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Compositional and stylistic features of the Northern Black Sea region's detention facilities of the first third of the 19th century

Abstract. The investigation of the history of prison infrastructure development is being updated by the ongoing (2024) penitentiary reform in Ukraine. The planning and development of a new network of penitentiary institutions that will meet modern standards and goals of imprisonment requires attention to similar processes of rethinking prison architecture that took place in the first third of the 19th century. In this regard, the purpose of the study was to explore the transformation of the structural and spatial organisation of detention facilities during the active prison construction of the 19th century based on published and archival materials. This led to the use of historical, historical and comparative, compositional, grapho-analytical analysis, which were applied in the context of structural-functional and sociological approaches to the study of architecture. The application of this methodology helped to establish the origins and historical prerequisites for the expansion of new detention facilities during the study period. Based on the analysis of the structural and spatial construction of detention facilities, conclusions are drawn about the main goals that architects and authorities pursued when reforming prisons. By comparing the layout of different prisons, the regional specificity of different prison castles in the Kherson province was investigated. The study of the composition and structural-functional organisation of prison castles allowed tracing how the ideas about disciplinary space were embodied in the empire. Based on the analysis, the conclusions about the palliative nature of prison reform in the first third of the 19th century are clarified. The analysis of the implementation of the system of power relations in the architecture of detention facilities revealed that certain pre-reform elements have been preserved in prison castles. The study of the organisation of prison space allowed creating a periodisation of the development of architecture. It was concluded that typical places of detention of the pre-reform period were designed to solve pressing problems of functioning of detention facilities, and not to consistently implement certain penitentiary ideas in architecture. The prison reform of 1819 brought a neo-Gothic style and more complex composition to prison architecture. The results of the study can be used by researchers of other architectural experiments of the 19th century on the organisation of disciplinary spaces and serve as source material for educational and local history organisations

Keywords: prison castle; stockade; neo-Gothic; neoclassical; isolation; supervision; discipline

INTRODUCTION

The ecological theory of crime, which proclaims urban space to be not only a place but also a factor in the emergence of criminal actors, points to the significant role of architecture in shaping social space, the impact of certain architectural solutions on the future fate of buildings,

streets, and districts as loci of social reality. This understanding of architecture as a way of organising society, differentiating and structuring it, however, has a much longer history, which goes back to the Age of Enlightenment and fully conscious attempts by educators, politicians, and

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architects to rebuild society on a rational basis. The results of these ambitious projects were, in particular, detention facilities, which were in the centre of public attention since the last quarter of the 18th century, first in England, and later in continental Europe. The result of these attempts to solve social problems with compositional innovations was new prisons in their structure and functions, which replaced arbitrary institutions in random houses and castle dungeons, and in Eastern Europe – wooden stockades. However, the gradual disappointment with the institutional approach to solving social problems contributed to the transformation and reorganisation of these new structures. Modern reforms, particularly in Ukraine, call into question imprisonment as the main and most effective method of punishment. The closure of old prison facilities built in the 19th century (many of which still function as prisons) began before the full-scale Russian invasion of Ukraine in 2022 and was intended to contribute to the creation of a new prison experience, including a new prison architecture (Ministry of Justice plans..., 2019). These plans of the Ministry of Justice update the study of the history of past attempts to introduce modern architectural solutions for detention facilities in Ukraine.

It should be noted that a significant number of studies have been developed on this topic, which, however, only indirectly relate to it, or do not aim at a comprehensive analysis, focusing on individual institutions of the 19th century. Thus, among the latest research, it is necessary to mention O. Korotkyi (2023), who investigated the history of the construction of the first Odesa prison castle in the period 1823–1826 and the process of its further development, which was associated with the construction of a separate wing for debtors on the territory of the prison. In this study, based on the archival materials of the Odesa State Archive, the characteristic organisational and financial problems that occurred during the construction of such institutions were highlighted. Considering the place of construction of the castle, the researcher concluded that its removal to the outskirts of the city was a sign of the embodiment of modern ideas about punishment by imprisonment. Construction of a new prison in Odesa at the end of the 19th century was studied in the dissertation by Ye. Yurash (2021), who concluded that during this period, the construction of the prison took place quite quickly and did not meet significant obstacles. The main reason for its construction was the increase in the constant number of prisoners in Odesa to 900 people, while the previous prison was designed for only 400. The study by K. Kuzina (2019) traced the impact that the prison had on the surrounding urban environment of Vinnytsia in the 19th century. The researcher recorded the fact that during the construction of prison castles in the 1820s, new facilities were located outside the city, in this case – beyond the Southern Bug River. At the end of the century, when the area was already built up with residential buildings with an increase in population, the prison was again moved to the outskirts of the city. Thus, the prison was isolated from urban space and this principle required constant reproduction.

