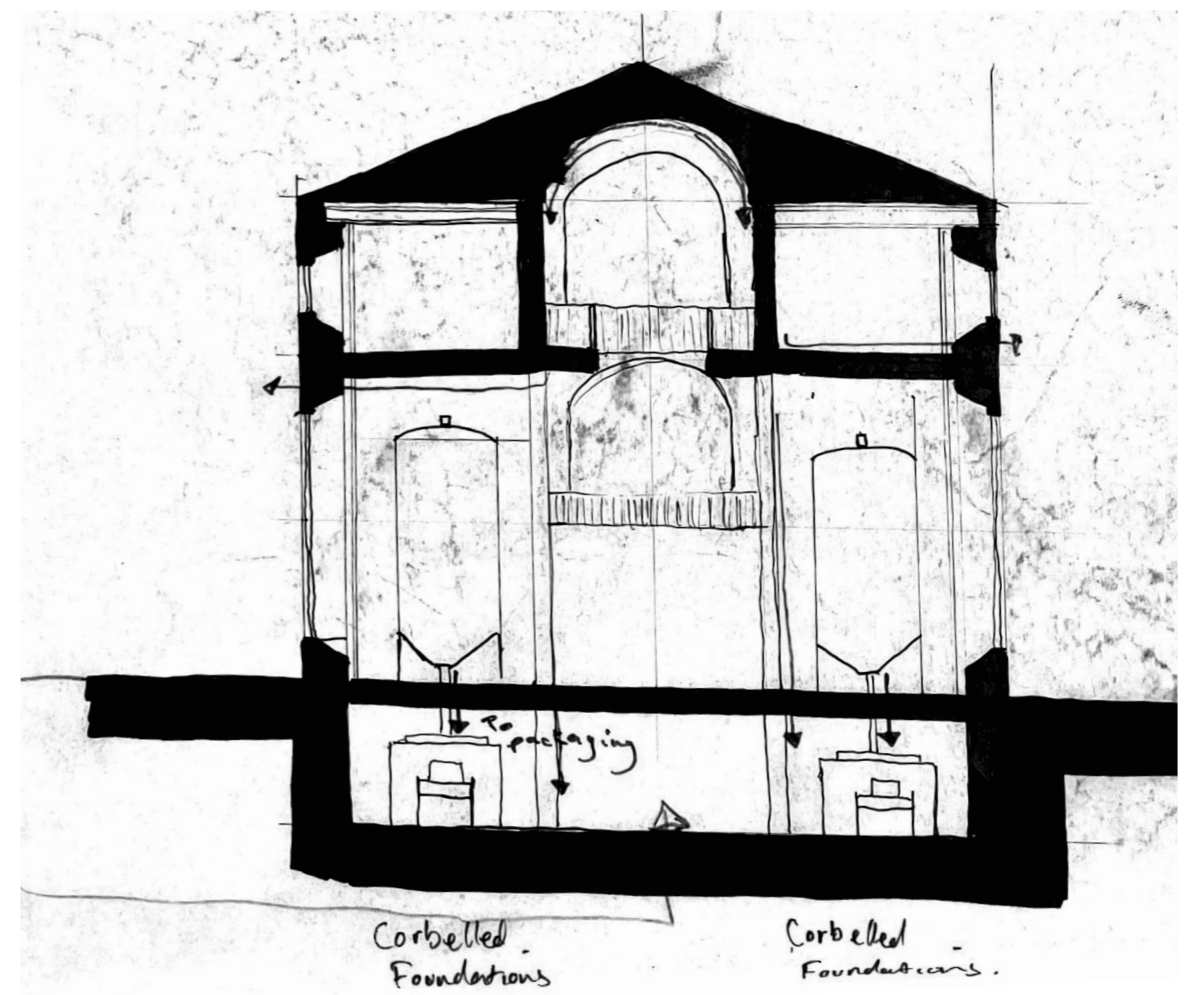Proposed Panopticon Plan

Proposed Panopticon Section

Proposed Panopticon Render

The Brewery

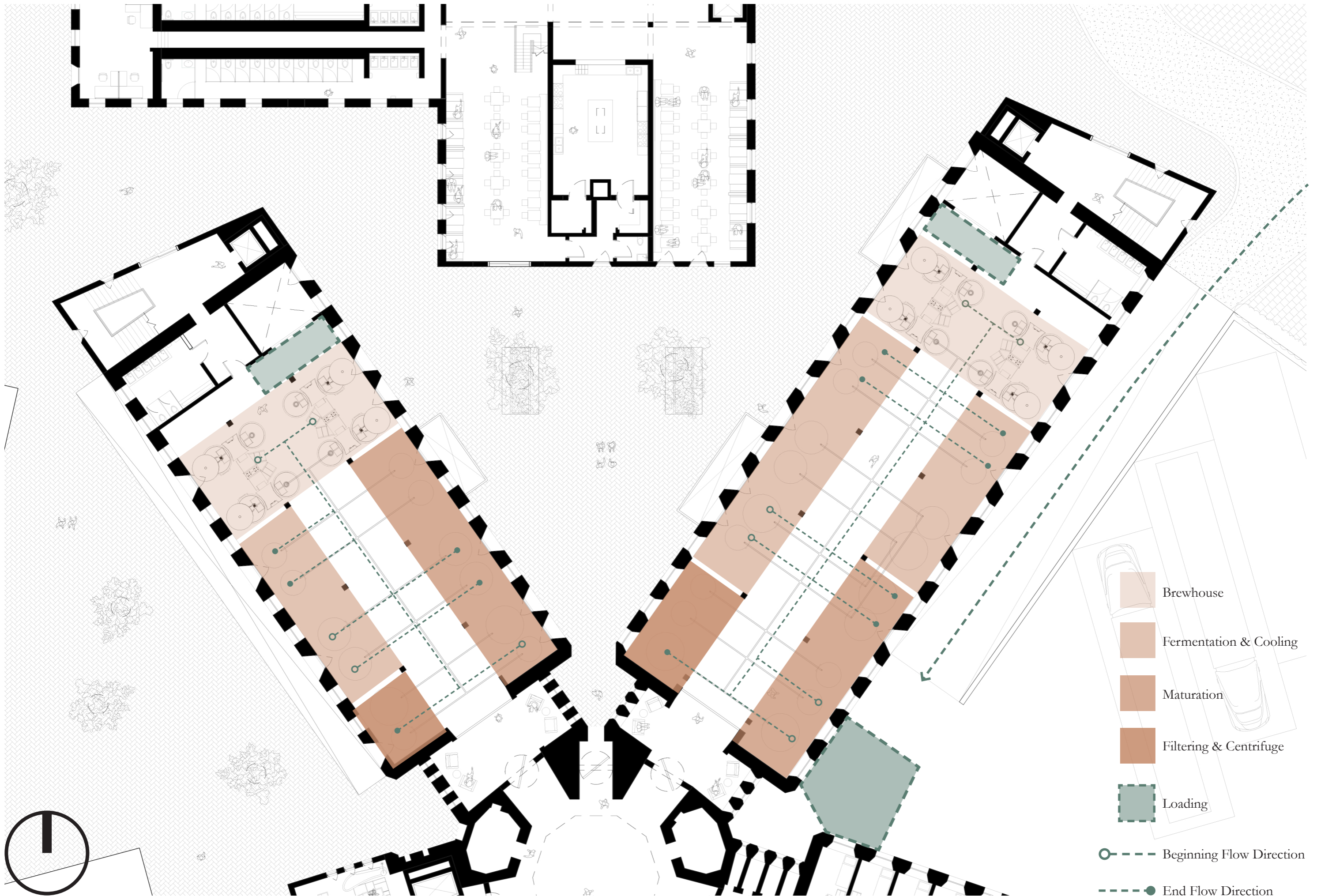Proposed Brewery Layout Sketch

Proposed Brewery Section Sketch

Brewhouse

Fermentation & Cooling

Maturation

Filtering & Centrifuge

