**Chapter 8**

# Prison Concept as a Heterotopia

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## Introduction

"We do not live in a kind of void, inside of which we could place individuals and things. (...) We live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another" (Foucault, 1967, p.3).

Foucault in his article "Of the Other Spaces: Utopia and Heterotopia" in 1967, introduced the concept of Heterotopia, which means the other places. He juxtaposes Utopia with Heterotopia and he iterates that Utopias are sites with no real places, whereas Heterotopias are places that do exist within real sites. He also creates a new concept which is the mirror; it lies between Heterotopias and Utopias as a joint experience of the two. The mirror reflects a non-existent space, while at the same time it validates the existence of the space in the real world. The mirror reveals one's realistic connection with the space, and simultaneously reveals an insubstantial space in which one cannot penetrate and experience.

Prison is identified as a heterotopic space based on the 6 principles of heterotopia by Michel Foucault. Prison as a physical aspect is a heterotopic space; The heterotopic space engulfs people in it, one does not experience a heterotopic space at will (1986). Therefore, space will define one's state of captivity. That brings in a crucial question: Is there a need for a physical prison if the prison is what will determine the prisoner's captivity?

Prison have become micro-worlds rather than a space of incarceration. It is merely a reflection of the societies and cultural values in which it exists. Prisons have not been created based on solution-based concepts, but as a reaction in a certain time and space. If one seeks to acquire a responsive society, one must approach the idea of imprisonment from a different aspect. If too much focus was emphasized on the prison itself, a monotonous dynamic of reactive situations will take place. A re-evaluation to the entire idea of the prison from a different perspective must occur. One way to approach the prison systems from a different frame work is to see it through a mirror. Through the mirror lies the built environment, in which once re-assessed can alter the prison ideology as a whole.

## Background and Theory

### Principles of Heterotopia

Foucault determines six different principles of heterotopias. These principles act as guidelines to understanding the nature of a Heterotopic Space. Through the principles one can recognize prison as a Heterotopia. The six principles are the following:

First principle states that heterotopias exist within every culture in the world, but each has a distinctive form of its own. This principle is divided into two: Heterotopia of Crisis and Heterotopia of Deviation. He explains that in primitive societies there are places that develop with a specific purpose reserved for individuals that are in a state of crisis in the point of view of the overall community and the human environment in a culture. These spaces would possess a heterotopia of crisis nature. However, Foucault believes that nowadays these heterotopias of crisis are being replaced by heterotopias of deviations. Every society at any point in time has a standard norm in which it regulates under. Any person that is considered to be deviated from the required norms in place would be considered a deviant. The deviant would be taken into spaces that are considered to be heterotopias of deviation.

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The second principle states that every society, throughout its history, develops heterotopias that function differently over time. Thus, a heterotopic space can over time have a completely different function in a specific society since the society itself is changing and their perceptions, understandings, mentality, and their ideas of what to consider normal is being altered over the course of time.

The third principle explains that a heterotopia is capable of juxtaposing different spaces that are in themselves incompatible within a single space. This can have a direct relation with the second principle, because overtime the function of heterotopia changes and the spaces within the heterotopia get adjusted and change accordingly. Real spaces are added, and some are eliminated from existence according to the overall function of the heterotopic space. The different spaces within the single real space do not need to be physical, a different world can exist within a heterotopic space that can juxtapose the reality in which the real space exists.

The fourth principle is based on the relation of heterotopia to time. According to Foucault, heterotopias are connected to slices of time that he defines as heterochronies. These heterochronies can be divided into two: Eternal Heterochronic Heterotopia that he refers to as "Heterotopia of Indefinitely Accumulating Time" and Temporal Heterochronic Heterotopia that he refers to as "Heterotopia of the Festival''. Eternal Heterotopias are continuously building up and becoming part of the history of the structure, part of what is the essence of the space. In an Eternal Heterotopia, time is part of the space and it is integrated within the structure becoming part of its existence. In a Temporal Heterotopia, it is based on the experience of the space. In a world of people that can see the world only from a singular point of view, spaces can never be experienced equally by any two individuals. Every individual can experience a space based on factors that make them who they are: events that they have been subjected to in their life, and their inherited characteristics. Thus, in a world of different people and different spaces, not a second can be experienced equally by two different people, whether they are in the same position or in different positions in the same space. This makes every person experience a unique temporal heterotopia of their own within a specific space in a specific period of time. People are capable of experiencing Eternal heterotopias through Temporal Heterotopias (For example: visiting a museum that involves the history of a prison that has been possessed by an Eternal Heterotopia (making the people experience the eternal heterotopias temporarily)).