Questions of the history of 19th-century prisons, their condition and compliance with the modern paradigm of incarceration, in connection with the subsequent use of 32 Victorian buildings in England and Wales, were studied by D. Moran *et al.* (2022). This study raises an important issue of using outdated detention facilities, which were built under certain historical circumstances and became the embodiment of very specific systems of power and paradigms of punishment. The study points out the important detail that the inherently static architecture is less plastic in relation to the goals and models of incarceration. This remark is important because in such institutions as prisons, where the structural and spatial organisation has disciplinary, police and pedagogical functions, the inviolability of the composition becomes not only a “reflection” of the past, but also represents a material dimension of the phenomenon of institutional memory. The impact of preserving outdated forms of space organisation on the experience of incarceration remains a poorly investigated aspect in historical and architectural studies of penitentiary institutions.

The way the ideology of prison reforms, religious, moral and disciplinary ideas that established the basis of prison theories of the 18th-early 19th centuries were implemented in specific architectural solutions was illustrated by A.T. Rubin (2021) and J.A. Flores (2021). Both studies focus on how moral and religious beliefs prevailing in various communities in the United States influenced the structural and spatial organisation of Philadelphia and Auburn prisons. It is worth mentioning the critical article by M.R. Nadel & D.P. Mears (2018), which points out that the changes that were implemented in the prison architecture had minimal impact on prisoners and did not help in achieving the goals of punishment. Thus, these changes were caused more by theoretical transformations than by the real moral or disciplinary impact that certain compositional decisions provided. The researchers were among the first to criticise the penitentiary capabilities of prison architecture from a scientific standpoint, so their empirical conclusions need further verification.

Considering current state and trends in the study of the history and theoretical foundation of the idea of prison architecture, the following research goal was formulated: to investigate the transformation of prison architecture in Eastern Europe during the prison construction of the first third of the 19th century on the example of the Northern Black Sea region. To achieve this goal, it was necessary to perform the following research tasks: to investigate the structural and spatial organisation of prison castles designed or built in the first third of the 19th century; to consider the composition of detention facilities and their stylistic features in the context of the penitentiary paradigm proclaimed in the empire.

MATERIALS AND METHODS

The object of research was the places of detention of the Northern Black Sea region of the 19th century. The subject of the research was their style, composition, structural and



spatial organisation. The theoretical framework was based on the approaches to the analysis of prison architecture developed in classical studies on the history of imprisonment in the modern era (Evans, 1982; Foucault, 2023). Thus, the analysis of the structural and spatial organisation of detention facilities involved establishing how specific architectural decisions were influenced by the distribution of power within the institution, the type of control and supervision that prevailed at a particular time and was envisaged by the objectives of the prison sentence. This also involved reverse analysis – the study of those relationships that were generated by a particular architecture.

Historical, historical and comparative, and grapho-analytic methods were used in the context of the outlined theoretical framework. The historical method traced the changes in the architecture of prisons in the Russian Empire and, in particular, in the Northern Black Sea region in chronological order. This allowed proposing a periodisation of the development of prison architecture in this period. The historical and comparative method was applied in its two variations – synchronous and asynchronous. This helped to establish structural and stylistic differences between prisons built in different periods and differences between different prison institutions that emerged at the same time. The key method of research was grapho-analytic, which was used to consider the composition and stylistic features of detention facilities based on drawings stored in historical archives, monuments of graphics of the 18th century, paintings and photographs of the 19th century.

The materials for this study were plans for detention facilities in the Northern Black Sea region (Novorossiysk General Governorate) and standard plans for detention facilities approved at the general imperial level. Describing the first ones, their originals were kept in the Odesa State Archives (OSA) and were located in case No. 1a of the first inventory of the collection No. 361 (Odesa State Archive..., 2012). The plans of the prison castles of the Kherston province and the prison building in Mariupol, analysed in this study, were submitted to the Odesa Committee of Trustees over prisons in 1830 in response to a request from the committee to the Governor-General regarding the state of prisons in the region. These plans were copied in 1829–1830 by local surveyors and architects based on the original plans used to build prisons. The study presented copies of these plans made during archival work in the OSA. At the same time, plans of other prison castles and places of detention were analysed for comparison, copies of which were presented in other studies on the topic (Kravchuk & Karpenko, 2010; Gubar, 2015). In addition to this graphic material, there were other archival primary sources, in particular, cases from the funds of the OSA and the state archive of the Russian Federation. These documents represent cases that illustrate the processes of drawing up estimates for the construction of certain detention facilities, choosing a place for construction, bidding for contracts, building various structures on the territory of the prison, and other issues related to the process of their creation. To

investigate the style of provincial castles, photographs of these structures of the late 19th century and the “Odesa album” by Carlo Bossoli (1835) (Odesa history, n. d.), which for the first time recorded the appearance of the Odesa prison castle, destroyed after the construction of a new prison in the late 19th century. The materials of the Complete code of laws of the Russian Empire were used to highlight the process of official approval of certain plans and implementation of new principles of penitentiary policy.

