

*Research in Context (ADAD5003)*  
Contextual Practices, Level 5, Semester 1  
'Thinking Making'

# Design and Discourse

...and how it links to language

Baker-Miller Pink or *Drunk Tank Pink* R:255, G:145, B:175

Let's think back....



# Saussure's Theory of Language

- In classical, essentialist philosophy, words are simply 'labels'.
- For Saussure's model of language, the meaning of a word derives from its difference from all others in the system/structure



- sofa chair stool throne

# Saussure's Questions

- Not: what does this word mean?
  - How do words acquire meaning?
  - How are words produced?
  - Answer: as a sign.
- 
- How does the word operate as a sign?
  - Not: in the person
  - Not: in the object
  - In a larger social structure: the language map

## Saussure's Science

- Semiology
- Words = signs in a language
- System of **communication**
- Undermines the *subject*

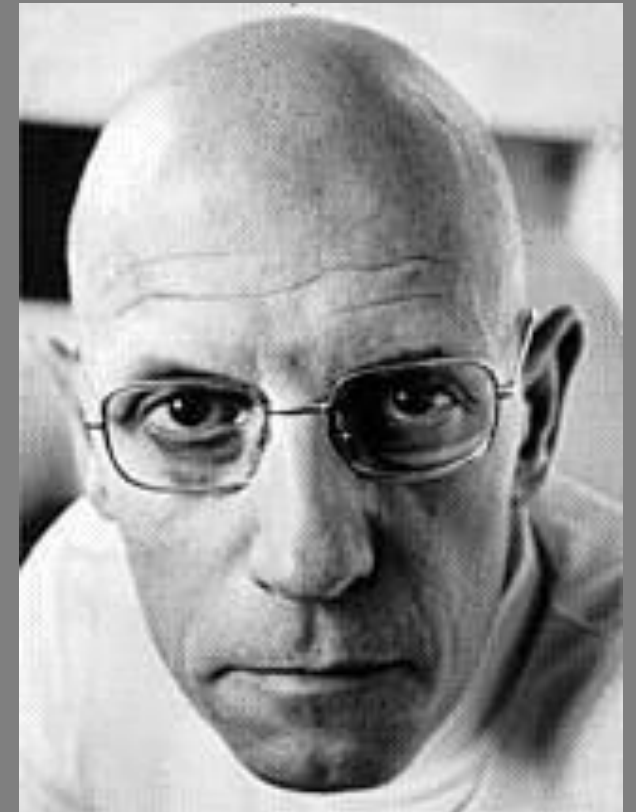
## FOUCAULT

- Foucault: words → sentences, narratives, discourses, etc.
- Words → the production of social **knowledge**
- *Some people's* words have more power than others....
- Conflict...

Foucault

(1926-1984)

“the last historian or first archaeologist”



# ‘Like a War’, not ‘Like a Language’

‘Here, I believe one’s point of reference should not be to the great model of language (*langue*) and signs, but to that of war and battle. The history which bears and determines us has the form of a war rather than that of a language: **relations of power not relations of meaning....**’

(Foucault [1980] quoted in Hall, 1997: 43)

# Foucault's Questions

- NOT: how is meaning produced?
- How is knowledge produced?
- How do human beings understand themselves in contemporary culture?
- How is knowledge about society, the individual and meaning produced in different time periods?

# Language → Discourse

- Move to link language + practices
- ‘[A] group of statements which provide a language for talking about, or way of representing, the knowledge about a particular topic at a particular historical moment.’

Stuart Hall, *Representation* (1997)

\*

Language does things.  
Language has effects.

\*

Language is used in a 'political' context.  
Language is used in a regime of power.

\*

# Discourse

- Defines + produces the objects of our knowledge
- Legitimizes certain kinds of knowledge + excludes others

- Knowledge is not based on things.
- Knowledge is based on what is possible to think or say: discourse.
- E.g. things like madness, crime, sexuality

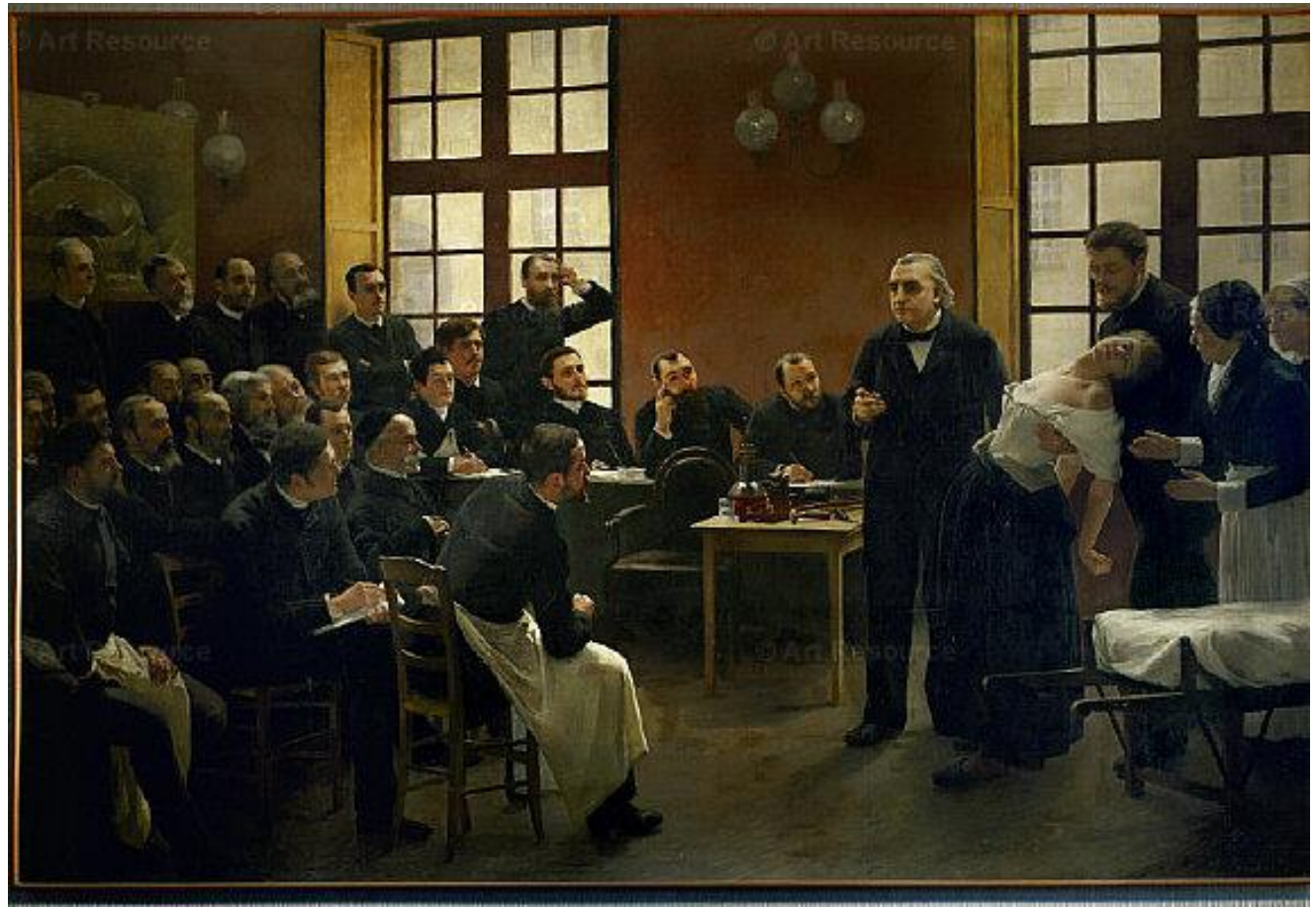
Binary opposition

- Mad

- Sane



- Historically changing views of madness
- 19C: the mad are merely sick + in need of medical treatment



- The 19C view is not an objective, neutral scientific discovery.
- It also serves a dominant, conventional bourgeois morality.
- It is, in fact, the product of social + ethical values.

‘It is one of my targets to show people that a lot of things that are a part of their landscape are the result of some very precise historical changes.’ Foucault, *Technologies of the Self* (1988)

# Discourse

| 1. Structured    | The system of discourse links language + practice ('to say' + 'to do') |
|------------------|------------------------------------------------------------------------|
| 2. Authoritative | Defines + produces the objects of our knowledge                        |
| 3. Hierarchical  | Legitimate certain kinds of knowledge + excludes others                |
| 4. Historical    | Episteme = discourse that is characteristic of one period              |

## Archaeology

1961 Madness and Civilisation  
1963 The Birth of the Clinic  
1966 The Order of Things  
1969 The Archaeology of  
Knowledge

## Genealogy

1970 The Order of Discourse  
1975 Discipline and Punish  
1976 The History of Sexuality 1

## Ethics (subjectivity)

1984 The History of Sexuality 2  
1984 The History of Sexuality 3

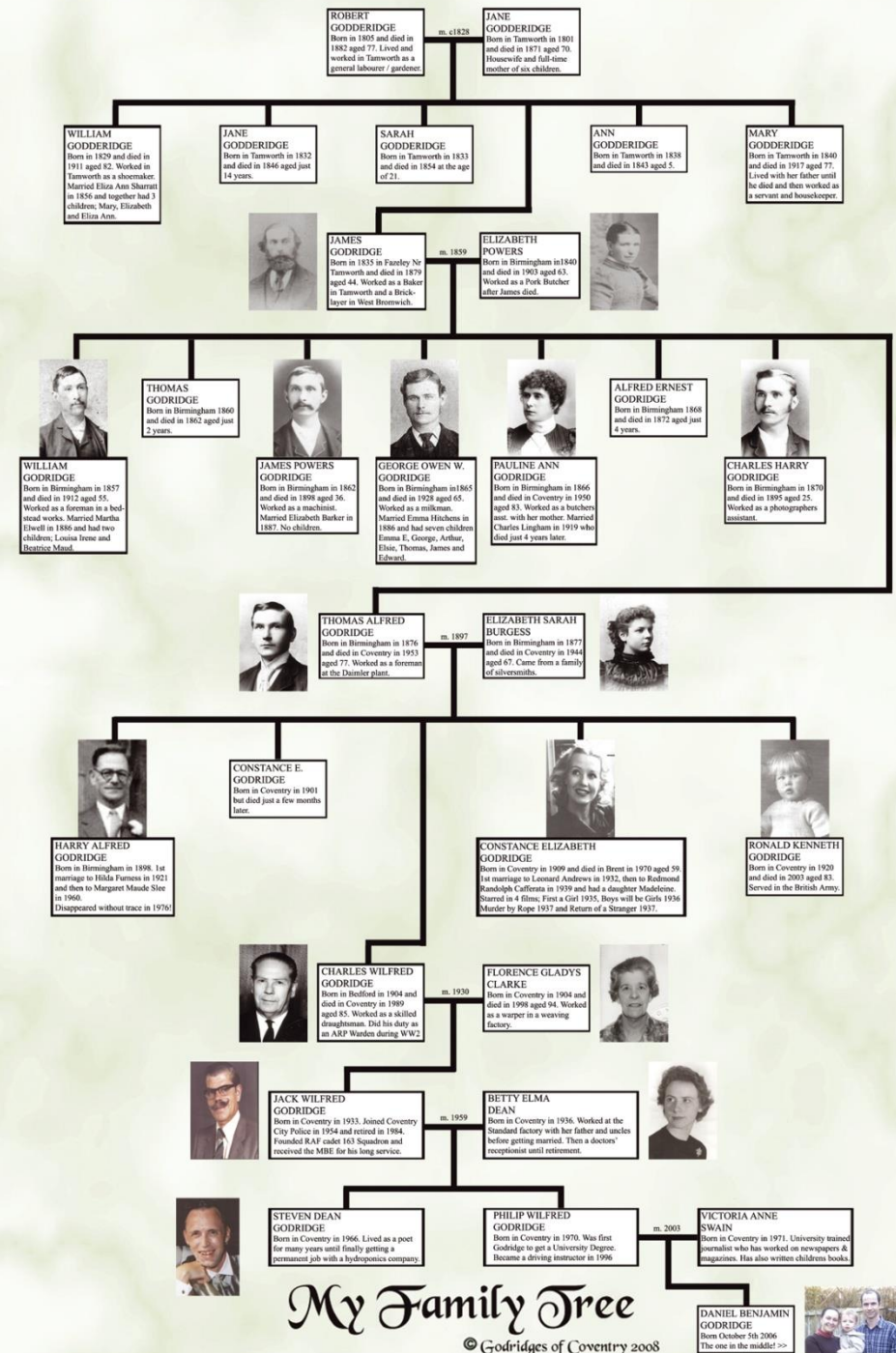
# Archaeology

- Archaeology searches for the 'unconscious' rules that define a regime of knowledge
- It compares different discourses from different periods
- Conclusion: ways of thinking are contingent.