Loading

○ - - - Beginning Flow Direction

- - - ● End Flow Direction

Proposed Brewery Layout Ground Floor Plan

Storage Ingredients

Storage Product

Lift

Packaging

Loading

Beginning Flow Direction
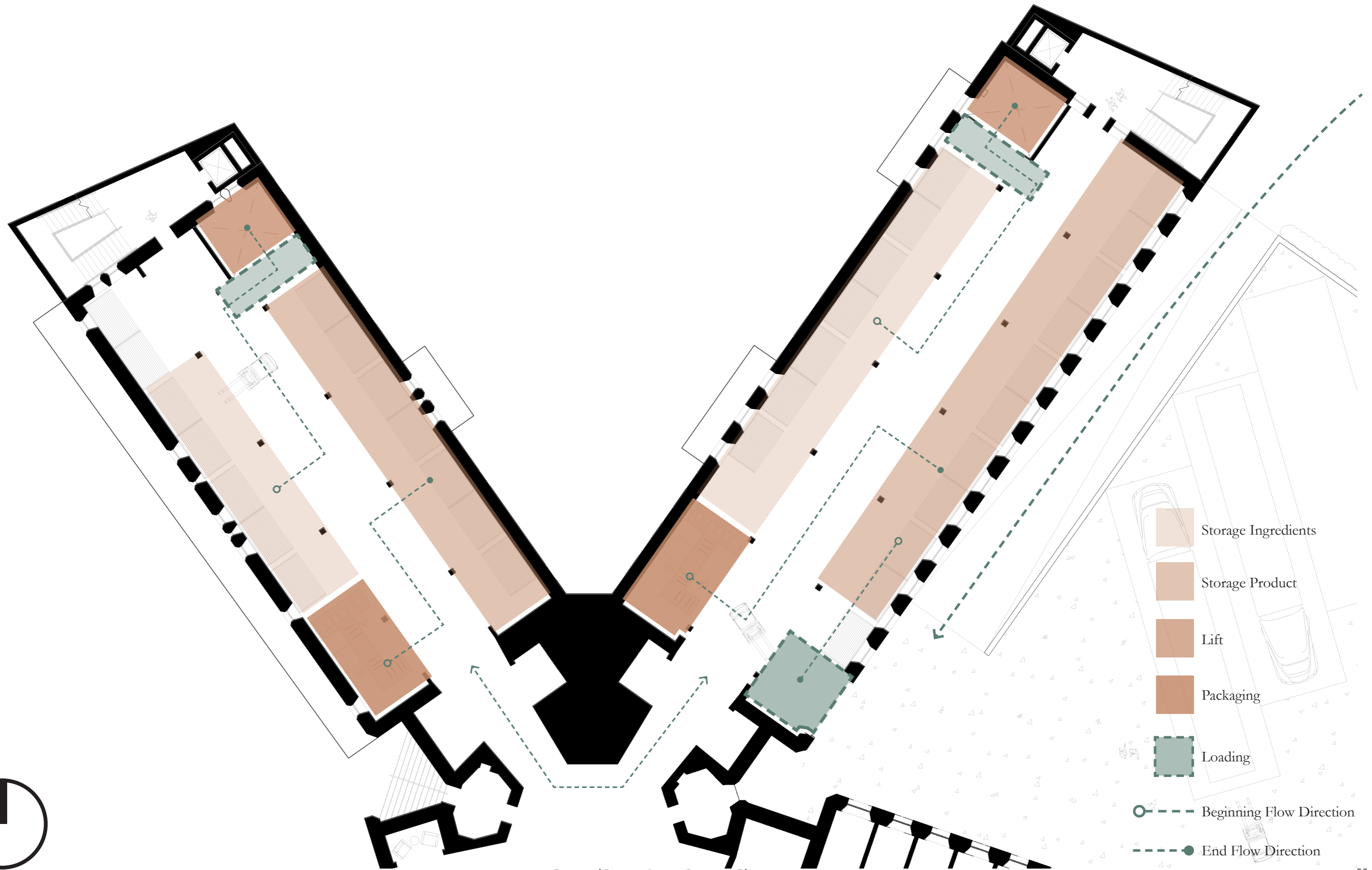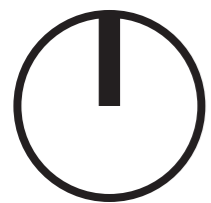
End Flow Direction