The fifth principle of heterotopia states that the heterotopias are not freely accessible. Other than the fact that the physical space that embodies a heterotopia is not freely accessible (which can be explained through the different connections of the principle), one cannot enter a heterotopia itself freely, even if they were permitted to enter physically. Considering the previous principle of Eternal and Temporal Heterotopias (the Heterochronies), different people come from different backgrounds for different reasons in different times to visit a specific space. The heterotopia within a space cannot be forcefully accessed, but the heterotopia itself is capable of accessing a person in a form of its own. Two people for the same purpose in the same space at the same time can experience a space very differently; they are experiencing different temporal heterotopias within a heterotopia. Two people of different positions at the same time experience a space differently, and two people of the same position for the same reason in different times can experience a space differently. The purpose, position, or time, are all irrelevant factors considering that every individual is their own variable and experiences heterotopias differently within the same space. A person can become part of the eternal heterotopia possessing a space and can become experienced temporarily by other people. In all cases, the heterotopia is inaccessible, it is what accesses. The physical real space that the heterotopia possesses, is inaccessible (first principle: crisis and deviation) unless permitted.

The last principle, the sixth principle, is that heterotopias have a function in relation to all the remaining spaces. Foucault divides these remaining spaces into two extreme poles: Heterotopia of Illusion and Heterotopia of Compensation. The Heterotopia of Illusion is a real space that gives an illusion, in which people enter through a separate life from their own. Thus, the variable within the real space would become the life of the human being making them live within an illusion of their own creating the heterotopia (third principle: juxtaposes different spaces). The Heterotopia of Compensation is on the contrary, a real space that portrays perfection in every aspect, yet is very ill constructed. Thus, it portrays an illusion within the space itself rather than the individual's life. Both would have the illusion between the inside and the outside. One is experienced through the individual and his life, and the other is through the space experienced by the observer outside the heterotopia and the person that experiences the space from within the heterotopia.


### *Understanding of Space as a Utopia*

In the article "Of the Other Spaces: Utopia and Heterotopia" (1967), Michel Foucault describes Utopia as "sites with no real places" (Foucault, 1967, p. 3). It is a site that presents society as a perfect form, which makes it an unrealistic space. However, how can a person perceive a real space in comparison to an unreal space? And is it possible to perceive this utopic environment regardless of its absence within a physical concrete existence?

When children are first born into this world, they are only subjected to one thing: life, a natural life. They haven't been exposed to the concept of death but they seek safety and protection through their instincts as the main drive of their natural life. The first space that a child discovers within this natural life is the "House". In the house, children dream and feel secure, it is the child's first cosmos. Regardless of how logically or practically the house holds power, it is the safest place in the point of view of the child. The idea of the house is explained by Gaston Bachelard in his book "The Poetics of Space" (1958), in which he discovers within it a metaphor of humanness. He views the house as the first universe of every child that has grown and dreamt within it. He explains that just as humans inhabit the house as a space, so does the house inhabit the people that live within it. It is not merely a box, but its inhabited spaces surpass geometrical spaces. In his interpretations, he witnesses the house as a nest for dreaming. He explains it as the shelter of the imagination itself, an unreal space that exists within people and one can perceive it physically in its most perfect profound existence regardless of the materiality or actuality of the house itself.

Bachelard's approach in his book is a shift from his philosophical critique of scientific knowledge, that he is recognized for, to an abstract mode of thinking which is dependent on the art of using reason as an instrument to achieve a closer approach to concrete reality. In his writing, he views poetic images as a direct ontology in reverberation, that is spoken on the threshold of being, studied through poets' phenomenology. He recognizes that images come before thoughts and that in order to understand these images one must see poetry as a phenomenology of the soul rather than the mind. However, they are both essential for studying the phenomenon of the poetic image. "Soul" as an immortal word, is open for phenomenological investigations at all times. The consciousness associated with the soul, in his analysis, is more relaxed and less internationalized. Through the poetic images, Bachelard senses that it first touches the depth of the reader before the surface. The reader then becomes one with the space within the poetic image making him a creator equally as much as the writer himself. The expression is expressed by the being, then creates the being (Bachelard, 1958).