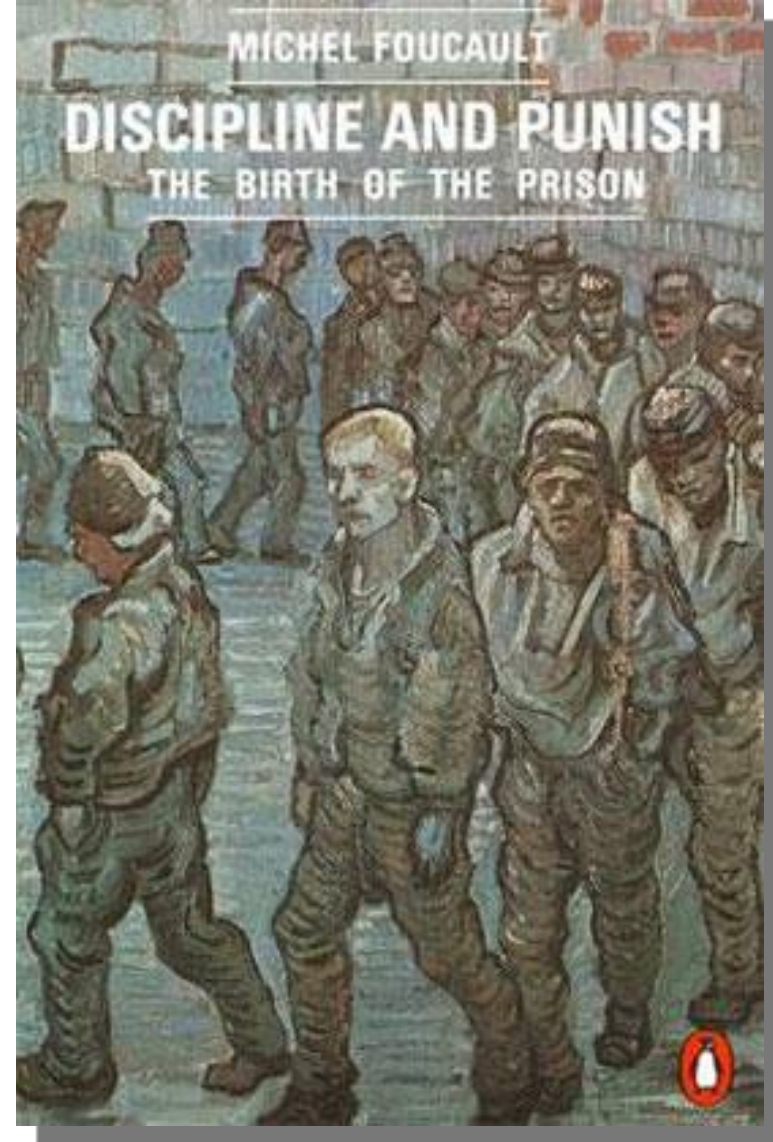
# Genealogy

- How does change happen?
- Not in a necessary way (e.g. dialectical, teleological)
- In multiple, contradictory, 'messy' ways
- Many ideas are repressed in the process.



# Genealogy + Power/Knowledge

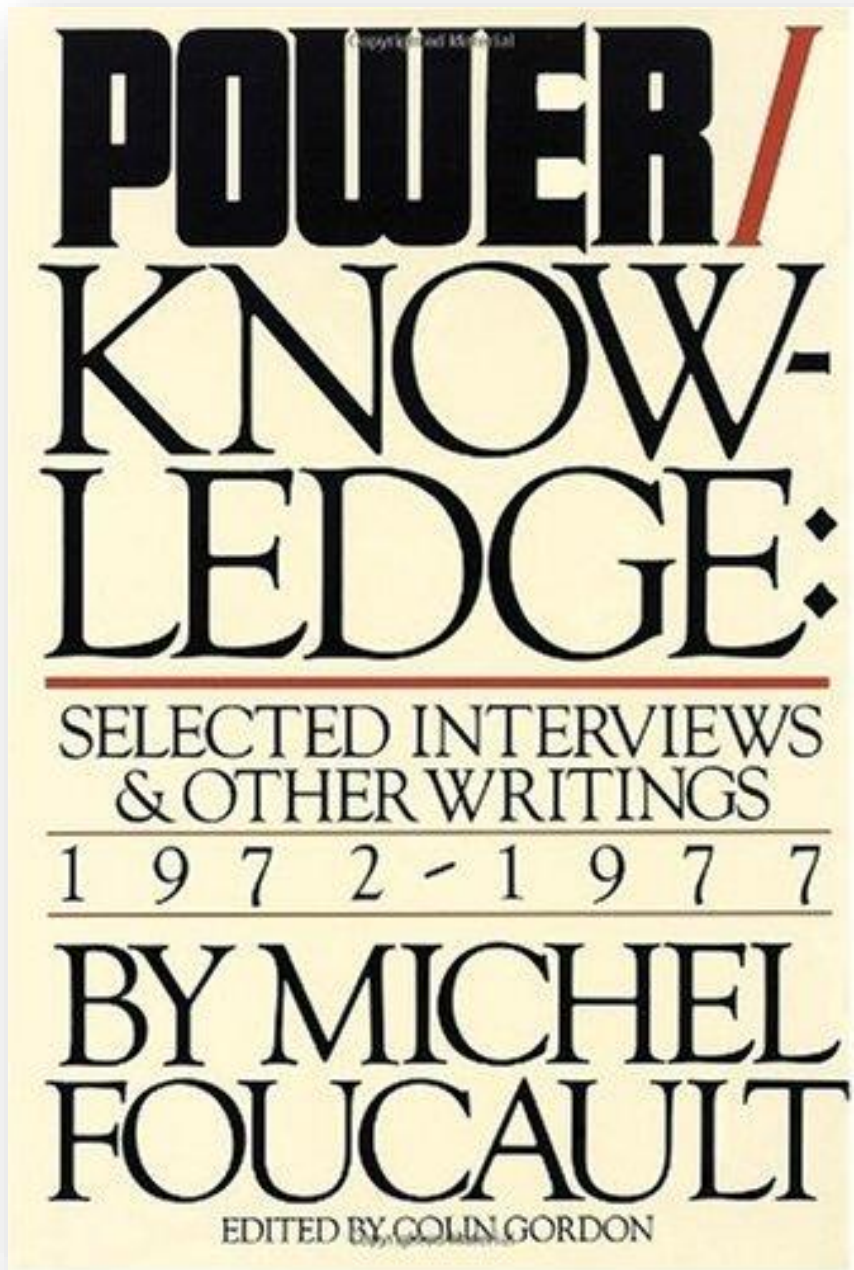
- “the microphysics of power”
- The **internalisation** of power
- The origins of discourse not due to the decisions of a central, controlling power.



The Panopticon model is replicated in in rest of modern society, in the school, the army, the office, the hospital, etc.

# Creating the Modern Subject

- The Panopticon creates the Subject.
- What is human? What is a person?  
An individual? Answer changes.
- “The Disciplinary Subject” = she disciplines herself



FROM DISCOURSE TO POWER/KNOWLEDGE

‘There is no power relation without the constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations.’



LE SUPPLICE DE DAMIENS

The  
Question of  
Discipline  
and  
Punishment

Designing  
Incarceration

THE EXECUTION OF  
DAMIENS

‘Rules for the House of young prisoners in Paris’, Leon Faucher

Art. 17. The prisoners’ day will begin at six in the morning in winter and at five in summer. They will work for nine hours a day throughout the year. Two hours a day will be devoted to instruction. Work and the day will end at nine o’clock in winter and at eight in summer.

Art. 18. Rising. At the first drum-roll, the prisoners must rise and dress in silence, as the supervisor opens the cell doors. At the second drum-roll, they must be dressed and make their beds. At the third, they must line up and proceed to the chapel for morning prayer. There is a five-minute interval between each drum-roll.

Art. 19. The prayers are conducted by the chaplain and followed by a moral or religious reading. This exercise must not last more than half an hour.

Art. 20. Work. At a quarter to six in the summer, a quarter to seven in winter, the prisoners go down into the courtyard where they must wash their hands and faces, and receive their first ration of bread. Immediately afterwards, they form into work-teams and go off to work, which must begin at six in summer and seven in winter.

Art. 21. Meal. At ten o’clock the prisoners leave their work and go to the refectory; they wash their hands in their courtyards and assemble in divisions. After the dinner, there is recreation until twenty minutes to eleven.



LE SUPPLICE DE DASHENS

## Comparing punishments

### 1. PRISON TIMETABLE

Fremantle Prison has a daily timetable which every prisoner is to obey:

#### MONDAY - FRIDAY REGIMEN

6.45 am

Wake-up bell. All prisoners to  
and ready for unlock.

7.00 am

Unlock and into yards for ab

7.00 am - 8.00 am

Roll-call, muster, breakfast i  
to yard.

8.30 am

Prisoners to work.

11.25 am onwards

Work parties to return to D  
vary according to Work Par

12.00 midday

Roll-call, muster and lunch

1.00 pm

Prisoners return to work.

3.45 pm onwards

Work parties to return to D  
vary according to Work Pa

4.15 pm

Roll-call, muster, tea and l

11.15 pm

Lights out.