Proposed Brewery Layout Basement Plan

12%

7%

20%

35%

15%

11%

Agriculture   Malting   Brewing   Packaging   Distribution   Refrigiration

Carbon Emission Metrics By Carlsberg Co
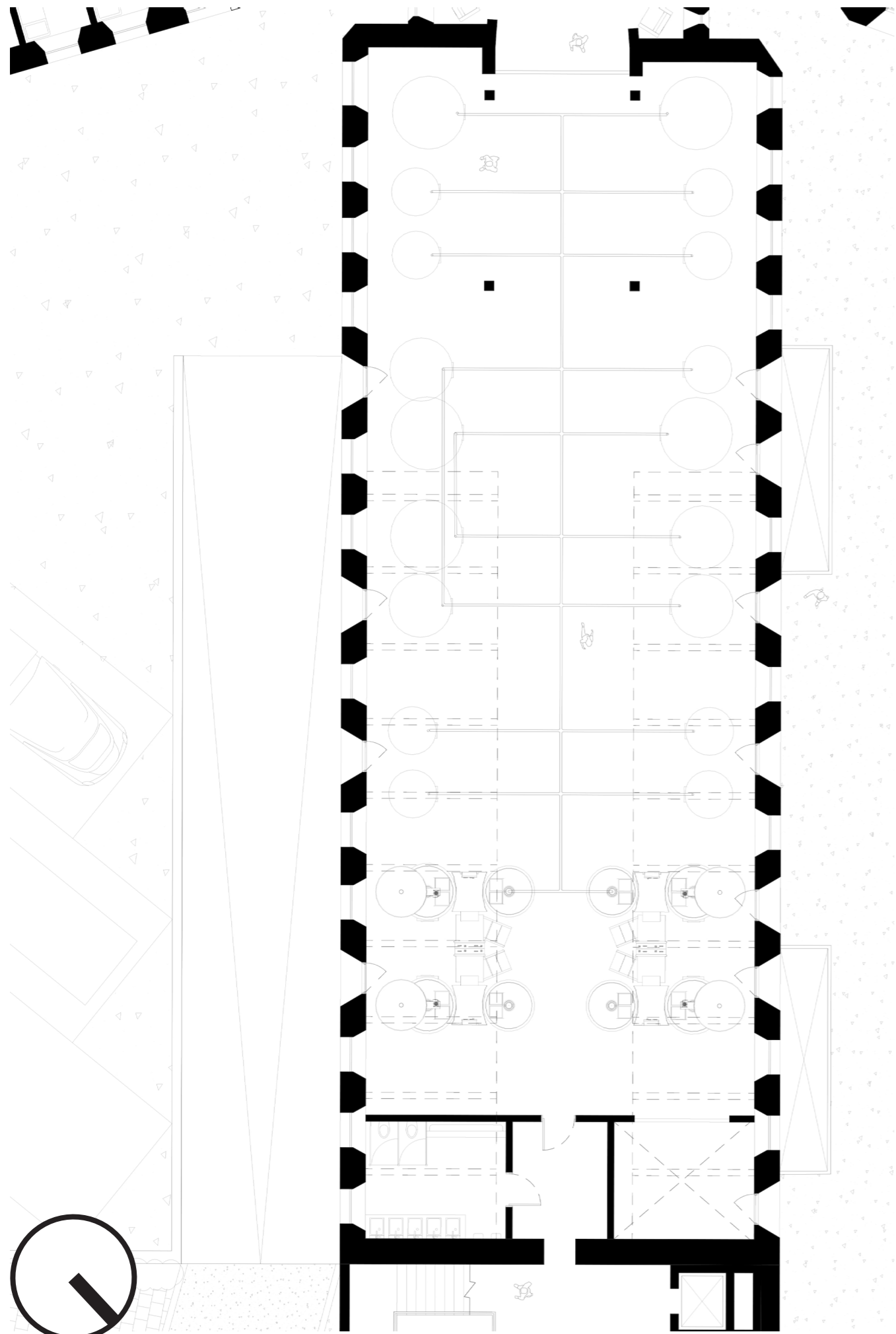
Proposed Brewery Ground Floor Plan
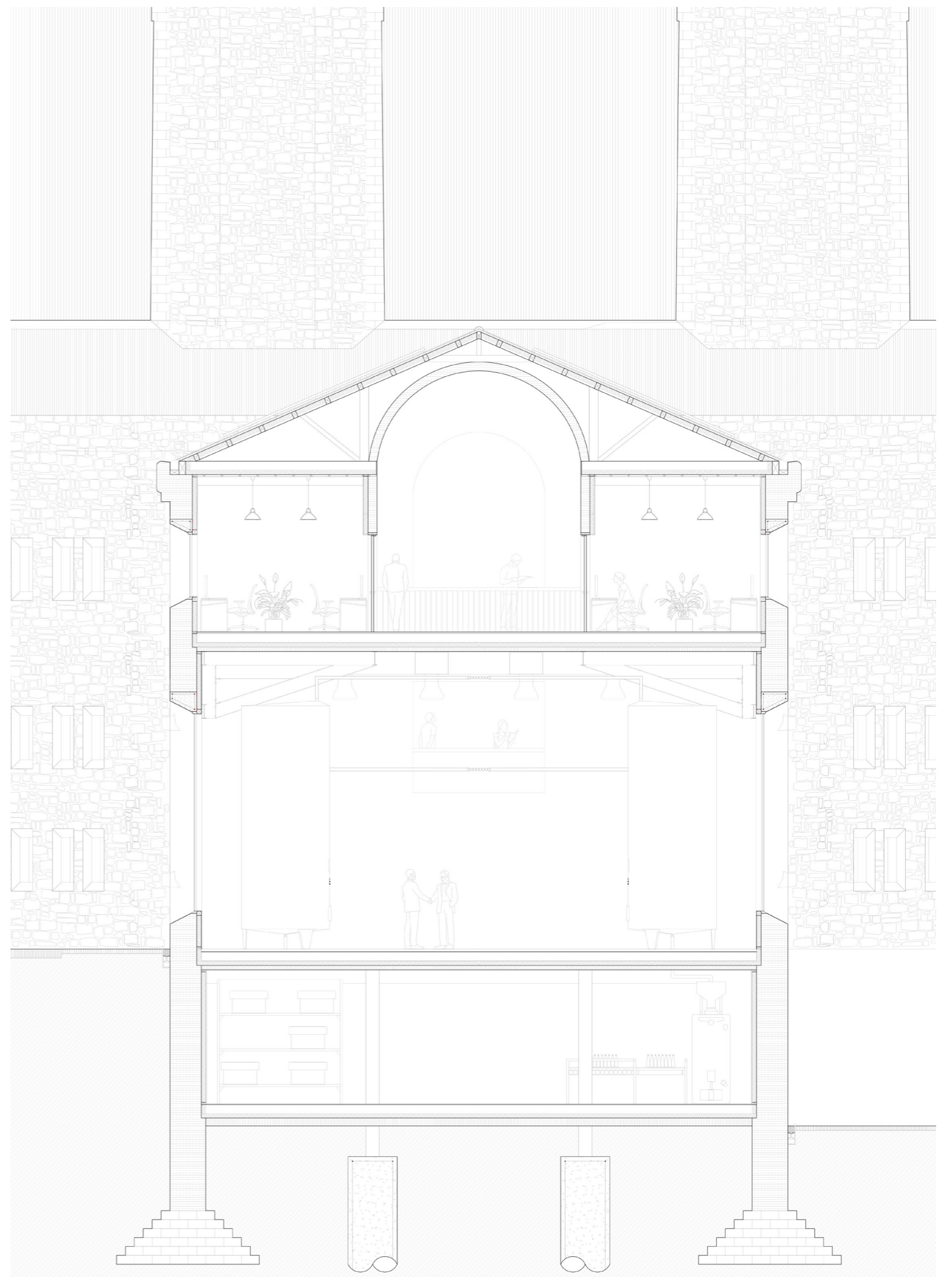
Proposed Brewery Detailed Section

In order for the brewery to function as efficient as possible, the internal structure of both north prison wings needed to be manipulated in a way for the large vats and tanks to operate. The language of this internal structure is retained within the eastern museum wing celebrating the historical nature of the prison typology.