RESULTS

Practice and places of detention as of the beginning of the 19th century. In the period before the prison reforms, the traditional detention facilities on the territory of the empire were wooden stockades, the name and structure of which was borrowed from the corresponding medieval fortification structure. Stockades were built in the form of a square, the sides of which represented a high wooden fence with one gate, often bound with iron. The premises for prisoners had the appearance of separate wooden buildings inside the fence – “huts”. Guard rooms were located at the entrance to the prison. Most often, it was one building, but large prisons could have two of them. A. Saponov (2018) suggests that it was in the guardhouses that particularly dangerous criminals were held. The guard was led by a guard “ataman”, or ward.

Such a structural and spatial organisation of detention facilities, with some exceptions, was typical for the entire territory of the empire and took place throughout the 18th century. The biggest problem for prisoners was undoubtedly the difficult conditions of detention. With the formalisation of the trial, a reduction in the number of corporal sentences, and for other reasons disclosed by O. Korotkyi (2022), the total number of prisoners gradually increased. Overcrowding in the prisons led to a number of problems: famine, escape, epidemics. The combination of these problems, including the influence of the ideas of the English prison reformers on the need to differentiate prisoners, led to the first attempts to abandon the traditional construction of prisons. Differentiation of prisoners became the main idea of Governor-General Alexey Kurakin. In 1802, he reported to Emperor Alexander I that in Chernihiv and other prisons in the region, casual prisoners were held together with repeat offenders, which led to the moral “corruption” of the former. After reading the report, which actually illustrated the state of incarceration in all the prisons of the empire, the emperor granted permission to develop new prisons in the province, which were soon built. Each category of prisoners had to have its own building, each of which had to have a small department for women. The creation of such prisons throughout the empire was provided for by decree of April 14, 1808 (The Approved Report of the Minister..., 1808). The architect who designed typical prison castles was a well-known representative of the neoclassical style, Adrian Zakharov.

These projects were used to build prison castles, including in the Northern Black Sea region. Thus, analysing





the plans and facade of the prison castles of the Novorossiysk General Governorate, it can be seen that the plan of 1808 (Russian State Historical Archive, 2009), according to which the prison was built in Kherson, was an adaptation of a typical county prison (Kravchuk & Karpenko, 2010), while in Taganrog, in which the prison castle was built in 1806, had recognisable features a typical provincial prison castle: four rectangular towers (alcoves) at the corners of the fence surrounding the main building of the prison (Fig. 1). A new stage of prison construction began in the 1820s, due to the influence of two factors: increased crime and the proclamation of prison reform in 1819.

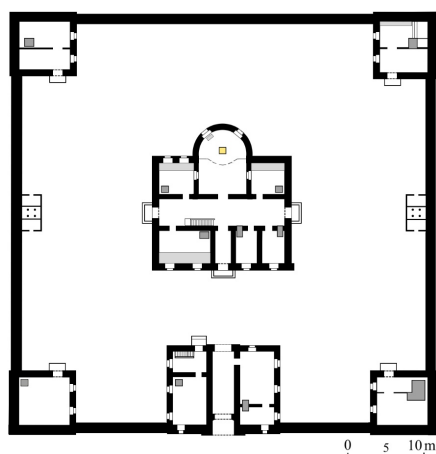


Figure 1. Plan of the Taganrog prison castle

Source: copied by the author from archival materials stored in the Odesa State Archive... (2012)

Thus, in the architecture of the empire's prisons in the first third of the 19th century, three successive stages can be traced, the chronological boundaries between which are somewhat arbitrary due to the fact that the construction of new prisons was uneven in different regions and even within individual provinces. In addition, even if funds were allocated for the creation of new detention facilities, their construction could be delayed for many years. At the beginning of the century, the traditional architecture of the wooden stockade prevailed. In the period 1808-1820, the construction of stone stockades and provincial prisons with corner towers was carried out according to the model plans of Adrian Zakharov. In the 1820s, these stone stockades replaced prison castles.