WEEKENDS AND PUBLIC HOLIDAYS

# Kennzeichen für Schutzhäftlinge in den Konz. Lagern

## Form und Farbe der Kennzeichen

|                                        | Politisch | Berufs-<br>Verbrecher | Emigrant | Bibel-<br>forscher | homo-<br>sexuell | Asozial |
|----------------------------------------|-----------|-----------------------|----------|--------------------|------------------|---------|
| Grund-<br>farben                       |           |                       |          |                    |                  |         |
| Abzeichen<br>für<br>Wiederfällige      |           |                       |          |                    |                  |         |
| Häftlinge<br>der<br>Straf-<br>kompanie |           |                       |          |                    |                  |         |
| Abzeichen<br>für<br>Juden              |           |                       |          |                    |                  |         |
| Besondere<br>Abzeichen                 |           |                       |          |                    |                  |         |
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JeongMee Yoon,  
2006

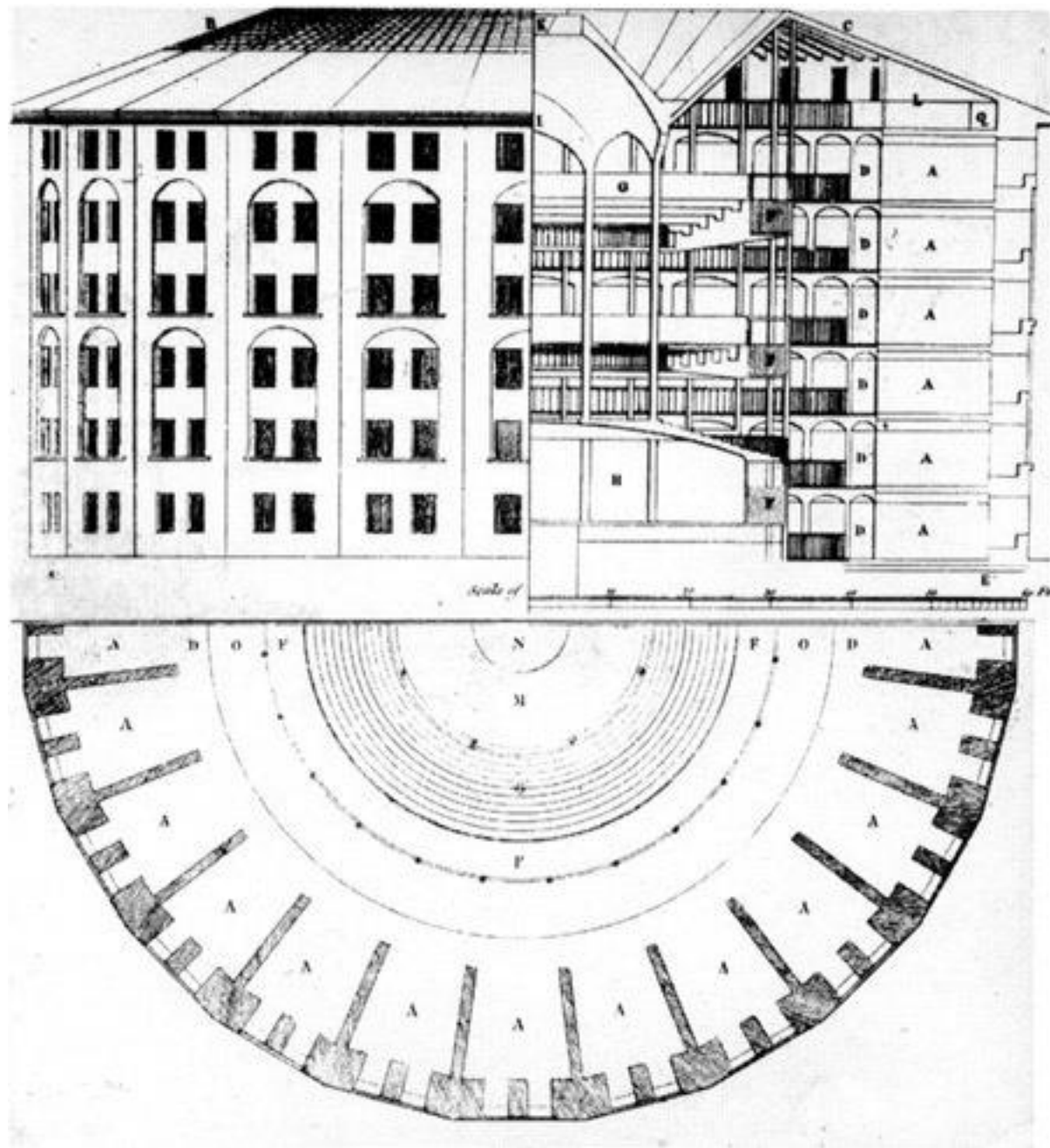


“The generally accepted rule is pink for the boy and blue for the girl. The reason is that pink, being a more decided and stronger color, is more suitable for the boy, while blue, which is more delicate and dainty, is prettier for the girl.”  
Women’s Journal (June, 1918)