Proposed Brewery Section 1:200

The ground floor and first floor of the Brewery wings, remain structureless leaving an efficient free space to accommodate vats and tanks of all sizes. The idea of the gallery level on the second floor allow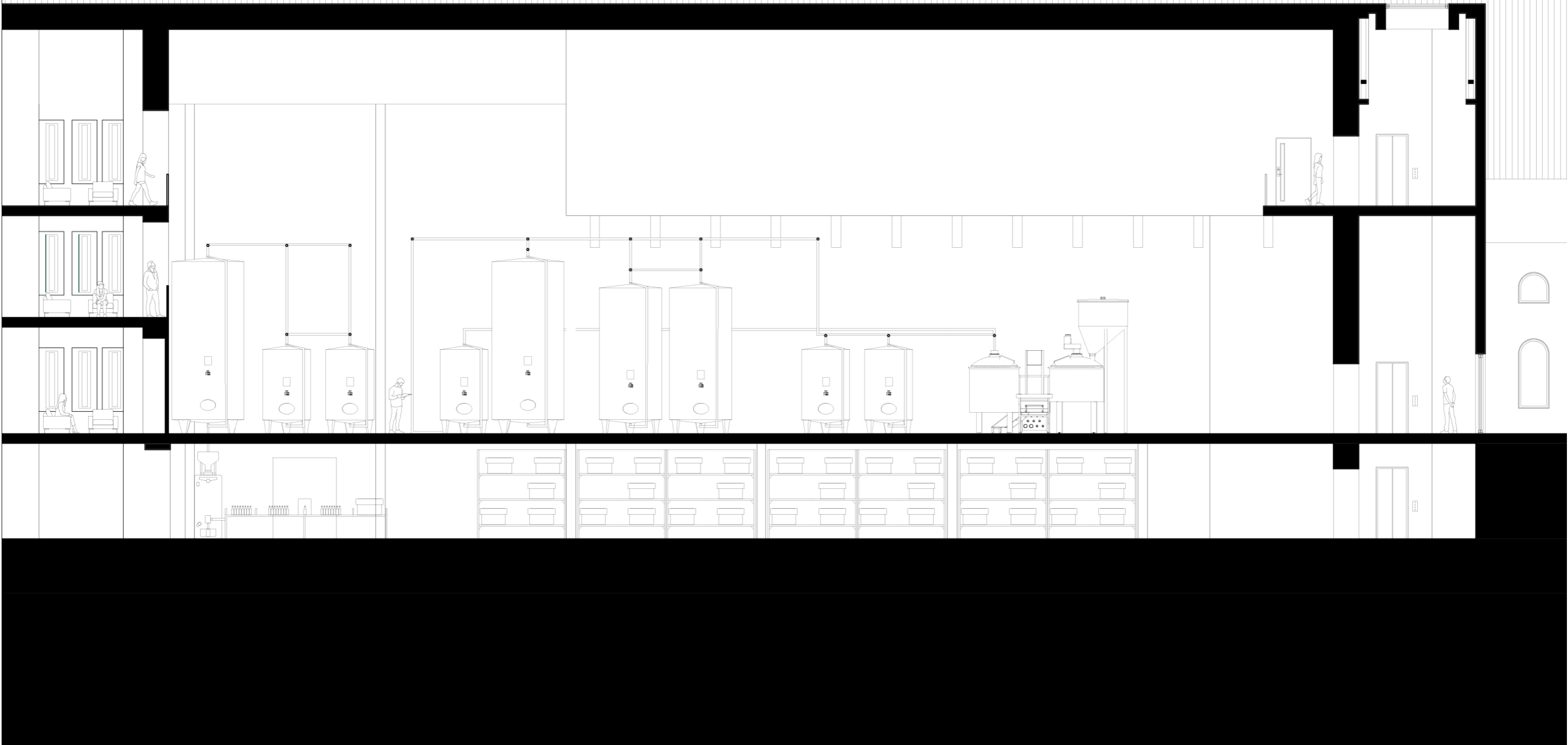s for an enfilade of administration spaces. The brewing process begins in the brewhouse, where all ingredients are combined with water, mashed, and stirred to then be pumped into the fermentation tanks to allow the fermentation process to take place. Yeasts converts glucose into alcohol, for the beer to final make its way to its maturation tank. A biproduct of this process is carbon dioxide. This emission can be captured and recycled along with the mashed hops and barley, for use in refrigeration, carbonating beverages, and fertiliser. The beer is kegged and delivered to pubs around Dublin city. The following map shows its possible journey.

Map of Pubhouses in North Dublin
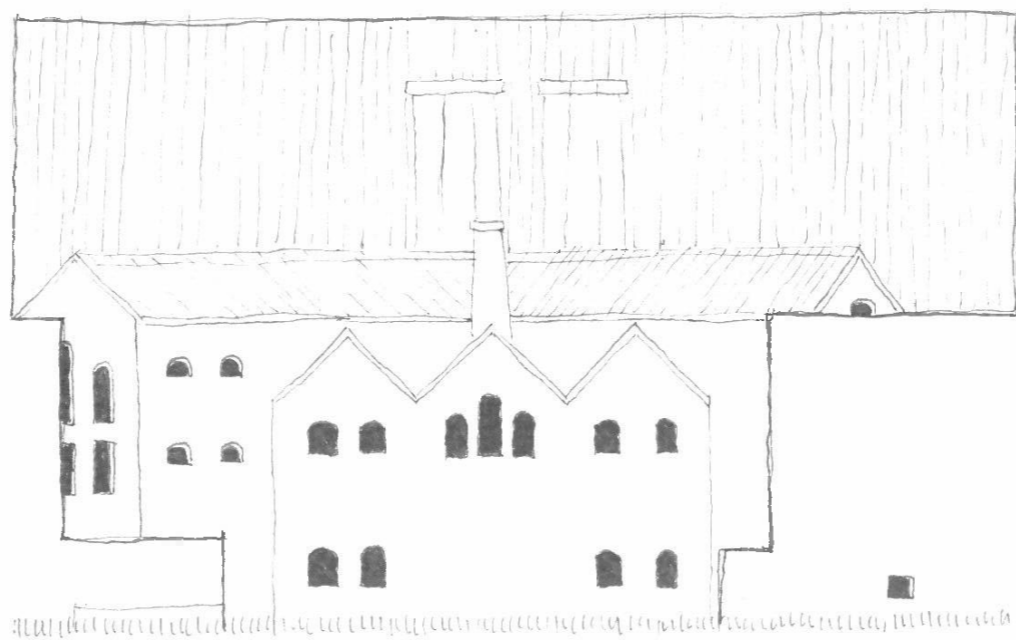
The Beerhall

The beerhall is a space in which the beer can be showcased, once you've seen the brewing process in the transitional spaces connected to the panopticon. The beerhall is a space that can be enjoyed by the whole community of North Dublin, including match days for Bohemian and Shelbourne fans or just a quiet drink after visiting the museum.