In Bachelard's book, "Poetics of Space", He examines the idea of the house, and sees it as an image that has become the topography of the intimate being. The house is as much in the inhabited as the inhabited is in it. He moves to the objects within the house that can close and open (drawers, chests, and wardrobes) and he views them as a phenomenology of what is hidden. Bachelard then speaks of the nests and shells as refuges of vertebrates and invertebrates. He dedicated a chapter for Corners, which he views as a space in which one can curl up in; and to curl up means to inhabit. He speaks of miniatures and immensity, in which one cannot size them in their objectivity but as a projection of images within us that are not necessarily related to an object. Finally, he addresses the phenomenology of roundness and that it is independent of geometry; it is an activity that is characterized by pure imagination.

According to Bachelard (1958), the house is not simply an object, it is the first universe for the inhabitants; As he mentions "It is the human being's first world before he is cast into the world (…) and always in our daydreams, the house is a large cradle" (Bachelard, 1958, p. 7). He mentions further "Being is a value. Life begins well, it begins enclosed, protected, all warm in the bosom of the house". The child is not aware of death or the absence of life, he is experiencing life in the moment, this is the child's only world, it is his utopia. The Utopic space is the perfect space, and by simply imagining one's home, one feels warmth, safety, and a sense of belonging. There are philosophers that discovered the universe by means of the dialectical game of the "I" and the "non-I" (Bachelard, 1958, p. 5). Bachelard argues that the "non-I" protects the "I" by giving it the value of the inhibited space. This is the natural way that human's function; once they find shelter, the brain creates a barrier to anything that might disturb it. Thus, nobody would be able to demolish the utopia that one has created for one's self. One will attempt to push anything that seems discomforting outside the walls of the conceptual utopic shelter that is constructed in the brain through the soul as a reflection of the inhibited physical house. Humans carry their utopia with them through their memories and imagination, regardless of the physical existence of the house. If one moves to a new house, one takes their old house with them; one takes their utopia with them. This can be understood through the phrase that Bachelard states, "And after we are in the new house, when memories of other places we have lived in come back to us, we travel to the land of Motionless Childhood" (Bachelard, 1958, p. 5). The house shelters daydreaming, it protects the dreamer, and it allows one to dream in peace; these are the identifiers of a perfect world, a utopia. The house is not just a physical space, but it is also the integration of thoughts, memories, and dreams. Therefore, through the house and the personal moulded utopia, humans create their own existence. Humans cannot be separated from the memories that lie within time and subjected to the imagination according to Bachelard. Humans are their imagination and memories, and within it lies a shelter in which they feel safe and secure, that shelter is their utopia.

*Prisons in Literature and Theory*

According to Foucault's article (1967), Prison is unquestionably a heterotopia. But what does it mean to be "Imprisoned"? The idea of "Imprisonment" has changed and developed over the course of time. Different approaches have taken place in order to Imprison people, punish, isolate, incarcerate, rehabilitate...etc. However, these are the terms that were advertised as what prison systems represent. But what does it really mean to imprison people and to what crime?

According to the Legal dictionary by John Bouvier: "Incarceration; the act of restraining the personal liberty of an individual; confinement in a prison." The objectives of Imprisonment have been segregated into 3 main principles: To Incapacitate/Protect the Public, Retribute/Punish, Rehabilitate (Karthaus; 2019). However, questions have been asked about the efficiency of imprisonment and whether it is fulfilling the purposes it is meant to achieve. The results of increased prisoners and increased recidivism caused the efficiency of the prison system to be doubted. This then brings many inquiries into the discourse of crime, discipline and the existence of prison systems.

Prison systems exist today to acquire results that it does not fulfil. The aim of imprisonment according to the International Covenant on Civil and Political Rights (ICCPR) and Nelson Mandela Rules are similar. They believe that depriving a person from his freedom and liberty can fig ensure the protection of the society against criminal activities and the reduction of recidivism (United Nations Standard Minimum Rules for the Treatment of Prisoners (the Nelson Mandela Rules): a rule 4, paragraph 1) (Resolution adopted by the General Assembly on 17 December 2015, 2016). However, these reinforcements have not proven to reduce any criminal activities; in fact, it has only been proving the increase in such activities due to the deterioration of their mental health (Coyle et al., 2016) (Evans, 2017). Crime rates have only been increasing, prisoners are multiplying, 86% of ex-convicts recidivate within the first 5 years of their release (James, 2015). Clearly, the imprisonment strategy to reinforce discipline hasn't been an effective technique.

If prison as a phenomenon has not been an efficient solution to the problem of crime, then it might be time to raise a robust question. A question that concerns the concept of prison rather than its physical existence.