Stone stockades of the Kherson province as an architectural bricolage. In the Kherson province at the time of 1830, there were six stone prisons, of which four were built according to the same plan – in Kherson, Tiraspol, Yelisavetgrad, Olviopol (Odessa State Archive..., 2012). Analysing the plans of these prison castles (Fig. 2), first of all, it is necessary to note their metro-rhythmic simplicity, mirror symmetry and rectilinear ornament, characteristic of neoclassical architecture. The prison castle is largely characterised by a frontal composition, the centre of which was the entrance to the castle territory, the so-

called front wing. The main facade of the prison barracks, which housed all the entrances to the premises, also faced the single entrance. The side and rear facades of the barracks, and the prison wall, were devoid of any other functional significance other than isolation of prisoners, were impenetrable to both the prison contingent and visitors. Thus, the entire life of the prison depended on the main entrance, which housed the prison warden's storeroom. His placement on the periphery of the prison, precisely in the place of its interface with the outside world, made the warden a key figure for the institution, but in a completely different sense than required by disciplinary motives. The warden's control and supervision was not intended to enter the barracks, but instead focused on the only possible transit point between it and the city from which the prison received food, visitors, in particular vendors and benefactors, newly arrived prisoners, etc. This organisation of space was also traced in the standard plan of Adrian Zakharov county prisons in 1811 (Kravchuk & Karpenko, 2010).

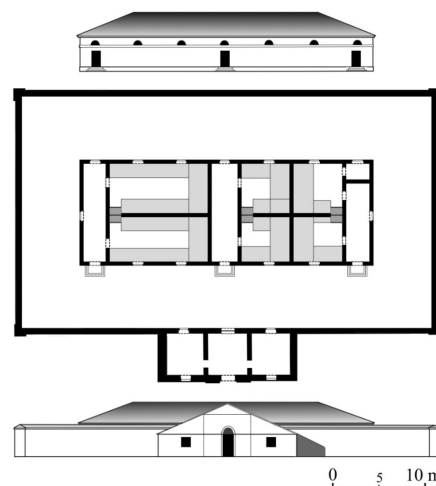


Figure 2. Plan of the Kherson prison of 1808

Source: copied by the author from archival materials stored in the Odesa State Archive... (2012)

As indicated by R. Evans (1982), this localisation of the caretaker was also characteristic of a pre-reform English prison, since the control of entry and exit from the prison established a monopoly over the flow of goods and services that came to it from the city: alms, alcohol, food, and entertainment that prisoners could afford. Thus, the maintenance of the prison, which was entirely entrusted to the warden, depended on the effective establishment of this enterprise. This was the reason for placing the warden at the only gate.

The plan of prison castles of the Kherson province (Fig. 2) has another similarity of new buildings to prisons – the organisation of internal space according to the traditional model of a peasant hut: hall ("siny"), hut ("khata") with a stove, storage room. Thus, the modern institution and its large barracks for 200 people, in its structure, were trivial three separate and impenetrable huts from the inside, the entrance to each of which began from the entrance



hall. In this case, there is nothing more than an attempt to adapt traditional residential solutions to the new needs of penitentiary theory – differentiation of prisoners by gender, state of health (patients had to be kept in a separate room), crimes committed (Name decree given to..., 1802). A similar structural and spatial organisation can be observed on a smaller scale on the example of a prison building in Mariupol (Fig. 3).

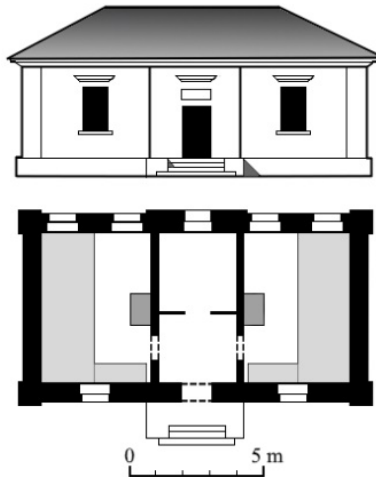


Figure 3. Plan of the prison premises in Mariupol (1830)
Source: copied by the author from archival materials stored in the Odesa State Archive... (2012)

Thus, it can be argued that the stone prisons built in the first quarter of the 19th century became an adaptation of the structure of the traditional wooden prison and peasant hut to the need to differentiate prisoners into several large groups, as was first done in Chernihiv province by Governor Alexey Kurakin (Korotkyi, 2023). Such buildings, built on the basis of standard plans of the 1810s, did not bring significant changes to the structural and spatial organisation of the prison. Their simplicity and the neo-classical style typical of all state buildings suggested that detention facilities continued to be treated as ordinary “places of presence” (administrative buildings / authorities). The proclamation of new principles of incarceration (permanent supervision, differentiation of prisoners, religious training and moral improvement, labour discipline, separate detention) in 1819 (The Approved Report of the Minister..., 1819) will change the image of the provincial prisons of the empire.