Proposed Beerhall Plan
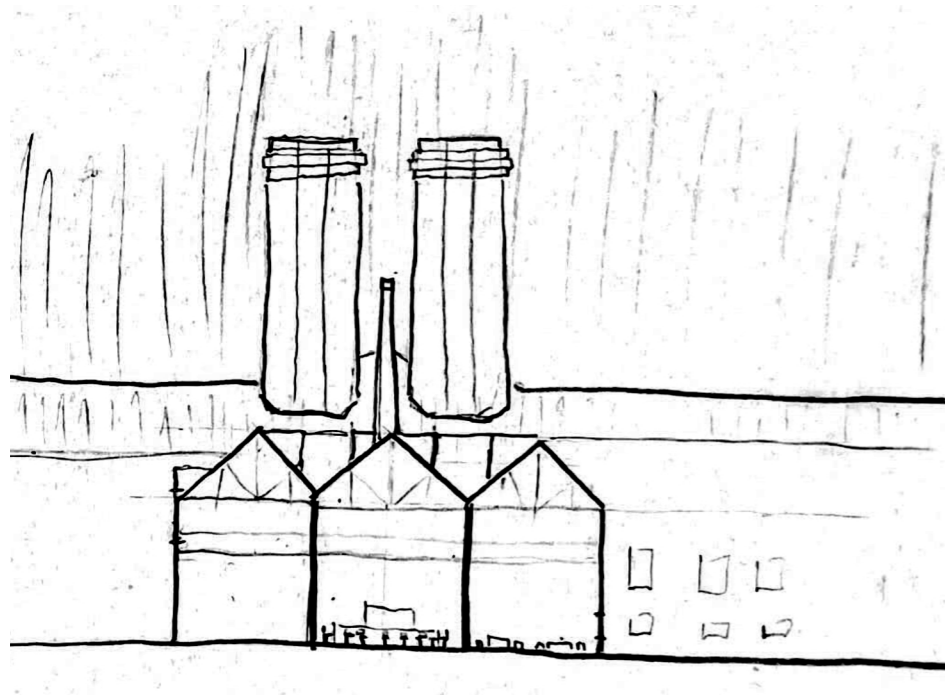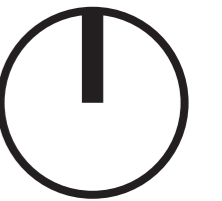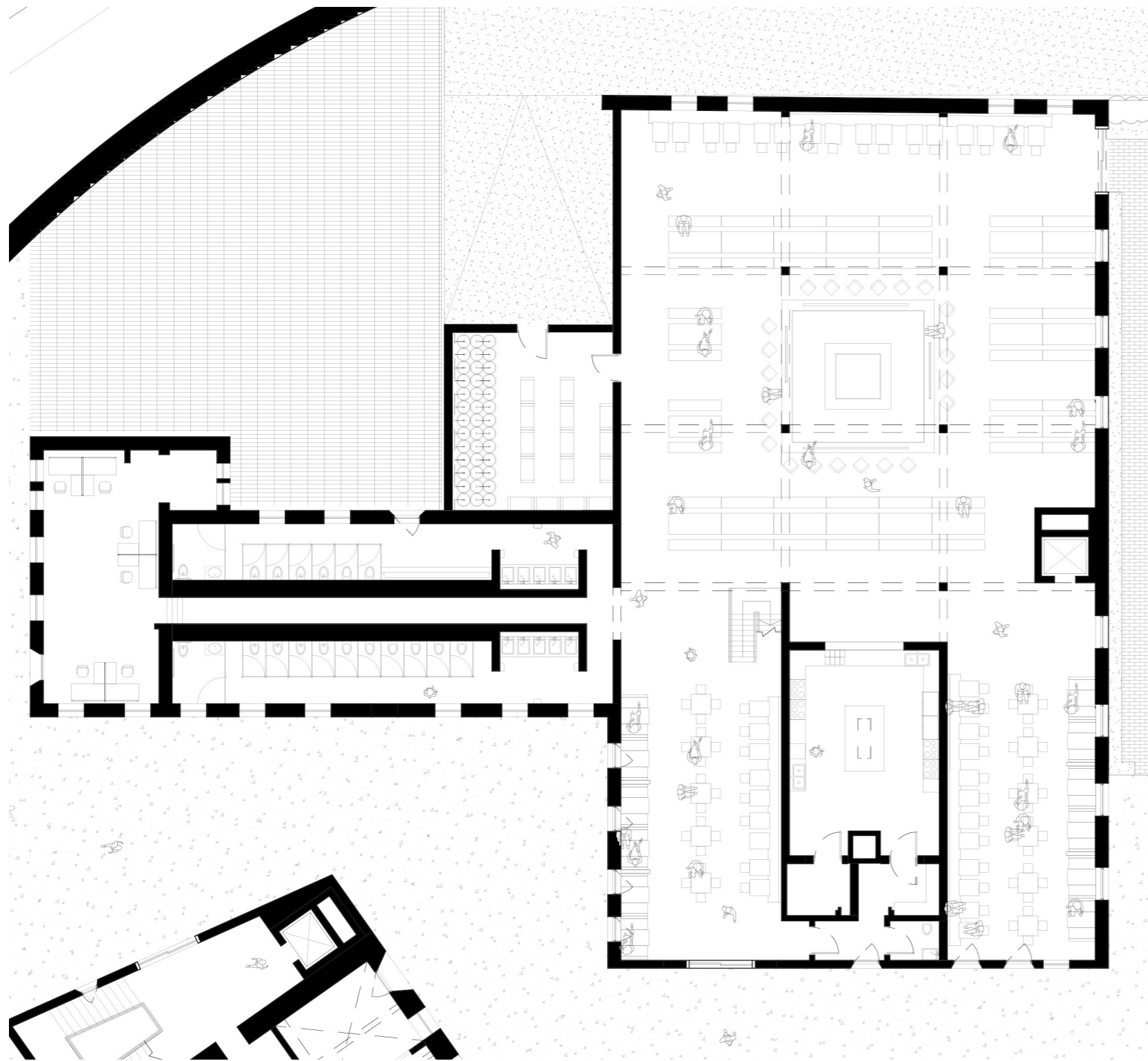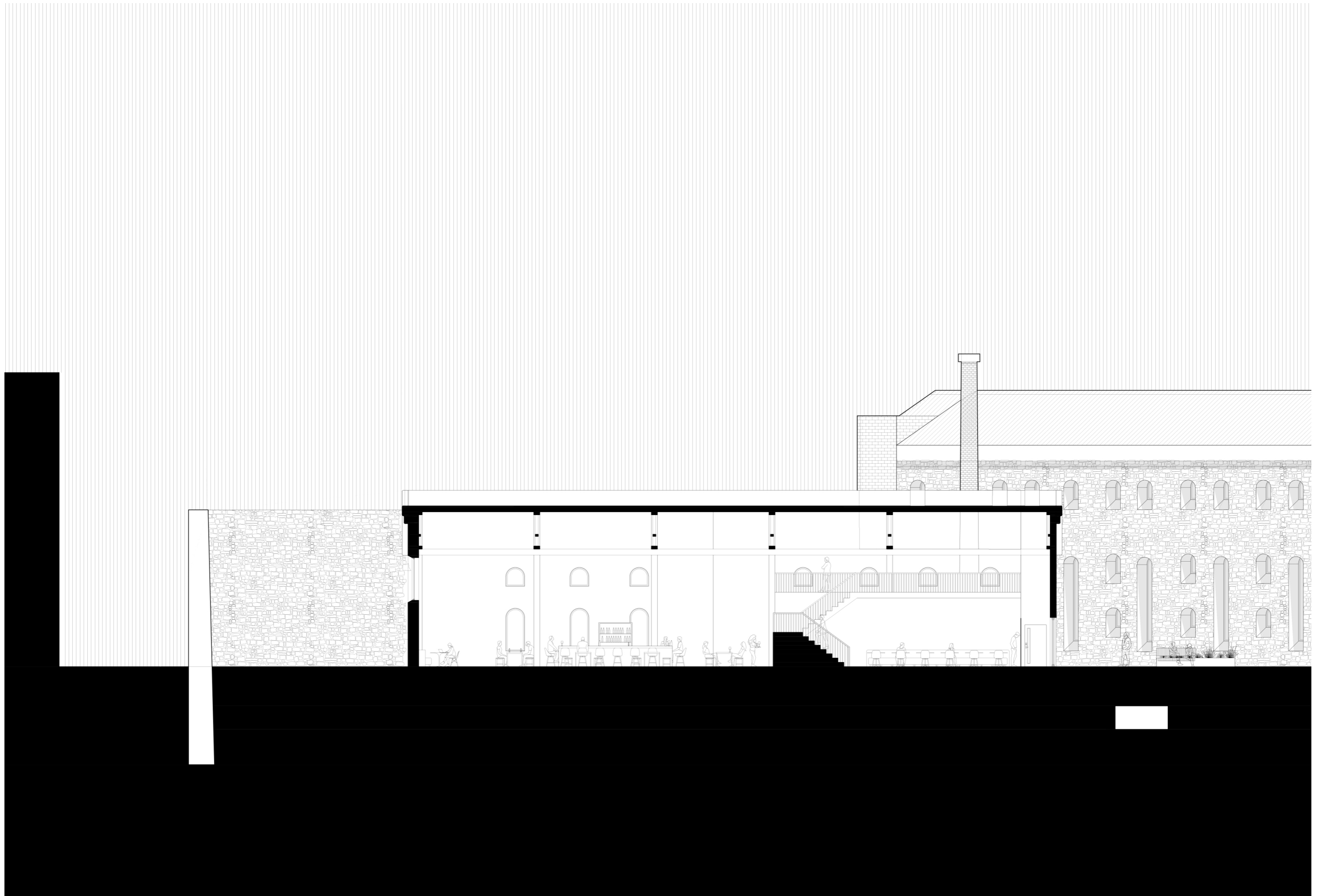
Proposed Beerhall Section