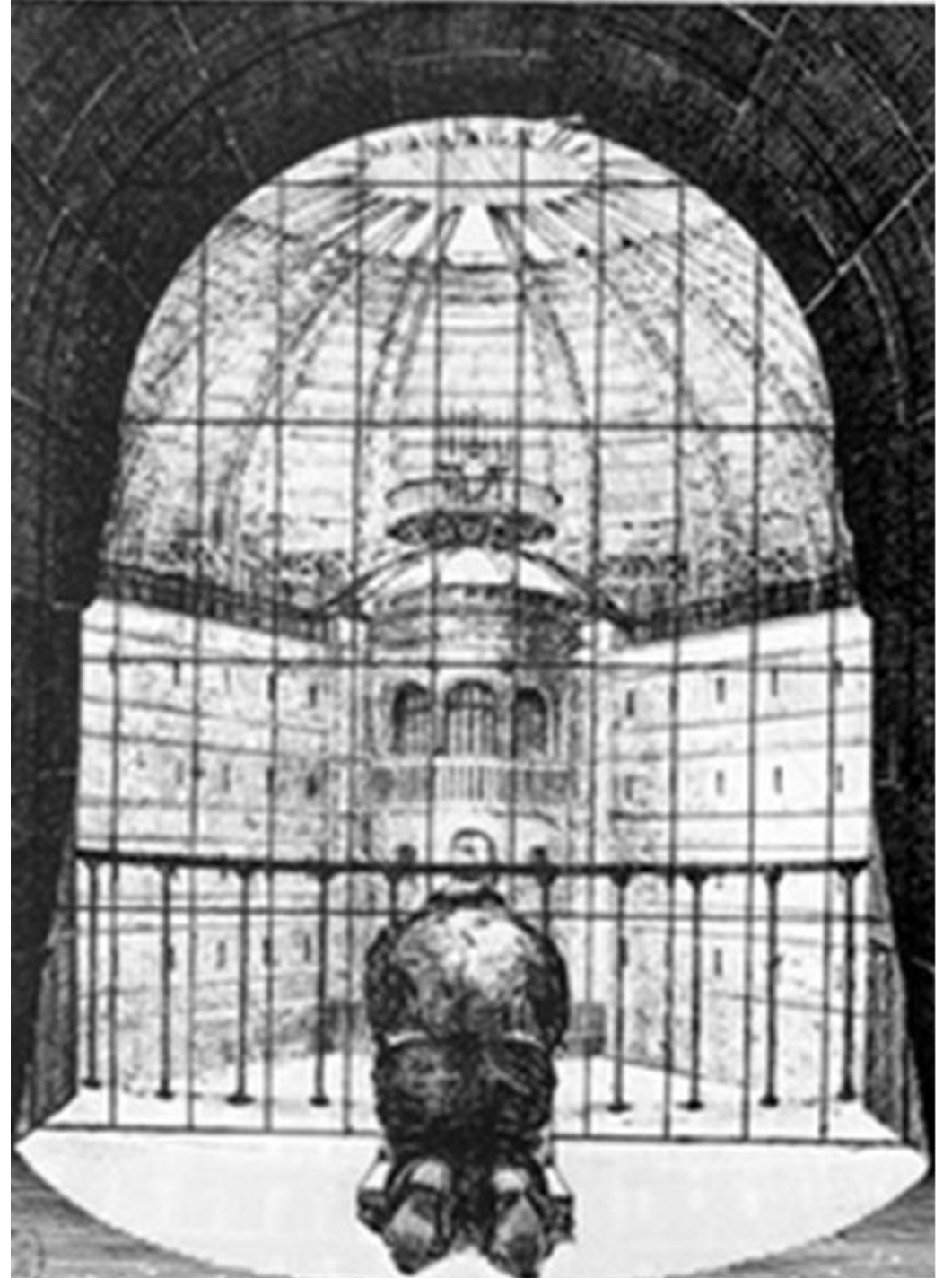


Jeremy Bentham, 1747-1832  
Philosopher and Social Reformer

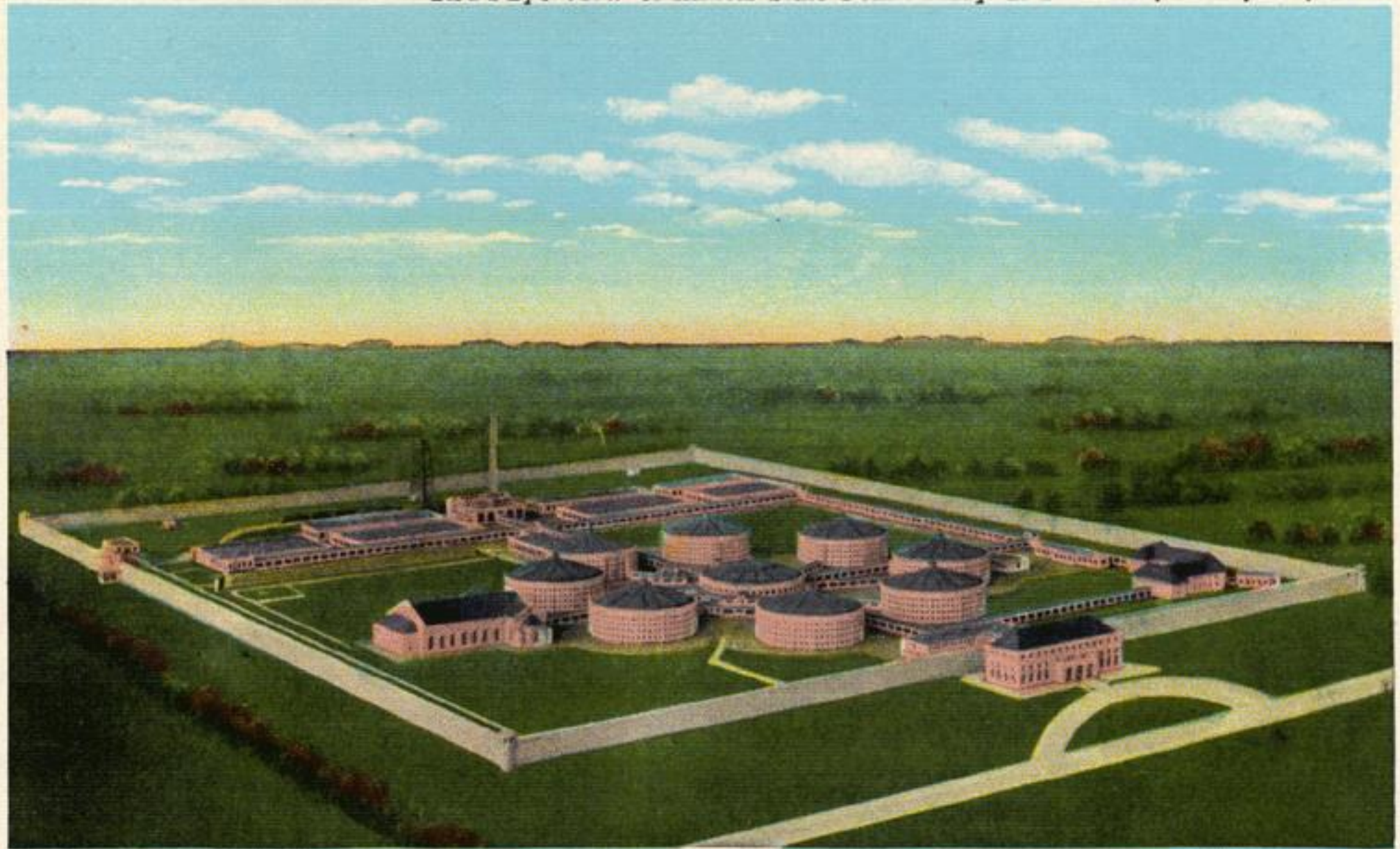




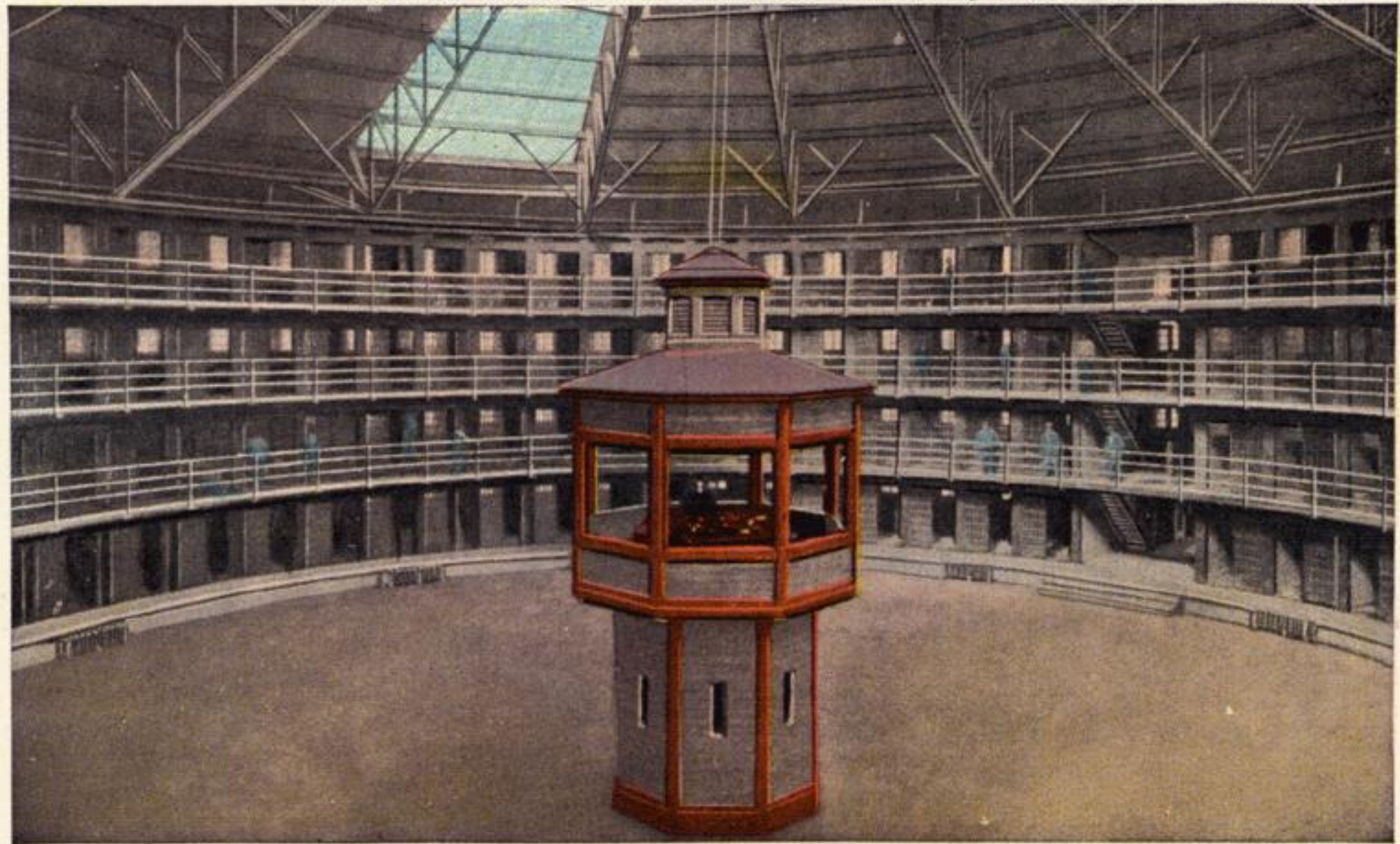
The Panopticon



*Bird's-Eye View of Illinois State Penitentiary at Stateville, near Joliet, Ill.*



*Interior View of Cell House, Illinois State Penitentiary at Stateville, near Joliet, Ill.*



# Foucault on Bentham's Panopticon



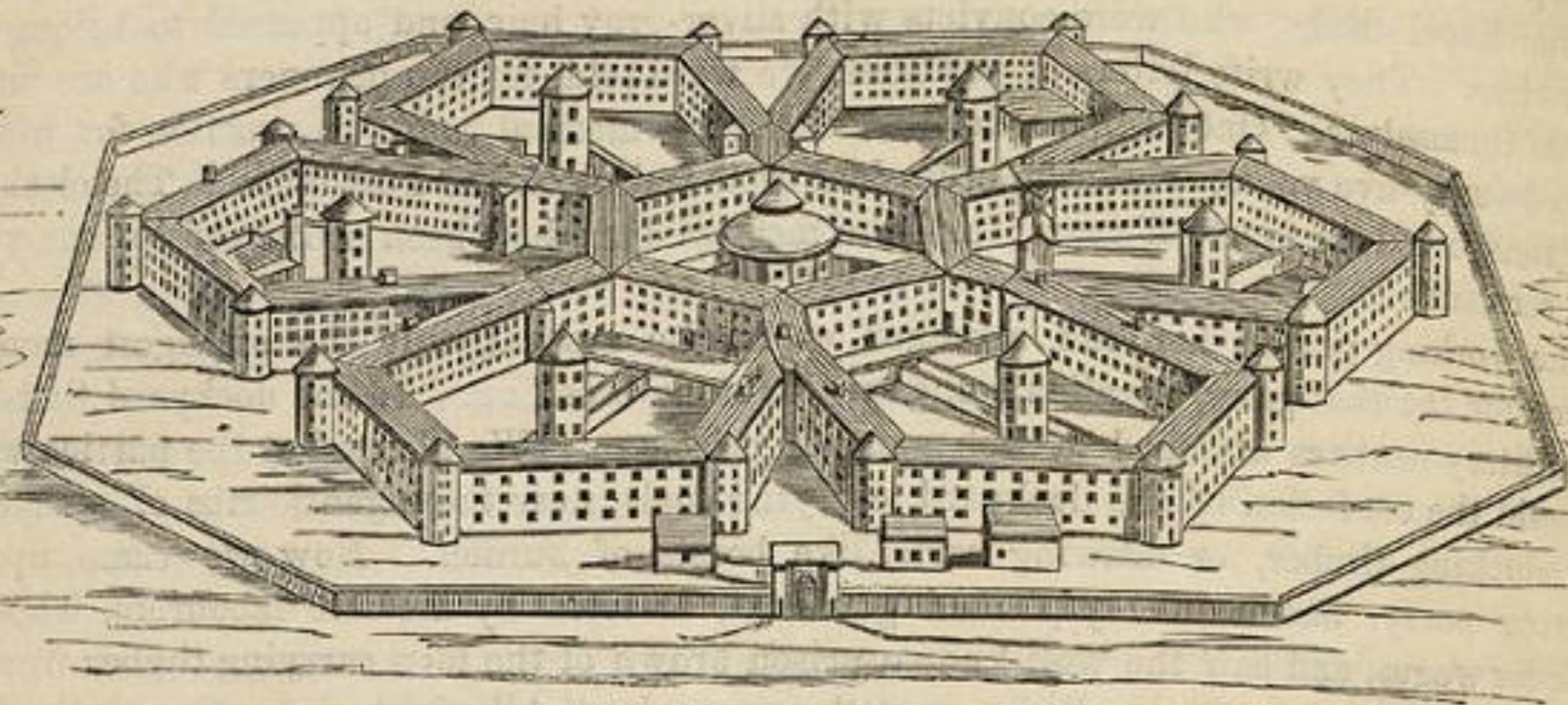
Wellcome Images

“[The prisoner] is seen, but does not see; he is the object of information, never the subject in communication.”

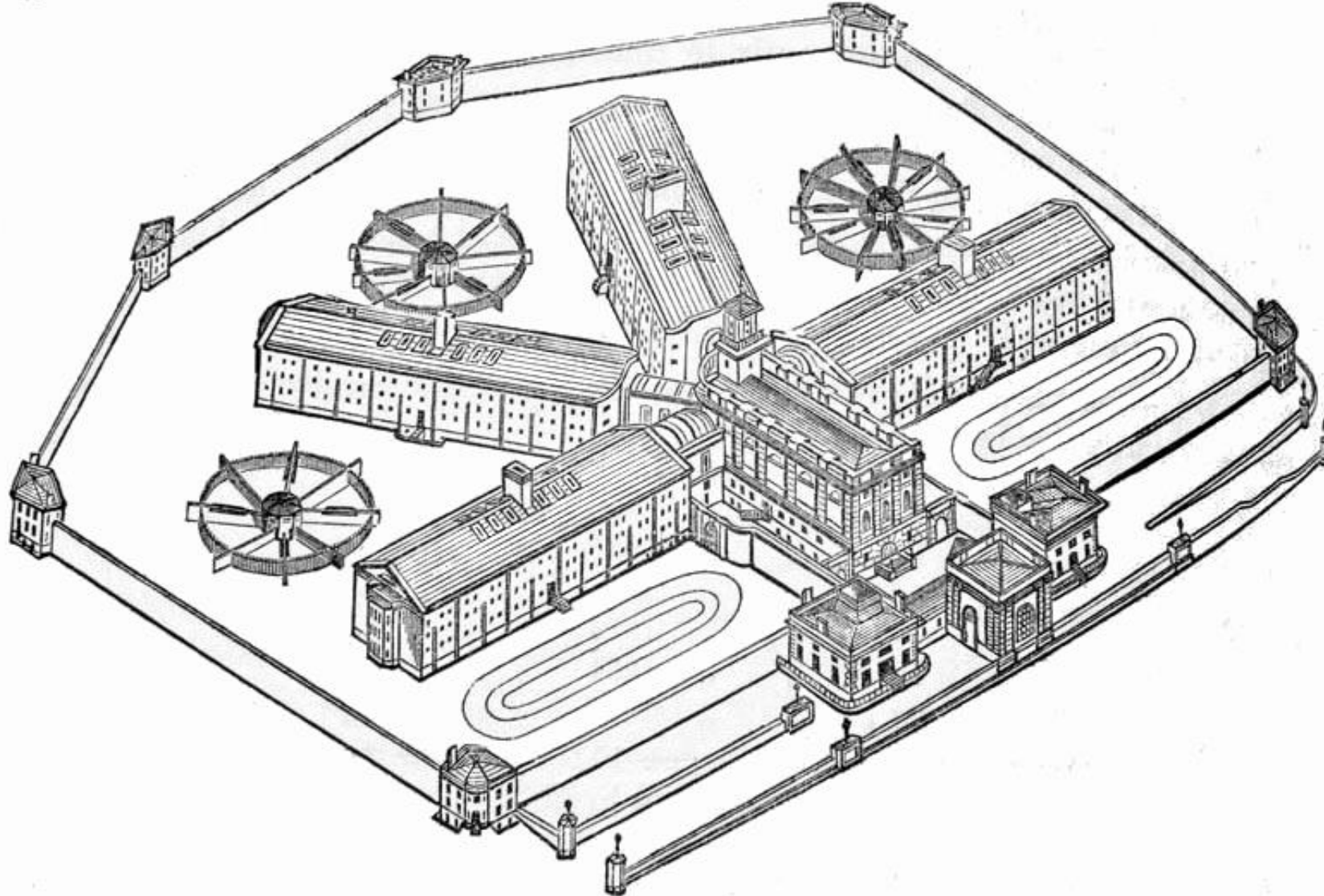
“The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen.”

“ .. this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it: in short, that the inmates should be caught up in a power situation of which they are themselves the bearers.”