## Defining Prisons as Heterotopias

The three main objectives of imprisonment are incapacitation, retribution, and rehabilitation. However, prison does not only exist as a physical phenomenon, but also as a conceptual one. One can recognise that prisons as they exist today, haven't been always used as forms of punishment to discipline people, but rather as a transitional space or a waiting area until the prisoner reaches their final verdict. Thus, it hasn't come by natural means. Acquiring a shelter or a safe space has always been an instinctive action within the humans and the animal kingdom. One can see that in every inhabited space, there are shelters and houses, but prisons are not always available in every inhabited space. Imprisonment is a relatively new concept. In the past, when somebody would deviate from the law, they would be moved into a transitionary space until they receive their sentence which would range between banishment, torture, public humiliation or execution. The Prison would, in the present time, act as a box that contains deviated people that are watched at all times. Within this box, people are snatched out of their identity perception, their natural human characteristics, and their natural habitat.

In history, the spaces that acted as a prison to contain the deviants, also acted as a place of protection (such as Alcatraz being both a military base and a supper prison). The spaces that are built to protect and keep people out, act relatively similar to the spaces that try to keep people in. They convey similar heterotopias and they comply with all the principles of heterotopia. The similarity between them would focus mainly on the absence of involvement between what is inside and what is outside. This would make the protected and the imprisoned both protected and imprisoned. However, the incarcerated are not only restricted from involvement, but they are snatched away from their identity, from having a voice, and from having the right to be part of the natural habitat that they belong to. Consequently, resulting in objects rather than subjects that are not allowed to express or show any type of natural human characteristics. With the idea of silencing (whether literally or conceptually) the prisoners have no voice, thus no opinion, thus they do not exist. Within the prison, their existence would be considered temporal.

As spaces transition into becoming prisons, involvement between inside and outside decreases and separation from life and nature increases. Nature is connected to the prison concept; the more nature fades away, the more the concept of prison reinforces itself. When the people are being disconnected from their natural habitat or their natural identity and natural humanistic essence, their freedom is becoming invaded, thus imprisoning them. When involvement was missing, nature was absent, and prison was established.

Humans, animals and all living organisms come from nature, are part of nature, belong to nature, and their existence depends on nature. The aspect that differs humans from animals is the idea of abstract thinking that animals lack. With abstract thinking the ideas of Utopia, Dystopia, and Heterotopia come to life.

If one looks back into the history of the human kind during the stone age, humans were acting naturally based on natural means without the constraints that abstract thinking would later impose. Once the human kind is detached from the natural existence, aspects of crisis and deviations emanate by means of labels that are defined through abstract thinking. The human kind would then have the capability of feeling righteous to take somebody else's life by unnatural means. This gives rise to different ontological and epistemological meanings of life, nature and the natural existence. Meaning of life is an important subject that goes beyond the widely-held belief of technocratic culture and reminds us of other aspects of life and its intrinsic values and sacredness of nature and natural life (Krebs, 1999).

According to this philosophical phenomenological argument, humans have a natural right to maintain a connection with nature considering that it is directly related with their existence and life. Humans have developed an unnatural basis of life in which they are now dependent on; However, they remain unnatural and they create crises that trigger natural life (natural life is affected through unnatural means). It sounds to be a common misunderstanding that a wise person should not surrender to fundamental needs and projects in life, rather would look for other means and goals to commit to, as a higher purpose in life which is usually defined by many other factors which life is at the end of this long list; unnatural factors which are mostly ideological or at least superficial (Krebs, 1999). As a result, humans are then detached from their natural environment as a consequence of unnatural basis. If humans come from nature, they cannot be detached from it; otherwise, they are dead (if not physically, conceptually). Nature is what makes a person alive and the ecosystem is part of nature that the human instinctively needs to survive. Humans are part of the ecosystem and they have the right of involvement. Once they are restricted from this right, they are within a prison.

Heterotopia principles work together as a specific system in order to give birth to the prison:

Every prison emerges due to a crisis in which the deviated would be later placed within (Principle1). Throughout the timeline of every prison, people experience and live through Temporal Heterotopias within an ever-forming Eternal Heterotopia (Principle4). Any Temporal Heterotopia would have the potential of becoming an Eternal one. Through The Eternal Heterotopias that keep developing through time, the space changes with time (Principle2) and different heterotopic spaces form within the prison while juxtaposing one another (Principle3) causing new temporal heterotopias to take place adding upon the Eternal Heterotopia. The different spaces that exist, would change according to the needs required; all while maintaining the illusion of an exterior physical prison that aims to protect the public while simultaneously causing more damage than good (heterotopia of compensation) (Principle6). The prison cannot be accessible freely as a physical existence nor conceptually, as one can only experience a certain temporal heterotopia.