Proposed Beerhall Render

The Summation

Abstract Model of Wall & Panopticon in
Isolation (Casted with Plaster)

Proposed Wall Entrance Render

Proposed Panopticon Entrance Render

INDICATIVE SITE USES

■ Community or School   ▨ Mixed Use Residential   ▨ Brewery and Taproom
▨ Residential   ▨ Commercial / Mixed Use

INDICATIVE URBAN STRUCTURE / PUBLIC REALM

••• Primary Routes   ▨ Brewery and Taproom
••• Secondary Routes
● Public Space

INDICATIVE URBAN FORM / BUILDING HEIGHTS

□ 1-3 Storeys   ▨ Brewery and Taproom
■ 3-6 Storeys
■ 6+ Storeys

Letter to DCC

Dear Dublin City Council,

I am writing to express my support in the redevelopment of Mountjoy Prison. As part of my final year studies in Architecture I have researched into the proposition of a carbon neutral brewery within the walls of the Victorian prison. The initiative is a creative an innovative approach to sustainable development, and I believe it aligns well with the policy areas, including chapter 3, Climate Action, Environment and Energy. As a student of TU Dublin, I admire and appreciate the attention given to climate action policies with sustainable development in mind. The proposed carbon neutral brewery will aim to tackle the carbon emissions and mitigate clean energy sources to create a resilient brewery within Dublin City. Furthermore, the issues paper developed by the DCC to create a redevelopment of the Phibsborough/Mountjoy area could include this carbon neutral brewery to integrate sustainable development goals, 7, 9, and 11 and serve the urban neighbourhood proposed around the prison.