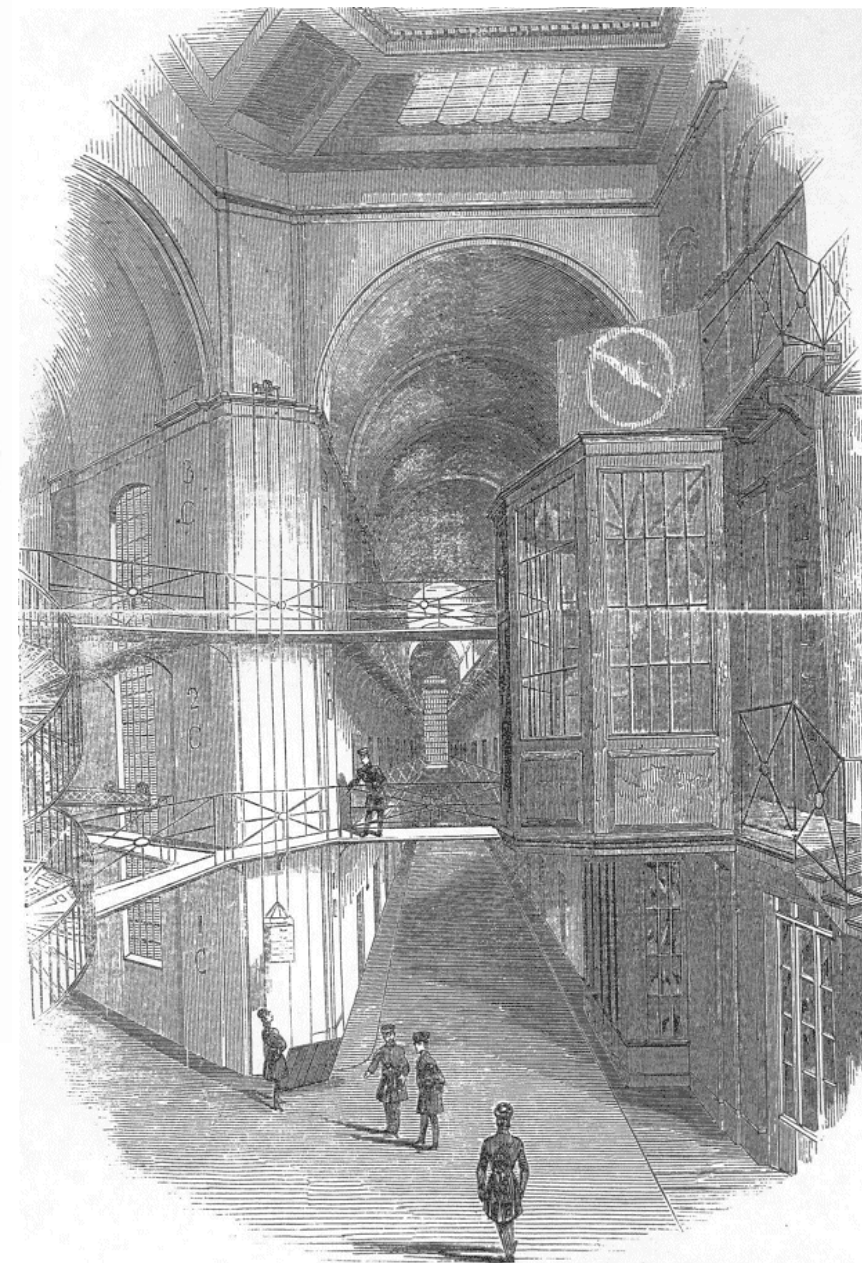
Michael Foucault, *Discipline and Punish: The Birth of the Prison*, p. 200-204



BIRD'S-EYE VIEW OF MILLBANK PRISON.  
(Copied from a Model by the Clerk of the Works.)

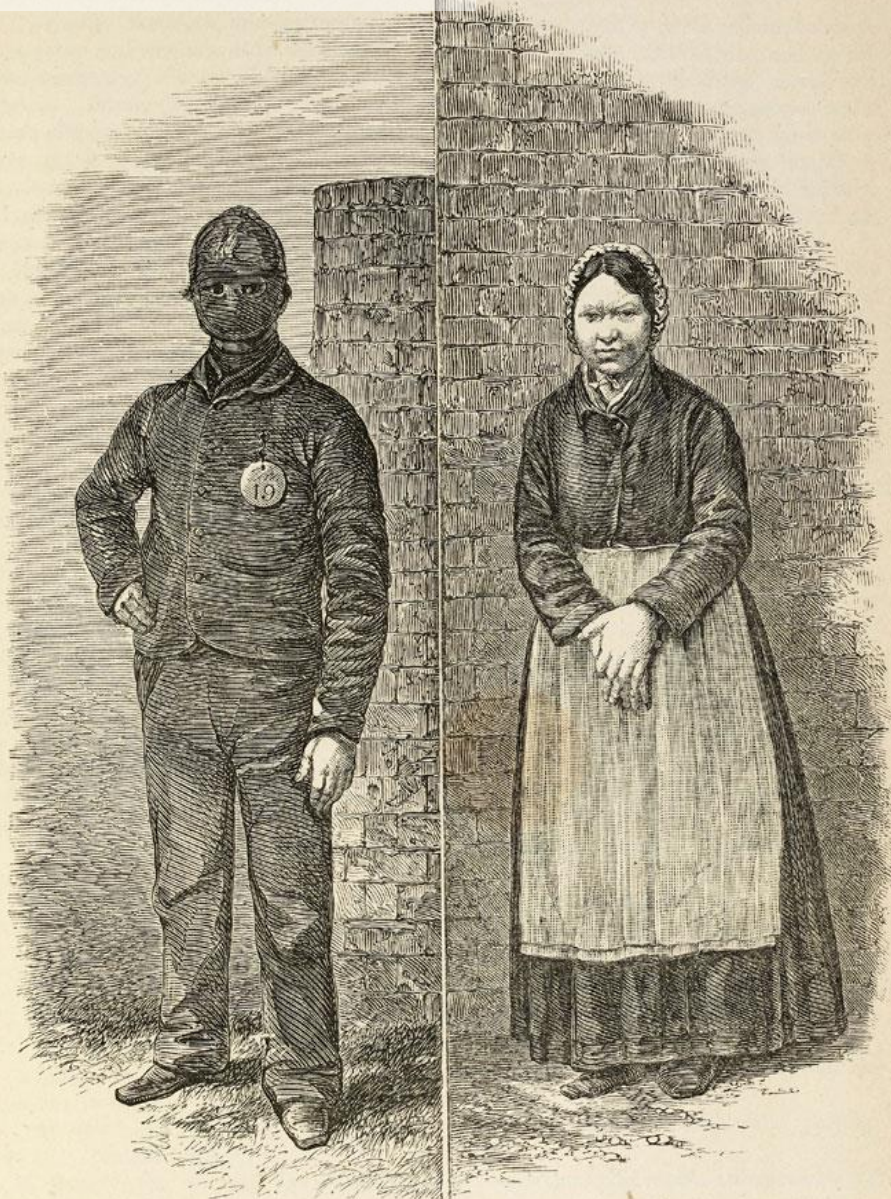


PENTONVILLE PRISON, LONDON



INTERIOR OF THE MODEL PRISON.

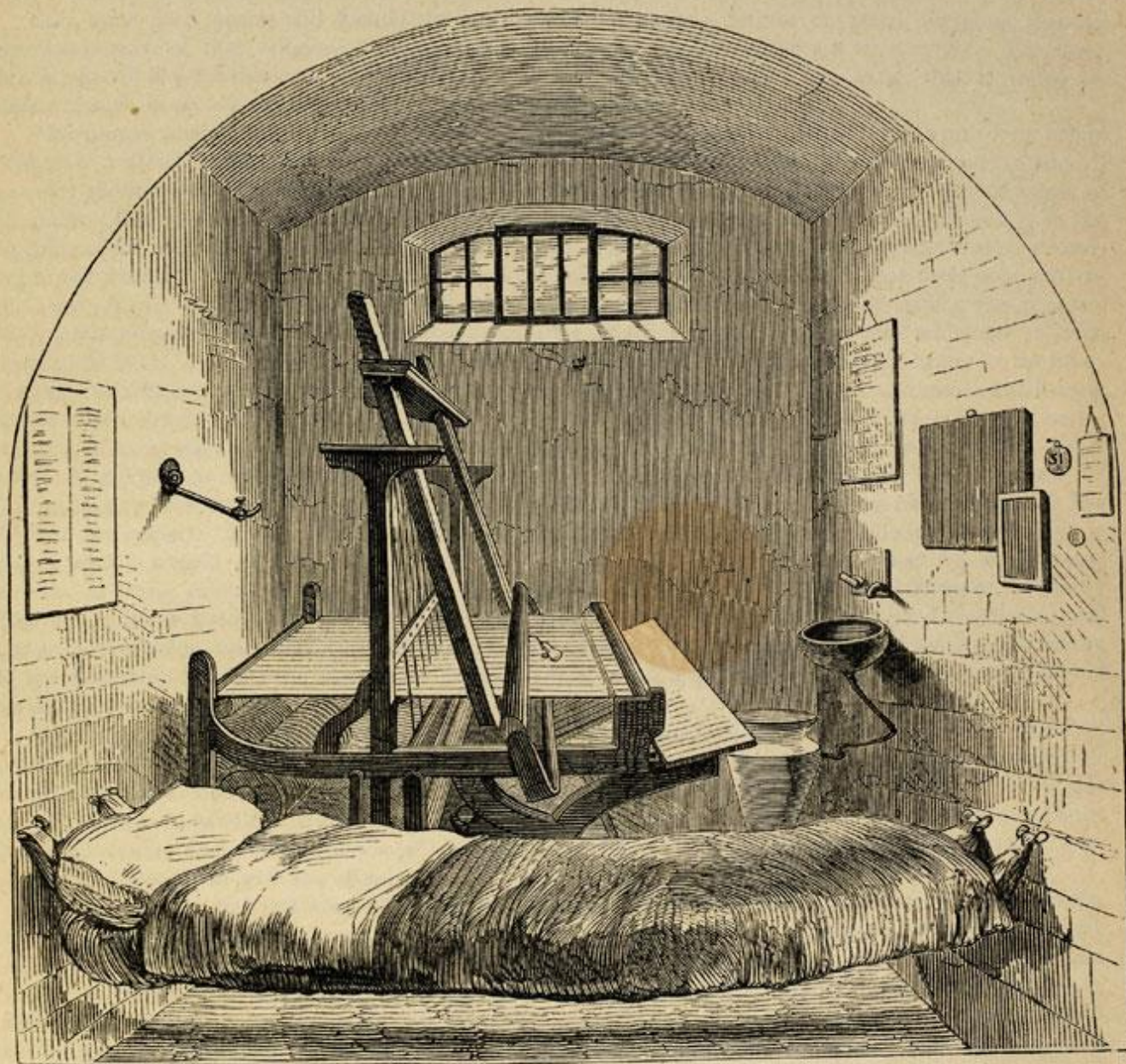
# PENTONVILLE PRISONERS



CONVICTS.

(From Photographs by Herbert Watkins, 179, Regent Street.)

MALE CONVICT AT PENTONVILLE PRISON. | FEMALE CONVICT AT MILLBANK PRISON.