Origins of the monumentality of provincial prison castles. According to other plans, the Odesa prison castle was built in 1823-1826 and the Kherson prison was rebuilt in 1826-1831. Although these castles were the result of an adaptation and reinterpretation of the exemplary plan for the provincial prisons of Adrian Zakharov, developed in 1803, however, in practice they had significant differences, which consisted in their monumentality and neo-Gothic style. The first prison buildings in the empire, which had romantic forms inspired by medieval walls, were prison castles in

Nizhny Novgorod, Astrakhan, and Kharkiv (Fig. 4), built according to the project of the imperial architect Joseph Charlemagne. One of the main changes made by this designer made to his predecessor’s designs was to move the rectangular towers from the corners of the prison wall to the corners of the main prison building and give them monumental, medieval rounded shapes, which created a contrast, made them stand out among the two-dimensional space, and was immediately intended to attract the attention of the townspeople. Thus, the building, according to the name, was now supposed to resemble not the historical stockade – a fortification of medieval Rus and the Moscow State, but the historical “castle” of the Western European model.



Figure 4. Kharkiv prison, built according to the project of Y. Charlemagne in the 1820s
Notes: photo of the end of the 19th century
Source: Prison castle (2018)

The monumentality of the empire’s prisons of the 1820s and 1830s thus owes a great deal to Joseph Charlemagne and the trend for the romantic, neo-Gothic style of architecture, or, in its Eastern European version, “Nicholas Gothic”, named after Emperor Nicholas I, or “pseudo-Gothic”. Looking for the origins of the appearance of towers on prison castles in the empire, it is worth noting that during this period a number of other buildings of this historical style appear. However, to see in the spread of Gothic elements in prison architecture exclusively the influence of metropolitan fashion is somewhat limited and does not exhaust the breadth of the problem. As noted by R. Evans (1982), the inspiration for medieval buildings was part of a broader and pan-European trend in art, which was to place imprisoned characters in the historical context of the Middle Ages. Thus, according to the researcher, the prison became a cultural reminiscence. Given the novelty of these institutions, which came to the attention of the educated public only at the end of the 18th century, this stylisation of medieval Gothic was a search for a visual style to a form that was supposed to provide new and previously unknown goals – strict isolation and strict regulation. For example, the imaginary dungeons and towers of Giovanni Piranesi’s paper architecture (Fig. 5), created in 1749-1750, 1761, were partially implemented in the development of the modern prison at the turn of the 18th and 19th centuries in England and in the first third of the 19th century in the





Russian Empire and the Northern Black Sea region. An interesting fact that illustrates not the direct inheritance of images, but rather the fact that all the above-mentioned architects were in a single intellectual space: Joseph Charlemagne was a student of Charles Cameron, who, in turn, was familiar to Giovanni Piranesi and inspired by his work.

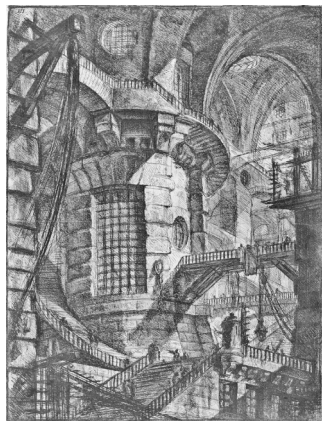


Figure 5. “Round Tower”

from the series “Dungeons” by Giovanni Piranesi (1761)

Source: Imaginary prisons: Giovanni Battista Piranesi prints (2015)

It is quite possible that the clear rectangular “fortification towers” on the plans of Adrian Zakharov and the prison built on this model turned into “gloomy” and monumental medieval towers in the interpretation of Joseph Charlemagne due to the above indirect influences. Another source of the appearance of corner towers on the plans of prison castles of this architect could be the composition of the Lithuanian Castle in the capital of the Empire, on the project of reconstruction of which the master worked in 1820-1823 (Architectural monuments destroyed..., 2018). As a result, of the seven round towers designed by architect Ivan Starov in 1787, only four were left, which were eventually recreated in other prisons according to the plans of Joseph Charlemagne.

Odesa prison castle, designed and built in 1823-1826 by two Italians – Francesco Boffo (architect) and Simone Tomasini – contractor) – was also an adaptation of the best practices of Joseph Charlemagne. Adjacent to the main building were four large-scale towers topped with crenelated parapets, which housed spiral staircases connecting the prison floors (Fig. 6). In this case, despite the fact that similar stylistic neo-Gothic elements were inherent in other works of Francesco Boffo in Odesa (Pismak, 2018), it is worth talking about more global trends in the development of the style of prison architecture in the empire. According to a plan similar to the Odesa castle, the Kherson prison castle was also built, which is also characterised by the neo-Gothic style (Sukhoparov, 2002). Even more expressive monumentality was characteristic of the prison castle in Chisinau, which was designed by Odesa resident Giorgio Torricelli in 1834 (Chastina, 2020).