The brewery will set out key objectives which will run in parallel to the objectives set out in the climate action plan. The proposed carbon-neutral brewery within the walls of a former prison in Dublin is a project that aims to create a sustainable and inclusive space for the community. The design and operation of the brewery will prioritize minimizing its carbon footprint through the use of renewable energy sources and sustainable building materials. In addition, the community will be involved in the project through the incorporation
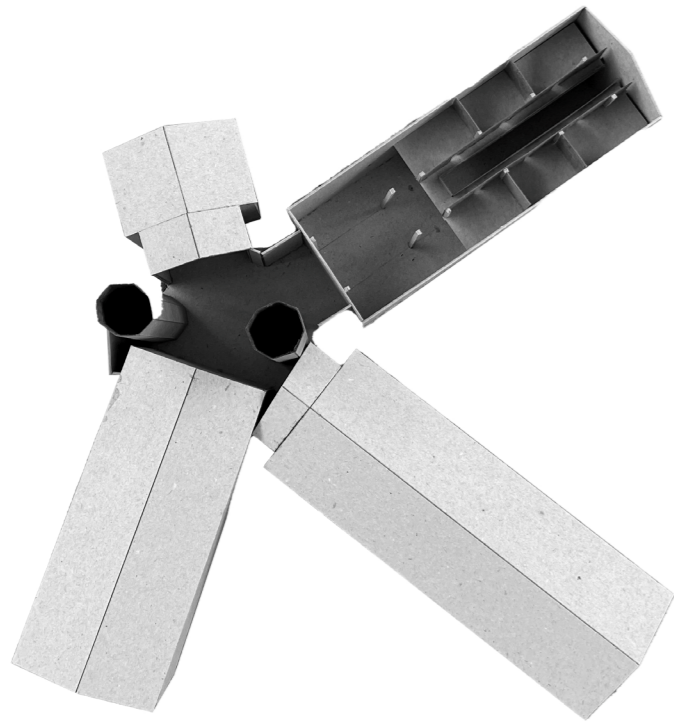
of community gardens and public spaces. The existing prison infrastructure will be maximized, with a museum wing being produced to keep an element of the prison typology alive. The prison chapel will also be reopened for the congregation of north Dublin. Educational elements will be incorporated to educate the public about sustainable brewing practices and the importance of carbon neutrality for citizen engagement.

The project will create job opportunities for individuals from the surrounding community, particularly those who have been impacted by the prison system. In addition, features will be incorporated to promote social interaction and community building, such as a public taproom and event spaces. The design of the brewery will reflect and pay homage to the history of the prison and its surrounding community. The project will also prioritize accessibility, complying with the Disability Act of 2005 and creating a space that is accessible to people with disabilities. Water and energy conservation measures will be incorporated throughout the brewery, minimizing its impact on the environment. The project will also prioritize reuse of building materials and minimize demolition.

In summation, the strategic policy plans put forward by the relevant committees in the DCC have particular relevance within my thesis study of Mountjoy Prison. I believe it might be of interest for the climate action committees to consider the envision of a carbon neutral brewery within the urban development of Mountjoy and the adaptive reuse of an existing structure. I believe this proposition may assist in achieving the Climate Action and Low Carbon Development (Amendment) Act by increasing the energy efficiency of an existing building and the decarbonisation of Dublin City.

Kind Regards

Ben Kelly
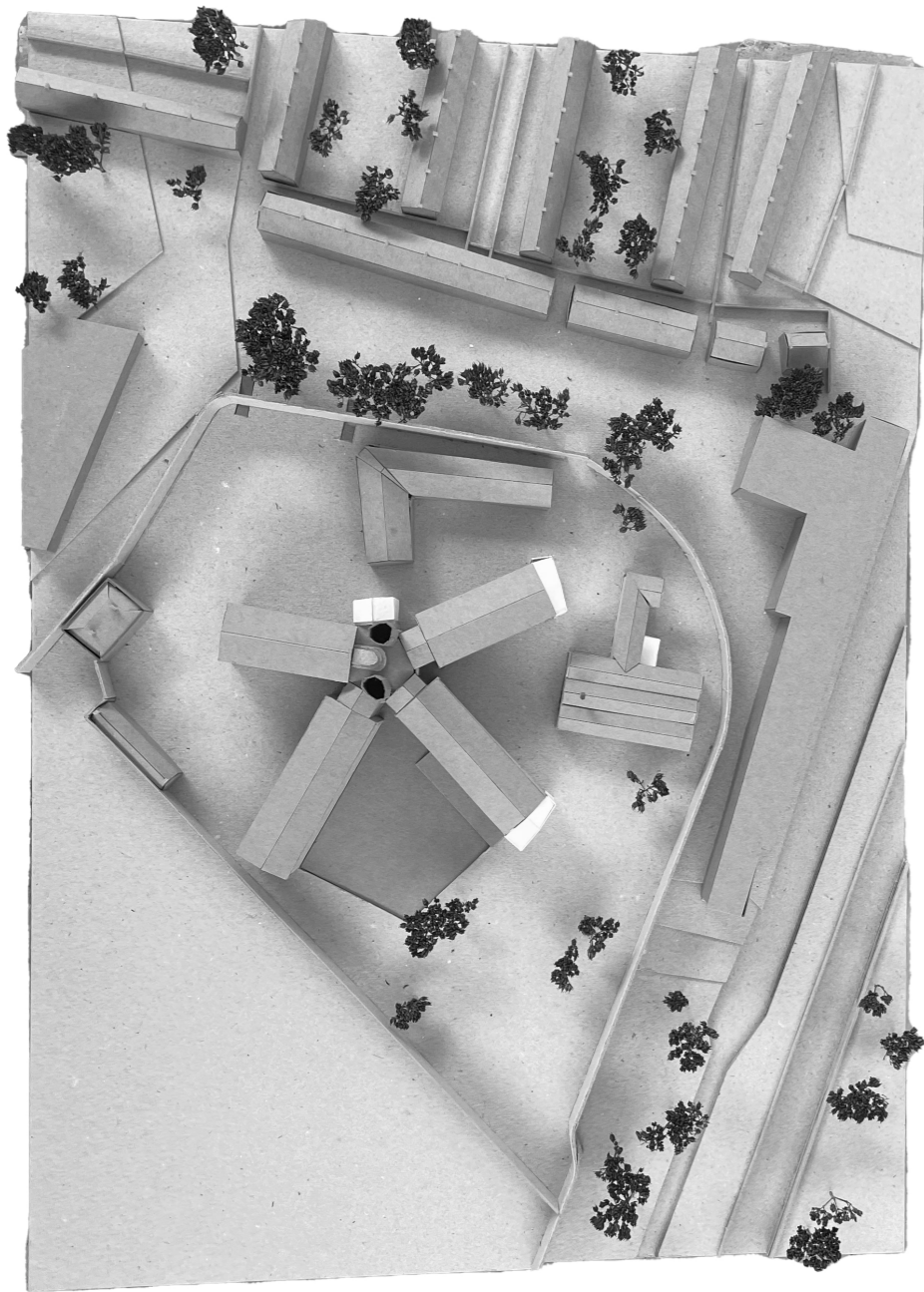
Conclusion

In summation, surveillance, and control are products that go hand in hand with power. Power is wielded by the observer, and at the centre of this observation, within an institution is the penial Panopticon. This architectural typological form creates an omnipresent punishment and imprints a form of psychological torture within an object to create an obedient empty vessel. Such specific architectural typologies have one objective, power. Neutralising typologies such as the panopticon, similar to Koolhaas creates an environment of self-governance within a penial institution. But in an epoch of institutional decline, and a new carceral system, what comes of such typologies, when the prison leaves town? Perhaps, a meeting point of tourist interest, a radical self-sustaining community of utopian spaces, filled with desirable bodies. In order to accomplish such spaces, the architectural typology of the cells, panopticon and wall must be neutralised, a type of subdivision of Koolhaas' Keopel. Such a niche typological space needs to signify a cultural shift of transformative action and eradicate the need for power and illuminate its location within the Tolka Valley and drag itself from the deep dark cave it chains itself to. A sanctuary for housing in a city in urgent need to home.