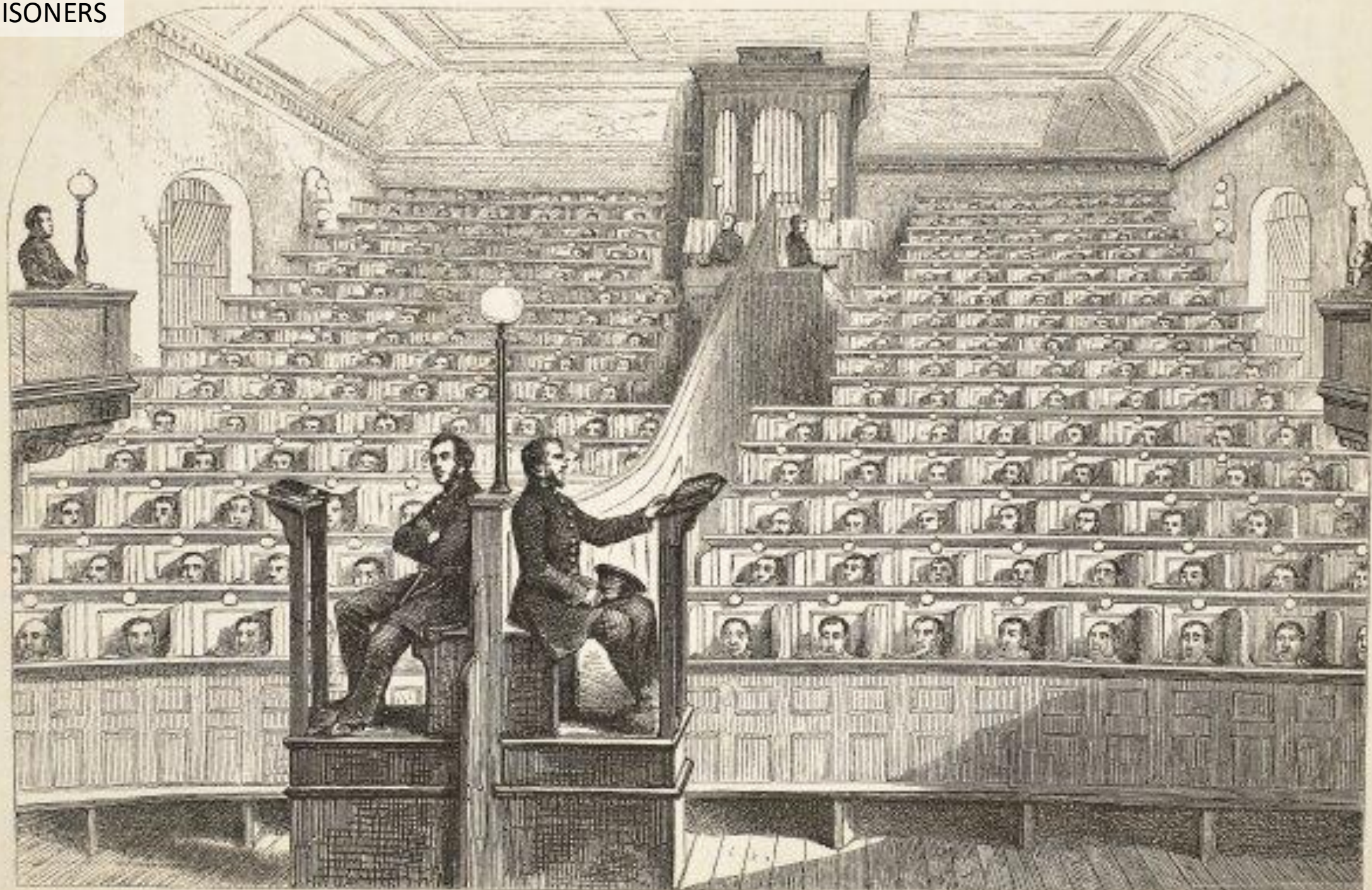
SEPARATE CELL IN PENTONVILLE PRISON.

WITH HAMMOCK SLUNG FOR SLEEPING, AND LOOM FOR DAY-WORK.

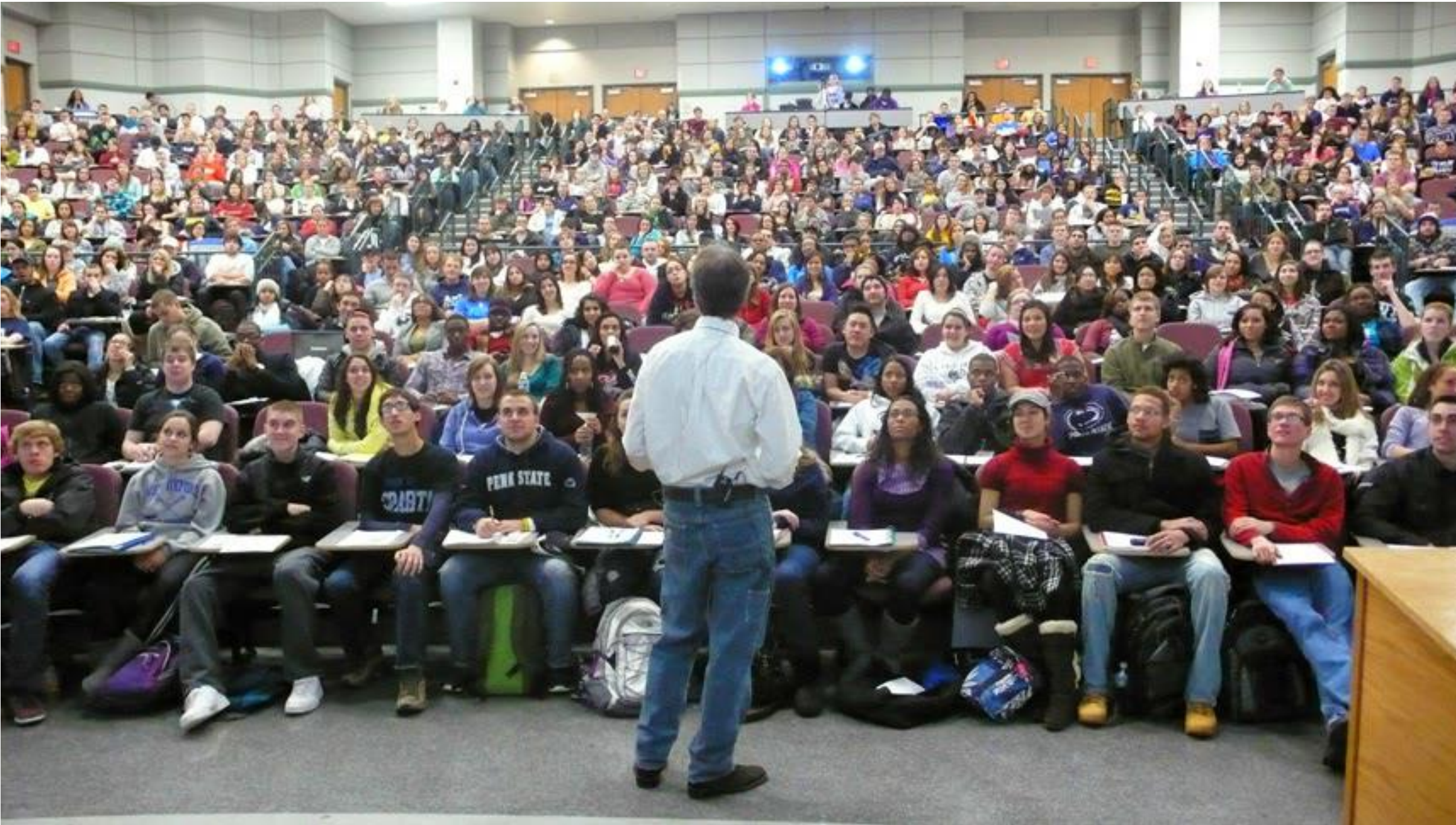
PENTONVILLE PRISONERS



PENTONVILLE PRISONERS



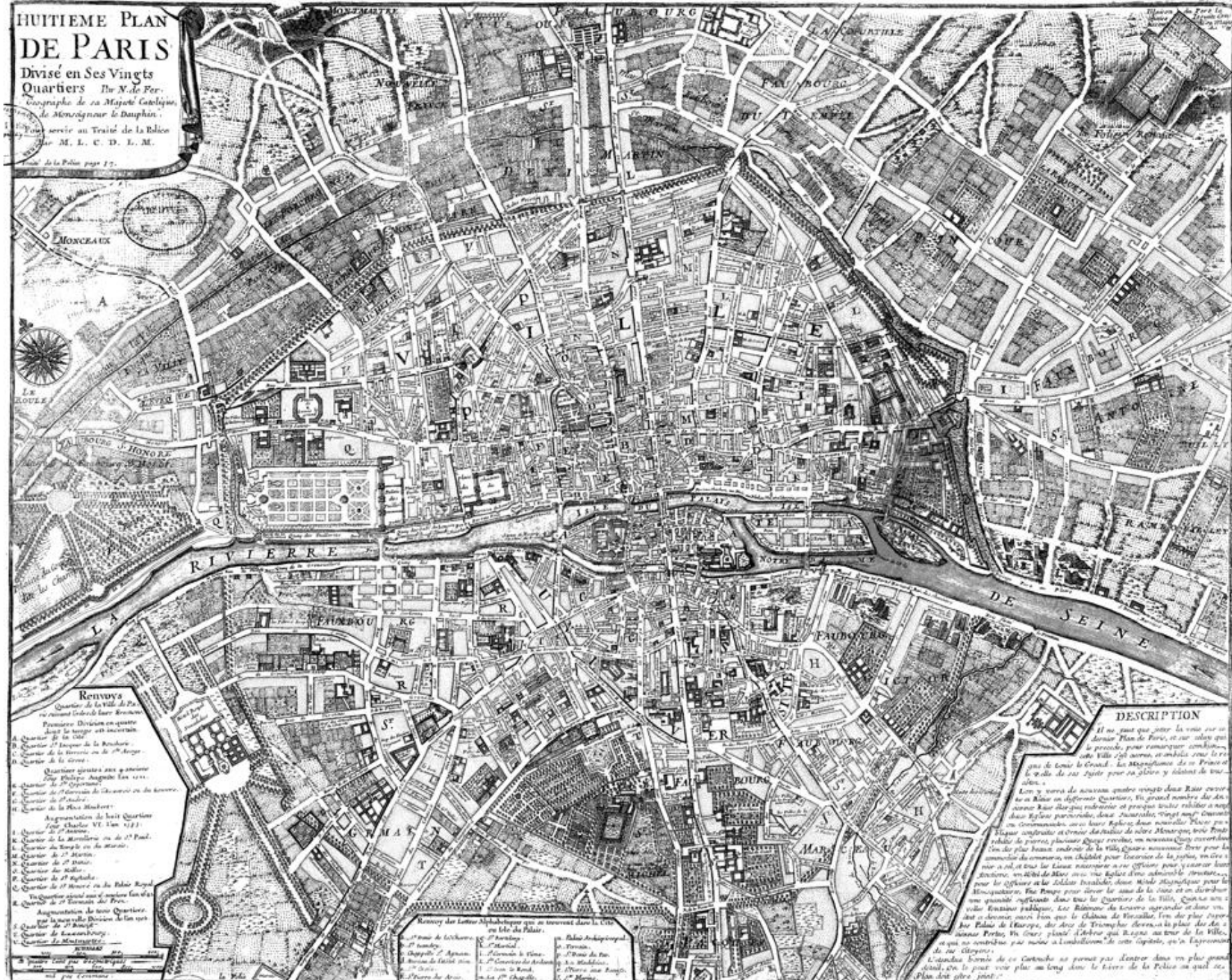
LECTURE HALL



## PARIS AS PANOPTICON



EIGHTEENTH CENTURY PARIS



# EIGHTEENTH CENTURY PARIS



## NINETEENTH CENTURY PARIS



Baron Georges  
Haussmann (1809-1891)