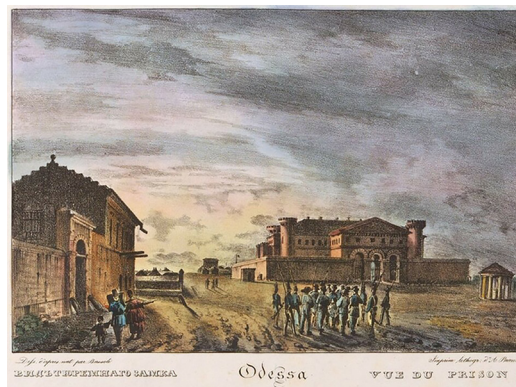


Figure 6. Odesa prison castle, depicted by Karlo Bossoli in 1830

Source: Odesa history (n.d.)

On a copy of the plan made in 1861 (Gubar, 2015), unlike the “stone stockades” in other cities of the province, the composition of the prison castle gets more depth, because from now on the main building is structurally connected not only with the main wing, but also with courtyards for walking and a bathhouse for women, which are adjacent to the rear facade of the building (Fig. 7). At the same time, the four symmetrically arranged corner towers add volume to the building. Consequently, it can be observed how the intensification of control over prisoners and their stricter differentiation (separation of the sick from the healthy, separation of debtors) led to a more efficient use of the prison castle space and complicated the composition and structure. Thus, the prison wards and vestibules were supplemented with a room for work, a church, a hospital, a department for minors, and later – those sentenced to imprisonment (Russian State Historical Archive, n.d.), which became relevant after the reform of the criminal legislation of 1845. The spatial composition served to better differentiate prisoners, because the four “medieval” towers were not only intended to connect the two floors of the prison and serve as a cultural reminder, but also allowed prisoners of different departments to be moved to courtyards for walking outside the central corridor of the prison. Thus, the prisoners of different departments did not have any contact with each other. These courtyards of the Odesa prison were an innovation on the territory of Southern Ukraine and quickly began to be used in other prisons. Thus, during the construction of the Kherson prison castle, when the question of arranging such courtyards arose, the city architect insisted on their construction exactly on the model of Odesa (Odessa State Archive..., 1984).

Despite these innovations, the placement of the castle warden in the main wing was a legacy of the archaic composition of the wooden prison. In conditions where the state and legislation did not put forward ideas of moral influence on prisoners, the placement of a warden inside the prison space, deep in the architectural composition, was not necessary. The situation described above was quite acceptable for a pre-reform prison, but it had neither symbolic nor



functional significance in the 1820s. In this regard, several factors for preserving this element of the wooden prison structure during the construction of new prison castles can be distinguished. The first is the preservation of imprisonment, mainly as part of the justice infrastructure: the vast majority of prisoners were in prison awaiting a court verdict, and not as a punishment, which did not involve attention to their behaviour and did not require special control. The second – the transition of providing prisoners to public funds and the organisation of cooking in prisons was delayed, so the central gate continued to play an important economic role: through them, prisoners bought goods from citizens, received alms.

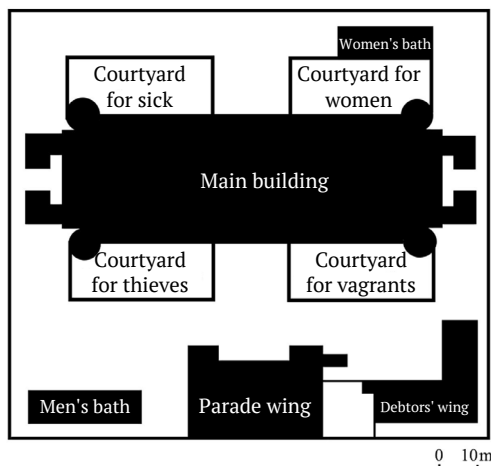


Figure 7. Plan of the Odesa prison castle

Source: designed by the author based on the material posted in the study by O. Gubar (2015)

This created a contradiction between spatial organisation and power relations in institutions. According to the materials on the history of the Kharkiv prison castle (1823) considered by R. Kravchenko (2012a), a prison guard gradually lost his power due to competition with internal security. Attention should be paid to the fact that the space for which the disputes were held was not accidental, because this was exactly the main gate of the castle, through which the guard did not allow the warden's family to pass. Considering this case, there is a certain inertia of the structural and spatial organisation of prison castles in relation to the ongoing reform and its innovations in the prison administration system, because it reproduced the pre-reform principles laid down in the plans of Adrian Zakharov. In the new conditions, under which the warden was no longer the full owner of the prison, his monopoly on "entry and exit" from the castle was called into question, but its placement not in the middle of the composition, as it happened in prisons with a radial spatial organisation, but at its intersection with the outside world, testified to the continuity of the architectural tradition despite the ongoing paradigm changes in understanding the meaning of imprisonment.