## Contrasts and Comparisons

### Prison Criteria

After establishing the concept of the phenomenon of prison heterotopia, one has to be able to segregate prisons from other heterotopias more effectively. The best way to establish that is through identifying specific criteria. The following criteria would help identify the prison within other heterotopic spaces:

1.  First criteria through principle one of heterotopia: Heterotopia of Crisis & Deviation

the space is set to:
-    detach humans from their natural life.
-    develop various crises by setting natural bases and needs into existential deviations.
-    impose experience of deviation through unnatural elements.
-    deviate between right and wrong perceived categories which meant to marginalize the wronged ones.

2.  Second criteria through principle two of heterotopia: Function may change through time

the space is set to:
-    reinforce the detachment with the natural life through time and normalize it as a living condition.
-    persist in disconnection with the nature and life concept.
-    expand the gap between nature and life to the edge of dystopia.

3.

> ➤ Third criteria through principle three of heterotopia: Juxtaposition of incompatible spaces in a single space

the space is set to:
- regenerate heterotopias within themselves that synergize with other principles.
- impose restrictions on the natural life and the natural environment by merging incompatible spaces.
- reinforce the panopticism.

4. Fourth criteria through principle four of heterotopia: Heterochronies: Eternal & Temporal

the space is set to:
- regenerate the control mechanism through the disorientation in time and space.

5. Fifth criteria through principle five of heterotopia: Freely Inaccessible

the space is set to:
- expose inmate private space as a common space with restricted access as a heterotopia.
- reduce access to the natural environment and the involvement between inside and outside while reducing the privacy of inmates by extending external controlling mechanisms to internal spaces.

6. Sixth criteria through principle six of heterotopia: Heterotopia of Illusion & Heterotopia of Compensation

the space is set to:
- portray the allocation of wronged ones within unnatural spaces, detached from a natural life and their natural environment, as the best means to reach the utopia.
- picture its rigid spatial order as a perfect compensation system that may protect utopian society from the phenomenon of dystopia.

### *Prison as a Mirror*

Through questioning the concept of the prison from an ontological level and not as a physical existence, it will live within an existing and non-existent space. This space, as explained previously, can be the Mirror. As the mirror, according to Foucault's explanation, lies within a joint relation between the Utopian and Heterotopic space. It reflects a non-existing space, while simultaneously validating the existence of a real space.  The prison is a physical building but it is also a conceptual idea. It serves a real space within a non-existent space, serving an invisible concept.
This allows the deduction that the prison can embody the mirror concept. The prison reflects an existing real space, but one of a heterotopic nature; in which one can only experience it through the admission of the prisoner through the prison system. The prison system indicates the state of the community and the values of a society or a ruling system (the unreal space), and it consecutively represents a real existing physical building that comprises a micro-world within it (the real space).

### *Concept of Prison as a Heterotopia in Space*

From Bachelard's book, one can understand that the spaces in which he refers to are unreal spaces that exist in reality but are reflected unrealistically within the soul but equally as factual with respect to every specific individual. Every child is brought into a house, which he would consider as his universe and the centre of the world. Regardless of whether it reflects in rational or logical terms, with respect to the child, it is the safest and most secure space on earth. There is a natural desire for human beings to create a natural connection between life and existence; and it seems that humans try to achieve this connectivity through the house, and their private space. This relation between the inhabited and the house becomes a natural phenomenon of existence. The first space of safety, dreams, and growth, is the utopia of the person. It is desired as a source of escape from dystopia.

Every human is capable of defining a territory in which it can be referred to as the subject's Utopic environment. The universe becomes defined within the scale of the house and it naturally develops a utopic quality of its own in the imagination and the mind of the inhabitant.

Every person develops their own Utopian spaces starting from the house and their personal area. As people grow, and societies develop, cultures evolve, and traditions mature, people begin attempting to create a utopia in which all people can live within, in the process of avoiding a dystopia. A common Utopia is not a possible achievement considering that utopias are subjective. Everybody's perception of the world is different, and everybody's utopia is distinctive. To create a utopic space as a common space in one person's perspective, might not result in a utopia to another and might even be conceived as a dystopian environment for another. Utopias and dystopias are not real spaces, because a space that can be perceived as a utopia for one can be perceived as a dystopia for another and vice versa.