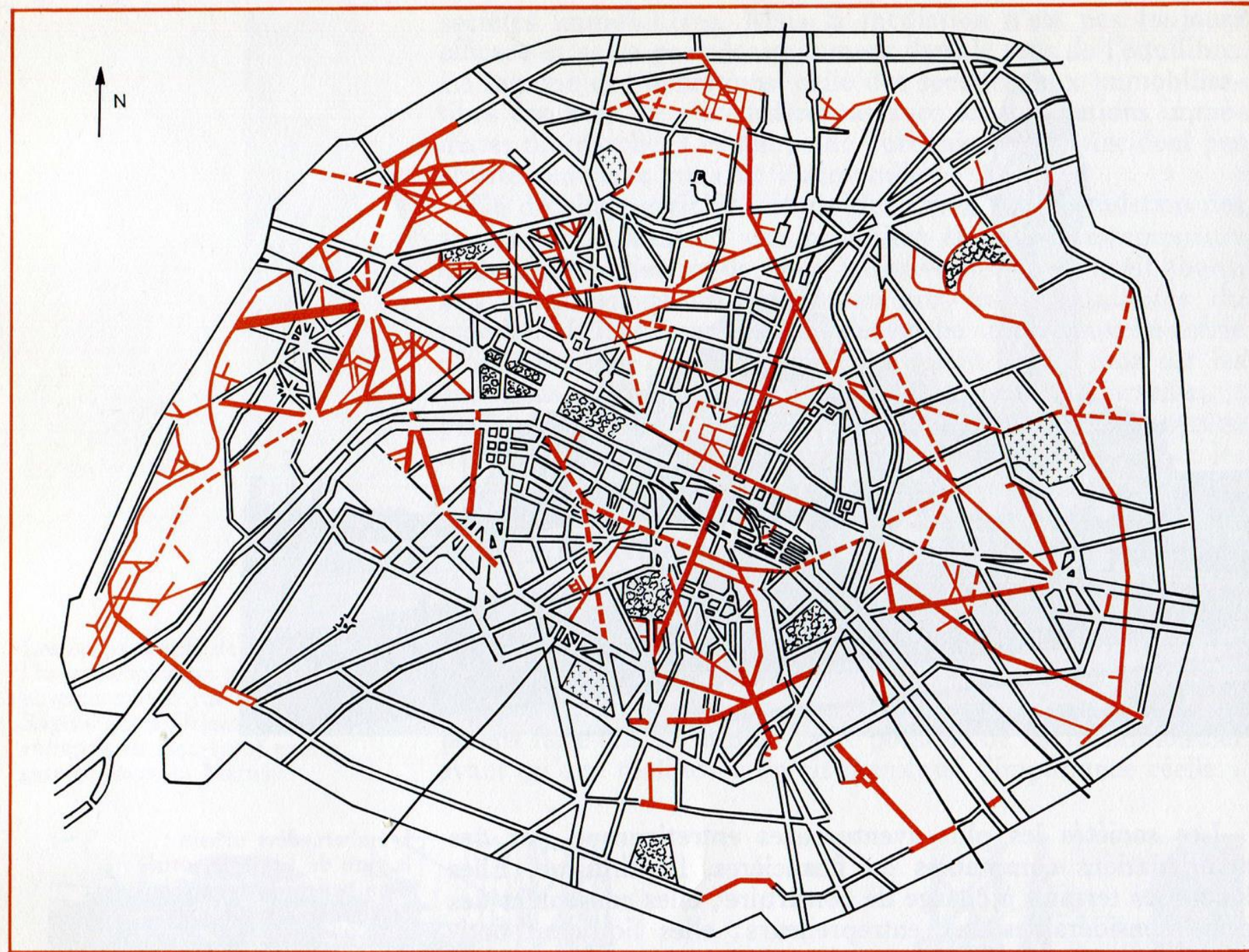
## REWRITING OF PARIS

“..gutting of old Paris, of the quarter of riots and barricades.”

Patrice de Moncan,  
(2012), Le Paris  
d'Hausmann, Les  
Éditions du Mécène, p.34

“Paris sliced by strokes of  
a saber: the veins  
opened, nourishing one  
hundred thousand earth  
movers and stone  
masons; criss-crossed by  
admirable strategic  
routes, placing forts in  
the heart of the old  
neighborhoods.”

Emile Zola



## NINETEENTH CENTURY PARIS



## THE PARIS COMMUNE, 1871



During COP21 in 2015, Greenpeace activists created a solar symbol around the world-famous Paris landmark, the Arc de Triomphe, by painting the roads yellow with a non-polluting water-based paint to reveal the image of a huge shining sun.

[www.greenpeace.org.uk](http://www.greenpeace.org.uk)



**HARUN MORRISON**



**HANNAH DAVEY**

**H**annah is an art and action coordinator at Greenpeace UK, where she has worked for the last 15 years. Hannah designs, develops and delivers direct action in collaboration with colleagues and cross-discipline artists and creatives. [Harun](#) is an artist and writer based in London, and is currently an associate artist with Greenpeace UK.

**Harun: You work as an activist but studied at art college, how does this inform your activism?**



**On action design and aesthetics of protest**

I love the participatory nature of this – it literally couldn't have happened without the movement of people in Paris. The activists poured paint off the back of bicycles at dawn on the penultimate day of the UN Climate Summit. They relied on traffic to spread it around the roundabout and down the streets coming off it to form rays of a sun; the symbol of solar energy. They had a real job of making up the right paint, something that would be a good strong yellow but wouldn't damage the environment. I heard something about them staying up all night constantly stirring it. This piece was repeated in several different countries, working through the global network of Greenpeace. It's a work that can be replicated and strengthened through repetition.

When I first saw this image, I was really happy that Greenpeace France had decided that they didn't need a banner because the image of the sun in the city – solar power – was strong enough without explanation. It turns out that the team was interrupted before it could drop the banner. If you look closely at the image you can see there's something going on in the centre, on the Arc

Share

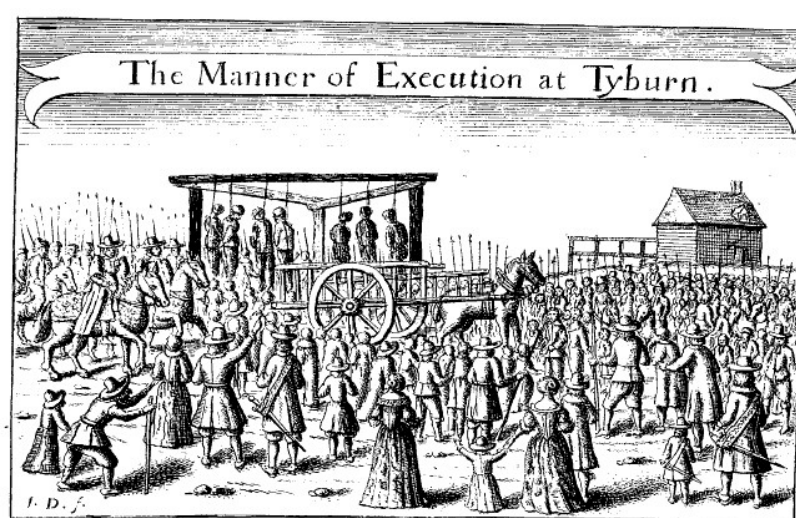


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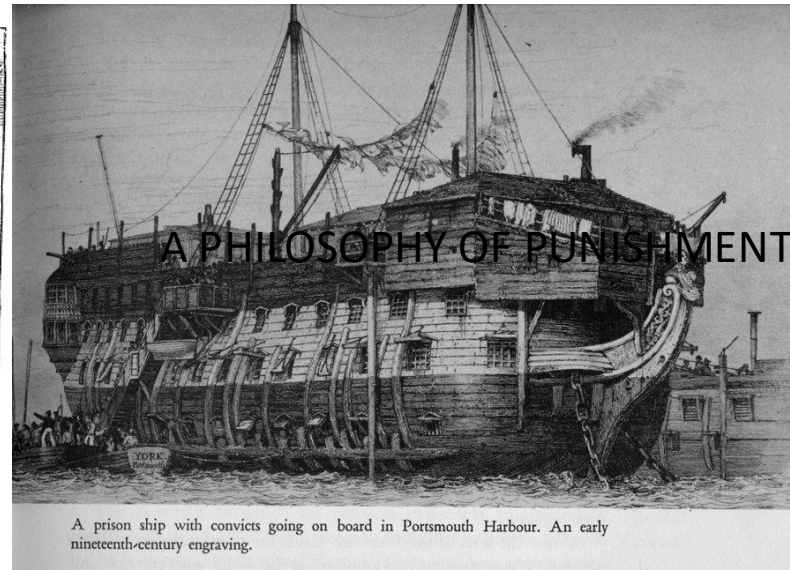


# A PHILOSOPHY OF PUNISHMENT

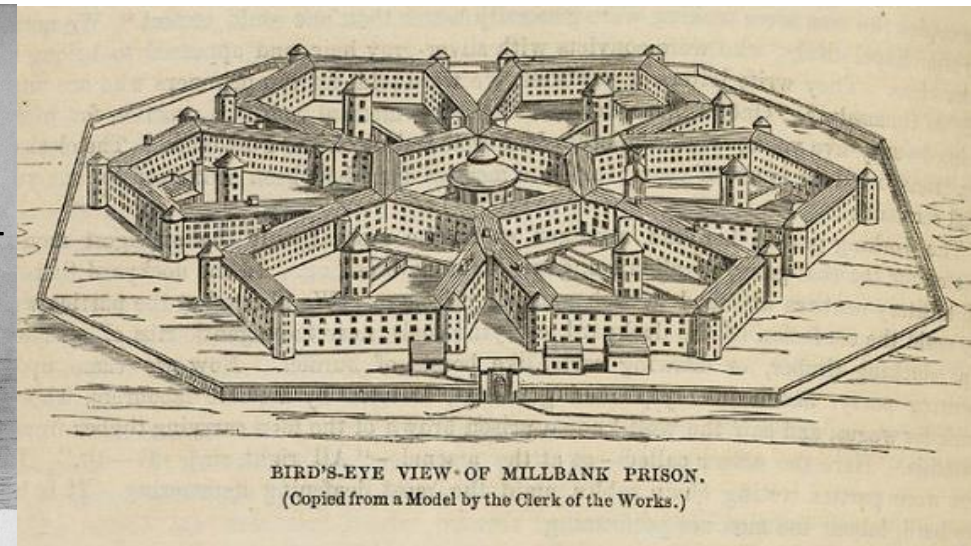
## Retribution



## Rehabilitation



## Deterrent



# Pink for punks: Queensland plan to embarrass bikies in jail

**'They are bullies - they like to wear scary-looking gear,' says premier, explaining plan to replace khaki with pink for bikies**



📷 Protest against Queensland's harsh new laws: 26 bikie gangs have been named as criminal organisations. Photograph: David Barbeler/AAP Photograph: David Barbeler/AAP

# SOUTH CAROLINA'S PINK PENITENTIARY

Baker-Miller Pink  
Or Drunk Tank Pink  
R:255, G:145, B:175



Alexander Schauss said that Baker-Miller Pink impacted on the cardiovascular system. However, in 1988 Gilliam and Unruh found no such effect.

Gilliam, J.E. & Unruh, D. (1988). ["The Effects of Baker-Miller Pink on Biological, Physical and Cognitive Behaviour"](#) (PDF). [\*Journal of Orthomolecular Medicine\*](#). International Society for Orthomolecular Medicine. **3** (4): 202.

Schauss, A. G. (1981). "Application of behavioral photobiology to human aggression: Baker-Miller pink". *International Journal of Biosocial Research*. **2**: 25–27.



## CURRENT PRISON REBUILDING



Oakwood, The Midlands  
Pick Everard



The name HMP Oakwood is derived from the “Royal Oak”. Legend has it that King Charles II climbed up an oak tree to escape the Roundheads following the Battle of Worcester in 1651. The tree was located in nearby Boscobel Wood. The Oxford Dictionary of Quotations relates the 14th century proverb “great oaks, from little acorns grow”. This suggests that, great things may come from small beginnings.

At HMP Oakwood we aim to inspire, motivate and guide prisoners to become the best they can be. We offer state of the art facilities, full time employment, programmes and access to Physical Health and Wellbeing initiatives.

The prison which is managed privately by G4S becomes operational on the 24th April 2012. It is located next to the existing HMP Featherstone and HMP Brinsford near Wolverhampton. HMP Oakwood will be one of the largest prisons in England and Wales, providing places for up to 1,605 Category C male prisoners. The prison is expected to be at full capacity by autumn 2012.