Thus, it was in the provincial prison castles that the design most consistently tried to embody the principles on

which the prison reform was organised. The reason for this should be considered the better integration of large cities into the leading socio-cultural and social trends in the empire. These monumental structures were intended not only to accommodate more prisoners, but also, through more efficient use of space, to make contact between different groups of prisoners impossible, and to promote a new paradigm of imprisonment.

DISCUSSION

A long tradition that dates from the era of prison reforms at the turn of the 18th-19th centuries to modern institutions of deprivation of liberty, draws a direct link between the composition, structural and spatial organisation of detention facilities, and their impact (in a broad sense) on prisoners. Starting with John Howard and his travels in Europe, prison planning depended on specific prison theories, the implementation of which involved organising disciplinary space in one way or another. If John Howard insisted mainly on stricter differentiation of prisoners and better ventilation of prison premises, then further compositional innovations (William Blackburn's radial composition, Jeremy Bentham's panopticon, solitary confinement under the Philadelphia system) provided for the implementation through architecture of the idea of continuous supervision and moral healing through solitude and associated introspection. Thus, from the very beginning of the reforms, architecture was seen as one of the key elements of the organisation of the discipline. Critical approach of M.R. Nadel & D.P. Mears (2018) questions the penitentiary significance of a particular architecture, preferring the prison regime. Without resorting to a discussion about modern institutions, it is worth noting that the conclusions of researchers do not consider the radical changes in architecture that took place in the late 18th-first half of the 19th century both in Western Europe and in the Russian Empire. Two key changes – differentiating prisoners by gender, crime, and health status – would not have been possible without new architectural solutions. The very establishment of the prison regime begins already in reformed prisons, where differentiation and control based on certain principles were embodied in specific architectural forms and romantic images.

Given the latter, further research requires considering the origins of this monumental style. The study by A. Brodie (2019) notes that during the prison reform of the late 18th century in England, some counties abandoned the construction of new prisons and only rebuilt historic castle complexes, despite the lack of space in them, possible safety risks, and hygiene problems caused by stampede and poor ventilation. Although, as the researcher points out, the main factor in this decision was probably finances, but the reason could also be the desire to preserve the traditional connection between administrative buildings. The study did not analyse the impact of preserving the castle's architectural composition on the prison regime, but a similar dimension of institutional memory may be the subject of future research in this area.





The architecture of prisons in Eastern Europe almost does not attract the attention of researchers, and therefore, some conclusions about the features of the development of incarceration in the Russian Empire need to be clarified. Consideration of context of the space in which the prison reform was supposed to take place allows supplementing the conclusions about the reasons for the slow establishment of Committee of Trustees over prisons made by O. Tsereniuk (2002) and R. Kravchenko (2012b). Along with the rather insignificant interest in the case of custody of prisoners on the part of the local nobility, it can also be highlighted the lack of modern, reformed prisons in the counties, following the example of those that were built in Kharkiv or Odesa. Thus, there was a tendency that prison committees mainly appeared on the basis of newly built prison castles, due to the architecture of which it was possible to achieve differentiation of prisoners, organisation of their work, treatment, and religious instructions. In other prisons, in particular due to the impossibility of the distribution of prisoners and their significant accumulation, it was impossible to eliminate the traditional prison subculture, prison artels, which called into question the possibility of moral influence on prisoners, as it was assumed in prisons based on the principles of individualisation, for example, panopticon prisons, which will be created in the empire only at the end of the 19th century (Lazarenko, 2019).

The above observation confirms the conceptual generalisations of O. Etkind (2013) on the strategy of indirect population management in the empire. Due to the rather undifferentiated internal space of prison castles, which reproduced the construction of a traditional hut, the administration did not deal with individual prisoners, but with the prisoner community, united in the crowded rooms of the prison around the unwritten rules and traditions of prisoner life. The study also complements previous studies on the history of imprisonment in the Kherson province (Korotkyi, 2022; 2023), in particular, allows making certain clarifications in understanding the transformation of the prison experience of prisoners of the Kherson province of the first third of the 19th century. Thus, the analysis of the prison castles of the Kherson province indicates that the reason for the delay in the progress of reforms should be called not only “misunderstanding by the administrative elite of the new paradigm of the system of correctional punishment”, but also the development of prison castles in the province, the structural and spatial organisation of which, with the exception of the Odesa and newly built Kherson prison castles, was inherited from the pre-reform period.