These real spaces that can be perceived as both utopian and dystopian spaces by different people are Homotopy equivalent to one another. In order to understand this notion, one must understand how Homeomorphism and Homotopy work in mathematics within the typological space. Homeomorphism originates from the Greek word 'homoios', which means 'similar or same', and 'morphe', which means 'shape or form'; it is in a general form, processing similarities within space (Moore, 2007). In typology, Homeomorphism is when two or more continuous functions are able to be deformed into one another through elastic deformation or deformation retract while ignoring the space in which certain surfaces exist in and while preserving dimensions. Homotopy originates from the Greek word 'Homos' meaning 'same' and the word 'topy' originates from the word 'place'; While Homomorphosis must preserve dimensions, Homotopy is less restrictive (Hatcher, 2002). If two paths can be continuously deformed into one another while maintaining them within their defined region they are homotopic equivalent. Every Homeomorphism is Homotopy equivalent, but not every Homotopy equivalent is homeomorphic; this is because Homotopy is not preserved within a specific dimension (2002). Thus, in other words, two paths (X and Y) can be considered Homotopy equivalent if both are homeomorphic to the deformation retracts of a specific space (Z) in continuous maps.

If these mathematical theories are to be brought into this study, one could consider Utopia and Dystopia Homotopy equivalent to one another, as they would be homeomorphic to deformation retract of the human's abstract thinking.
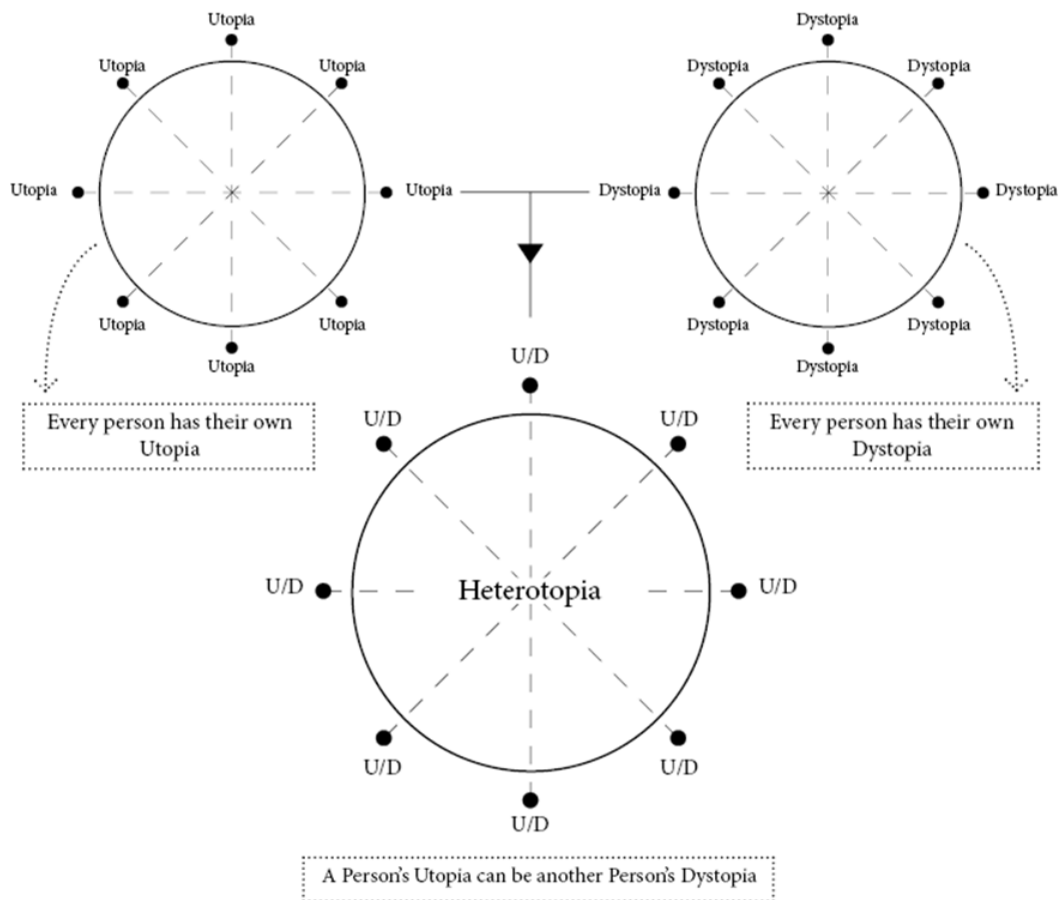


**Figure 1.** Utopia/ Dystopia Paradox (Developed by Authors)

The struggle to expand or stretch one's utopic environment can result in a dystopian environment for another, because Utopias and Dystopias are Homotopy equivalent. Through this deformation process, as an attempt to create social utopias, heterotopias are brought into existence.