# HMP Oakwood's Vision

- We aspire to be regarded as 'The Leading Prison in the World' within five years.
- The prison will be inclusive rather than exclusive, with everyone having a valuable part to play.
- Prisoners and staff will regard it as a 'just' or 'fair' place to work and live.
- Staff and prisoners will be encouraged and expected to strive together towards reaching each person's full potential.
- The prison will be 'restorative' in the widest sense of the word. Prisoners and staff will be encouraged to repair individual or group harm as soon as possible and at the lowest level.
- Staff will contribute to reducing re-offending by acting pro-socially and modelling socially acceptable and desirable traits.
- Prisoners will be expected to work hard with a target of working as close to a 40-hour week as possible.
- Prisoners will be encouraged to take responsibility for their offence, sentence and resettlement, using resources and guidance provided by the prison where necessary.
- We believe that any conflict is capable of being resolved without the use of force if the right intervention is used at the right time.
- Oakwood will be a place of healthy rivalry and competition where winning and losing happens regularly and is an accepted part of life.

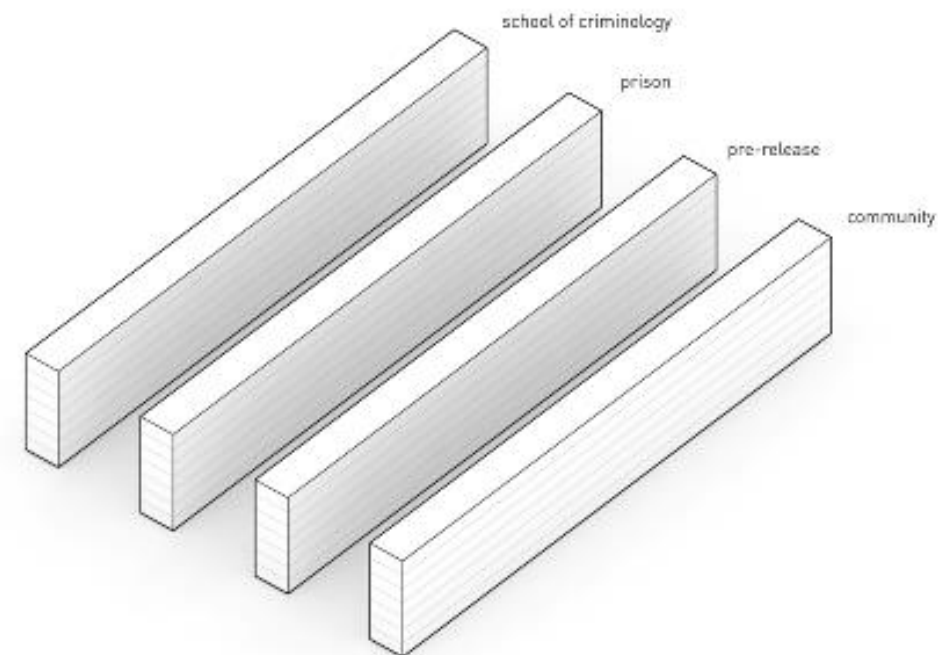
John McLaughlin (Director)  
Oakwood, The Midlands  
Pick Everard

# SPECULATIONS ON FUTURE PRISONS



Glen Santayana's 'Pri-School'  
Harvard School of Design, 2013

## Programmatic Adjacencies



School of Criminology, Prison,  
Pre-Release and Community Blocks

# Appeal



13:17 · 12/11/2023 · 1M Views

5.7K Reposts 370 Quotes

8.4K Likes 185 Bookmarks



5.3K 20K 38K 27M



British Tra... · 12/11/2023

Hi there, we're currently investigating this incident. Would you be able to get in touch with us, either by texting 61016 or by calling 0800 40 50 40, quoting reference 217 of 12/11/2023? Thanks.



5.3K 20K 38K 27M

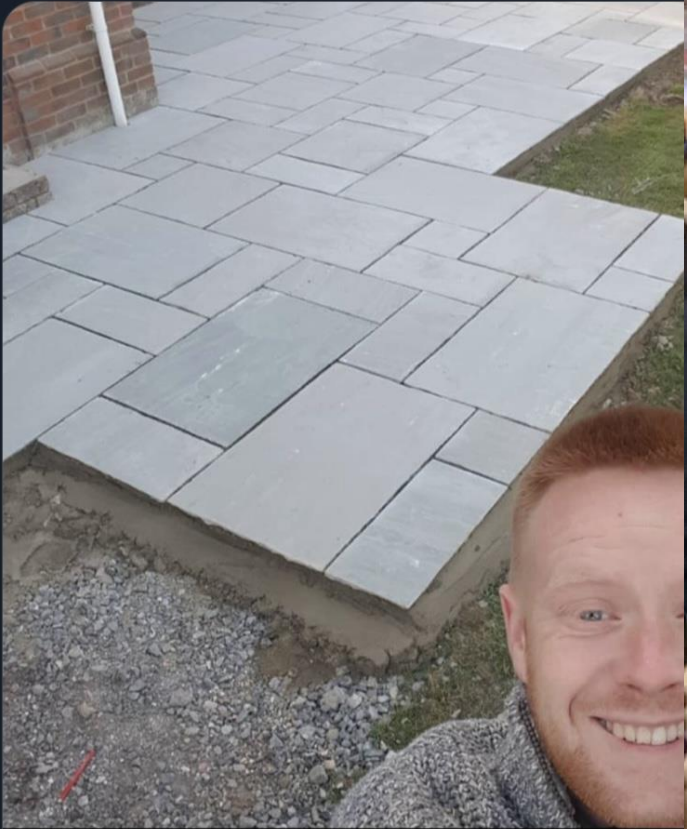


British Tra... · 12/11/2023

Hi there, we're currently investigating this incident. Would you be able to get in touch with us, either by texting 61016 or by calling 0800 40 50 40, quoting reference 217 of 12/11/2023? Thanks.



**Malik Griffiths · 12/11/2023**  
**James Thomas**  
**JT\_landscaping**



Liked by **carla.roper.735** and others  
**jt\_landscaping\_services** Dove grey Indian sa  
3 packs down 2 to go 🙌  
29 September 2018



**Cold War Steve · 12/11/2023** ...

152 2.3K 9.9K 271K

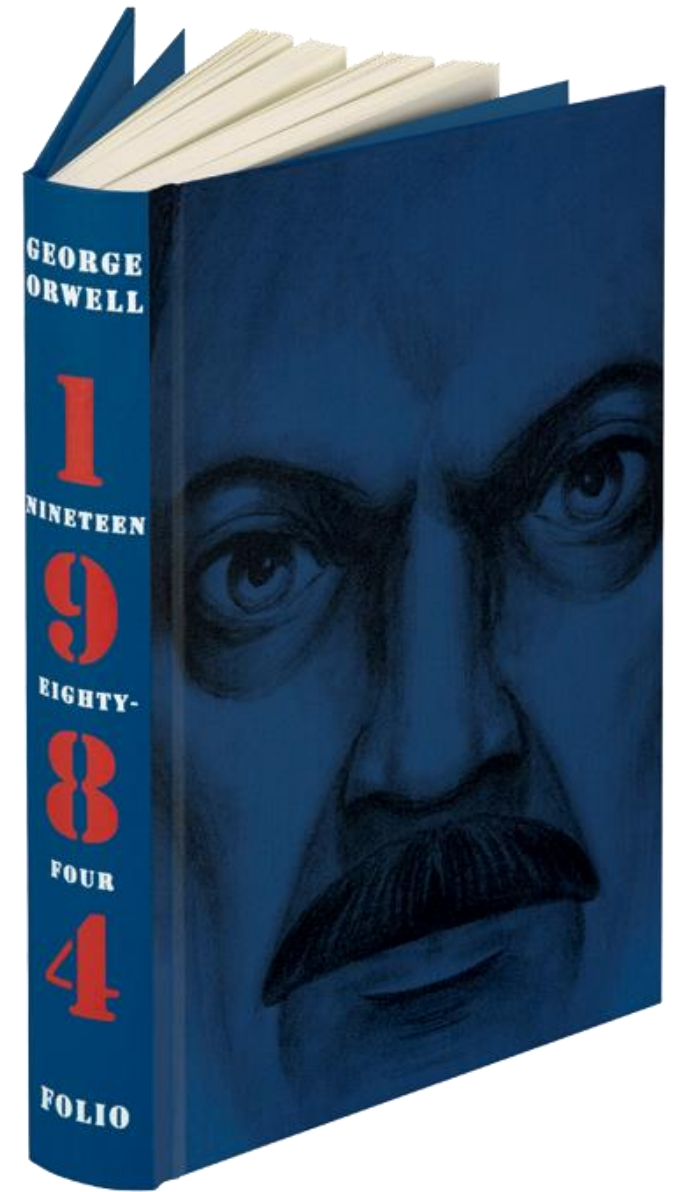
**... · 12/11/2023** ...

y. Works for  
ball Club as  
(pied)





How might our lives be designed?



No! You need to learn to **think**, because **thinking** makes you act effectively in the world, thinking makes you **win** the battles you undertake, and those could be battles for good things. If you can **think** and **speak** and **write**, you are **absolutely deadly**! Nothing can get in your way. It's the most powerful weapon you could possibly provide someone with.

No one tells students why they should write something. Its like, well, you have to do this assignment. Well, why are you writing. Well, you need the grades.



Design + Language = ?

Where will you take your  
powerful knowledge?

# Tutorials

1. Aeron England
2. Anna Jones
3. Bella Watkins
4. Blossom Evans
5. Claire Tilling
6. Eve Merriman
7. Ffion Williams
8. Frankie Ezard
9. Jen Wengler
10. Kamila Jacewicz
11. Lauren Stokes
12. Orla White
13. Robyn Thorpe
14. Ross Downie
15. Sam McGrath
16. Sarah Davies
17. Scarlett Davies
18. Seren Trodden
19. Sophie Drew

|       | Thursday 5 <sup>th</sup> December in AD201 (2 <sup>nd</sup> Floor Dynevor next to the the lift). |
|-------|--------------------------------------------------------------------------------------------------|
| 9:30  | Sophie Drew                                                                                      |
| 9:45  |                                                                                                  |
| 10:00 | Robyn Thorpe                                                                                     |
| 10:15 |                                                                                                  |
| 10:30 | Lauren Stokes                                                                                    |
| 10:45 | Jessica Theobald                                                                                 |
| 11:00 |                                                                                                  |
| 11:15 | Eve Merriman                                                                                     |
| 11:30 | Blossom Evans                                                                                    |
| 11:45 |                                                                                                  |

# Tutorials

1. Aeron England
2. Anna Jones
3. Bella Watkins
4. Blossom Evans  
05.12.24
5. Claire Tilling
6. Eve Merriman
7. Ffion Williams
8. Frankie Ezard
9. Jen Wengler
10. Kamila Jacewicz
11. Lauren Stokes
12. Orla White
13. Robyn Thorpe
14. Ross Downie
15. Sam McGrath
16. Sarah Davies
17. Scarlett Davies
18. Seren Trodden
19. Sophie Drew

|       | Thursday 12 <sup>th</sup> December in AD201 (2 <sup>nd</sup> Floor Dynevor next to the the lift).<br>For those with extended dealines |
|-------|---------------------------------------------------------------------------------------------------------------------------------------|
| 9:30  | Sarah Davies                                                                                                                          |
| 9:45  |                                                                                                                                       |
| 10:00 |                                                                                                                                       |
| 10:15 |                                                                                                                                       |
| 10:30 | Adele Greze                                                                                                                           |
| 10:45 | Scarlett Davies                                                                                                                       |
| 11:00 | Seren Trodden                                                                                                                         |
| 11:15 | Anna Jones                                                                                                                            |
| 11:30 | Claire Tilling                                                                                                                        |
| 11:45 |                                                                                                                                       |