Proposed Context Model (Grey Card/Brown Card

References

Alcaraz, Elena Martinez-Millana & Andrés Cánovas. 2020. Domesticity 'Behind Bars': Project by Rem Koolhaas/OMA for the Renovation of a Panopticon Prison in Arnhem. 08 April . Accessed June 03, 2020. https://www.mdpi.com/2075-5309/10/7/117/htm.

ANGEL, JESSICA FLORE. 2014. REFLEXION ON FOURIER'S PHALANSTERY. 19 December. http://jessica-f-angel.com/phalanstere.

Archer, Nandini. 2022. 'It's too hot inside' say prisoners suffering during UK record heatwave. 19 July. https://www.opendemocracy.net/en/5050/uk-heatwave-prison-cell-immigration-detention/.

Bedard, Mike. 2022. Plato's Allegory of the Cave — Summary & Meaning Explained. 15 May. https://www.studiobinder.com/blog/platos-allegory-of-the-cave/.

Bentham, Jeremy. 1752-1776. "The Correspondence of Jeremy Bentham, Volume 1."

Carty, Paul, interview by Benjamin Kelly. 2023. (January).

Evans, Robin. 1985. " The Fabrication of Virtue: English Prison Architecture, 1750-1840." The British Journal of Criminology 288-290.

Foucault, Michel. 1975. Discipline and Punishment: The Birth of a Prison . France: Pantheon Books.
—. 1984. Of Other Spaces: Utopias and Heterotopias. Paris: French journal Architecture /Mouvement/ Continuité.

Foucault, Michel. 1995. "The Eye of Power." In Power | Knowledge, by Michel Foucault, 146-165. Longman.
Gordon, Caoimhe. 2017. The panopticon in the twenty-first century. Article, Dublin: Trinity News.

Koolhaas, Rem. 1995. S,M,L,XL. Rotterdam: O10 Publishers.

Leuven, KU. 2020/2021. THIS IS NOT A PRISON FARM. VACANT FARMLAND FOR THE SETTLEMENT OF AN IMPERFECT COMMUNITY. Brief. https://www.blog-archkuleuven.be/this-is-not-a-prison-farm/?filter_department=28.

Loveinartsz. 2020. "Another day in Panopticon. And we are not doing well!". November 09. https://www.loveinartsz.com/another-day-in-panopticon-and-we-are-not-doing-well-2/.

Mead, Walter Russell. 1995/1996. "Trains, Planes, and Automobiles: The End of the Postmodern Moment ." Vol. 12, No. 4, Winter 13-31.

Megson, Kim. 2017. OMA hired to convert Amsterdam prison into civic and cultural realm. 12 September. https://www.cladglobal.com/CLADnews/architecture-design/OMA-Amsterdam-Netherlands-architecture-design-Bijlmerbajes-FABRICations-LOLA-Landscape-AM-Real-Estate/333997?source=news.

Meuwissen, Joost. 2015. OMA, The First Decade : Self-Portrait of a Society Panopticon Prison Arnhem. https://www.oasejournal.nl/en/Issues/94/SelfPortraitOfASociety#016.

NEDIM, PAUL GREGOIRE & UGUR. 2017. "The Panopticon is Watching us all." Article, Sydney.

Nelson, Louis. n.d. Architecture and Control. Article, Places Journal .

Piro, Joseph M. 2008. "Foucault and the Architecture of Surveillance: Creating Regimes of Power in Schools, Shrines, and Society." Educational Studies 30-46.

Plato. 514-520. The Republic.

Proudlove, David. 2022. When the Circus Leaves Town . Pitch Publishing.

Story, Brett. 2019. Prison Land. Minneapolis: University of Minnesota Press.

The Met Museum. 2020. The Round Tower, from "Carceri d'invenzione" (Imaginary Prisons). 04 November. https://www.metmuseum.org/art/collection/search/337725.

Image References

B954 - 1961 Views of Mountjoy Prison. (1961, October 8). IrishPhotoArchive. https://www.irishphotoarchive.ie/image?&_bqG=38&_ bqH=eJyLSg1J9AkIdQnzy6nKTTT380uPNM7M9HBJzvS0Mja0tDI0MABhIOkZ7xLsbOubX5pXkpVfqa0G5sc7. rnYlgDZocGuQfGeLrahILUZBUnmZUke.QWh.Wrxjs4htqXFRcGpiUXJGWruIEVqziASADEfJg0-&GI_ID=

Koolhaas, R. (1972). Exodus, or the Voluntary Prisoners of Architecture: The Reception Area.

Koolhaas, R. (1980). Koepelgevangenis Axonometric. S,M,L,XL.

Map of North Dublin. (1899). Geohive. https://webapps.geohive.ie/mapviewer/index.html

Guiver, W. (1958). Mountjoy Prison. Getty Images. https://www.gettyimages.ie/photos/mountjoy-prison

Jebb, J. (1850). Plan of Mountjoy Prison.

Romain, H. -. (1840). The project of a prison. Loveinartsz. https://www.loveinartsz.com/another-day-in-panopticon-and-we-are-not-doing-well-2/

Piranesi, G. (1749). The Round Tower, from "Carceri d'invenzione." MetMuseum. https://www.metmuseum.org/art/collection/search/337725

Hogan, W. D. (1921, March 13). Women marching in protest against the executions outside Mountjoy Prison, 13 March 1921. Museum.ie. https://www.museum.ie/en-IE/Collections-Research/Collection/Women-and-Violence-in-the-Irish-Wars/Artefact/Mountjoy-Prison,-13-March-1921-(2)/8ff2bf8c-8ca5-476a-8753-c9fb5c898b77

Findlater's Brewery Beer Mats. (n.d.). Findlater's Mountjoy Brewery. https://www.findlaterbook.com/chapter4.html

Findlater's Brewery before it's demolition. (n.d.). National Library of Ireland. https://www.flickr.com/photos/nlireland/

Warmington and Rouse. (1999). Illustration of Plato's Allegory of the Cave. The Allegory of the Cave. https://faculty.washington.edu/smcohen/320/cave.htm

Reveley, W. R. (1791). Jeremy Bentham's Panopticon Prison.