By means of creating an illustration of the phenomenon, one can think of a mobius strip. Mobius strip is obtained when a strip is twisted 180 ◦ from one side and then joined to the other end. This would result in an undefined singular surface (Starostin, & van der Heijden, 2007). When a mobius strip is cut in the middle, instead of resulting with two separate mobius strips, one results with a single strip that has been twisted twice. If cut again in half, one will result with two separate mobius strips that are interconnected with one another making the notion more complex and complicated (Nishiyama & Yutaka, 2012). By understanding the mobius strip, one can understand that in topological terms, a mobius strip is Homotopy equivalent to a circle because both are a deformation retrace to a circle, but they are both not homeomorphic considering that they do not preserve dimensions. Moving into the philosophical realm, considering that Utopia and Dystopia are Homotopy equivalent to one another, they can be considered the two sides of the mobius strip since there is no in or out; they are one of the same thing. This would make the strip itself the homotopic space in which they both exist in, which could also be the human's abstract thinking. The twist would become the attempt to connect the two sides (Utopia and Dystopia; the constant need to spread one's utopic space into the social realm). The cut could be considered the passage of time through the attempts to cut through the dystopia while spreading the utopia into the common grounds. With the passage of time, and the constant attempts to connect the two, further heterotopias come into existence; this would result in creating further complications and difficulty to place the heterotopias, as they begin to exist throughout complex integrated twisted strips repetitively.

**Figure 2.** Utopia/ Dystopia and the Mobius Stripe (Developed by Authors)
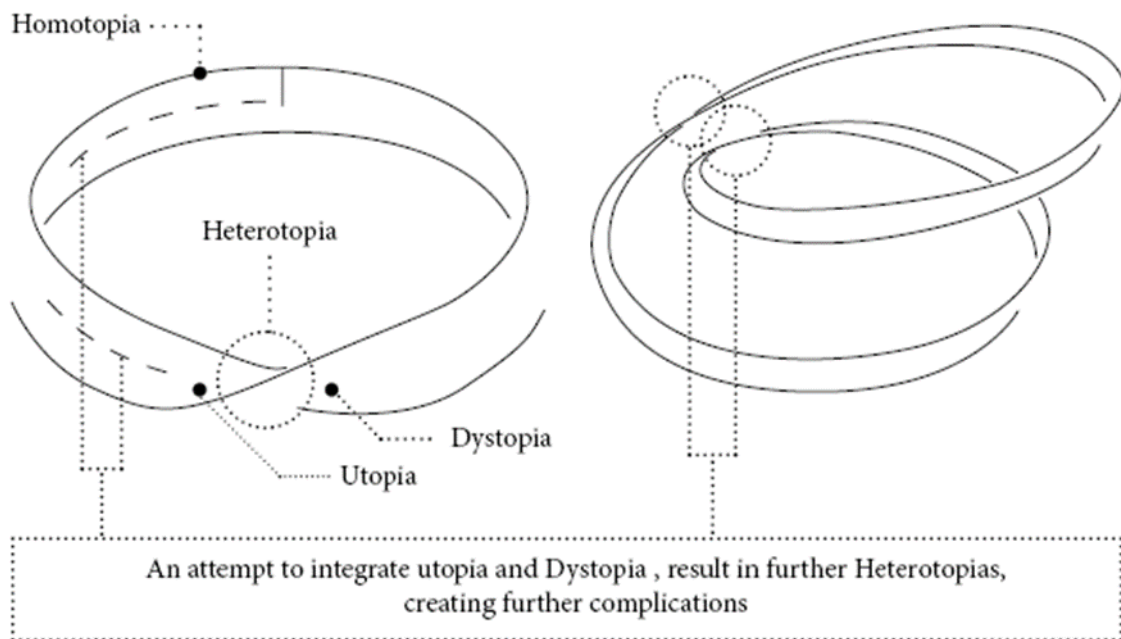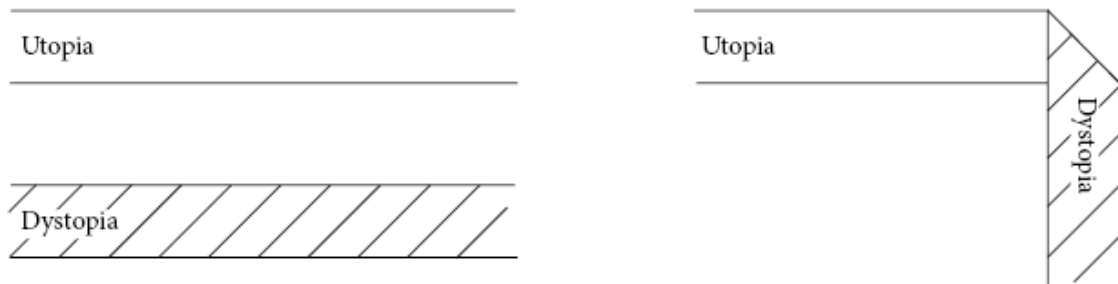