CONCLUSIONS

In the architecture of the places of detention of the empire of the first half of the 19th century, three consecutive periods can be distinguished: the period of wooden stockades, stone stockades or the first prison castles built according to the plans of Adrian Zakharov, and the period of neo-Gothic prison castles. The changes were based on a gradual departure from the traditional model of a wooden stockade,

within which prison premises were located. The need to expand prisons to solve the problem of overcrowding led to the construction of new stone prisons, which were supposed to ensure minimal differentiation of prisoners by gender and isolate them from the outside world. The lack of paradigmatic changes in the understanding of the goals of the conclusion led to its stylistic and structural-spatial characteristics. Thus, the prisons built in the Kherson province had neoclassical features typical of other administrative buildings, and the organisation of the internal space was enlarged in scale and combined under one roof of the main building of the prison houses.

The beginning of prison transformations after the foundation of the Committee of Trustees over prisons in 1819 contributed to the creation of new prison institutions in provincial cities. The main changes between pre-reform and new castles designed by Joseph Charlemagne were the necessity to move the towers from the corners of the wall to the corners of the main building of the prison and give them romantic shapes. The general stylisation of these new buildings under the medieval Gothic style had in its origins both a pan-European fashion for Gothic elements in architecture, and a specific trend of prison architecture, which was supposed to serve as a cultural reminder and evoke images of medieval dungeons. However, the monumental towers of the Odesa and Kherson prisons made the architectural composition more voluminous and complex in contrast to the simplicity and two-dimensional nature of the prisons. This was caused by the need to use space more effectively to achieve the goals of strict differentiation of prisoners. However, both in the prisons built in 1806-1820 and in the provincial prison castles, the construction of which took place in the 1820s and 1830s, such an archaic element of the structural and spatial organisation of the prisons as the placement of administrative premises at the entrance to the castle has been preserved.

The new principles of incarceration, which consisted in differentiating prisoners, improving their conditions of detention, moral correction and more consistent control, were embodied in a new structural and spatial organisation and new stylistic solutions. The prison architecture of the empire evolved from simple forms, structure, and neoclassical stylistics to monumentality, volume, and neo-Gothic style. Further research on these transformations may be aimed at studying the use of these structures after the new prison reform of the 1860s and 1870s, investigating the differences between the architecture of detention facilities of the 19th century in different regions of Europe.

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CONFLICT OF INTEREST

None.



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Композиційні та стилістичні особливості місць ув'язнення Північного Причорномор'я першої третини XIX ст.

Анотація. Вивчення історії розбудови тюремної інфраструктури актуалізується триваючою (2024 р.) в Україні пенітенціарною реформою. Планування та розбудова нової мережі пенітенціарних закладів, які будуть відповідати сучасним стандартам та цілям ув'язнення, вимагає звернути увагу на подібні процеси переосмислення тюремної архітектури, які відбувались в першій третині XIX ст. В зв'язку з цим, метою дослідження стало вивчення, на основі опублікованих та архівних матеріалів, трансформації структурно-просторової організації місць ув'язнення в період активного тюремного будівництва XIX ст. Це обумовило використання історичного, історико-порівняльного, композиційного, графоаналітичного аналізу, які застосовувались у контексті структурно-функціонального та соціологічного підходів до вивчення архітектури. Застосування вказаної методології допомогло встановити витоки та історичні передумови розбудови нових місць ув'язнення в досліджуваний період. На основі аналізу структурно-просторової побудови місць ув'язнення зроблено висновки про головні цілі, які переслідували архітектори та влада, реформуючи тюрми. Порівнюючи планування різних в'язниць, було досліджено регіональну специфіку різних тюремних замків Херсонської губернії. Дослідження композиції та структурно-функціональної організації тюремних замків дозволило простежити яким чином в імперії втілювались уявлення про дисциплінарний простір. На основі проведеного аналізу уточнено висновки про паліативний характер тюремної реформи в першій третині XIX ст. Аналіз втілення системи владних відносин в архітектурі місць ув'язнення дозволив стверджувати про збереження в тюремних замках певних дореформених елементів. Дослідження організації тюремного простору дозволило створити періодизацію розвитку архітектури. Зроблено висновок, що типові місця ув'язнення дореформеного періоду були покликані вирішити нагальні проблеми функціонування місць ув'язнення, а не послідовно реалізувати в архітектурі ті чи інші пенітенціарні ідеї. Тюремна реформа 1819 р. привнесла до тюремної архітектури неоготичну стилістику та складнішу композицію. Отримані результати дослідження можуть бути використані дослідниками інших архітектурних експериментів XIX ст. з організації дисциплінарних просторів та слугувати джерелознавчим матеріалом для просвітницьких та краєзнавчих організацій

Ключові слова: тюремний замок; острог; неоготика; неокласика; ізоляція; нагляд; дисципліна