**Figure 3.** The Methodology of the Mobius Stripe (Developed by Authors)

This shows figuratively how the personal utopias could become influenced by the heterotopias existing within the social realm. One could no longer recognize or distinguish their personal utopia from the heterotopias that are existing in a social context. Considering that the House and the personal area (the room), is a person's utopia, one can recognize the gradual infiltration of the heterotopic principles within the sacred utopic space. The personal utopias are losing their utopic qualities while gaining a heterotopic one.

Every individual has their own utopia and their own idea of what a utopia and a dystopia is. People have tried over time to create common Utopias, but one must accept that this is not possible due to the contrast of preferences in which one's utopia can be another's dystopia and vice versa. Heterotopias are forthcoming in any case. However, what is noticed is that these heterotopias that are coming into existence are a phenomenon of imprisonment heterotopia rather than a typical heterotopic space. These imprisonment heterotopias are not only existing within the social/common spaces realm, but it has been infiltrating every individual's personal utopia. This has caused people to identify imprisonment heterotopias as their own utopia making them prisoners within their own physical utopia.

## Discussion and Conclusion

This research was not created to develop a solution for a problem; it was meant to recognize a problem through asking a robust question. Through the line of questioning developed, people can begin to develop a course of action towards a direction that seeks development and awareness rather than remaining blind sighted through inherited routine practices. This research aims to act freely through breaking the chains of imprisonment that hold the human tongue and begin to question the phenomenon of imprisonment itself starting from the first question: "Is the prison a physical phenomenon or is it a concept that goes beyond the physical terms?"
This research recognizes that imprisonment has not been created based on natural human means. There is a deeper conceptual phenomenon that is taking place in order to result in "prisons". Creating unnatural means of life will result in further disturbances in the human's natural life. Humans develop from nature and are part of nature, they must maintain a natural state of life in order to strive. The human's restriction from their natural life will conjugate into imprisoned subjects rather than living breathing beings.
Through the Mobius strip visualisation in the "Concept of Prison as a Heterotopia in Space" section, it has been illustrated that as a person attempts to cut through their own idea of dystopia, they are concurrently cutting through somebody else's utopia (considering that utopias and dystopias are subjective). As one cuts through their dystopia, they consequently produce further heterotopias that begin to exist through repetitive complex integrated twisted strips. The recognition of the prison concept could become a path in which communities could be able to acknowledge its existence and its infiltration within perceived utopias. By learning and reversing the prison criteria, one could be able to identify the origin of their existence; thus, allowing one to learn how to avoid creating further prison heterotopia phenomenon. The research is attempting to alert civilisations regarding the occurring phenomenon and strives to unravel a reversal in order to avoid its manifestation within the built environment.
According to Plato, the solution to the blindness of the civilizations is a process of widespread philosophical education. Philosophy is not a solid science, it is the ability to watch, listen, and ask questions. According to Socrates "Awareness of ignorance is the beginning of wisdom"; thus, once one begins to understand that they do not have the ultimate knowledge and begins to listen, only then can they begin to come out of their ignorance. Civilizations are in constant battles and wars due to opposing ideologies. Everybody believes that if somebody does not agree with their point of view then they are ignorant; and that is ignorance at its peak.
There are areas, cities and even countries that follow the phenomenon of imprisonment; however, there are some parts of the world that could be saved before developing into a prison giving a chance for possible liberation. The research aims to provide architects with the principles of the phenomenon of imprisonment so that, within any architectural design solutions, designers could always avoid the formation of prison heterotopias within their designs. The first step to salvation is to begin by recognizing one's own faults, and one must attempt to find a better way to execute certain tasks. This research does not claim to find the solution for the phenomenon of imprisonment, but it acknowledges its presence within societies and offers a better way through process recognition and reassessment.

"No, facts are precisely what there is not, only interpretations"
Fredrick Nietzsche in his book "The Will of Power"

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## Conflict of Interests

The author declares no conflict of interest.

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