



CREATIVITY AS A TRANSFORMING ELEMENT OF THE TERRITORY. La Cárcel_ Segovia Creation Centre.

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ABSTRACT

This research addresses the transformative power of creativity in the construction of sociocultural and symbolic meanings. Using a qualitative, descriptive, analytical, and conclusive methodology, based on the analysis of multiple cases in combination with the analysis of a particular case, the study analyzes the re-signification of places associated with suffering, pain, and deprivation of liberty in antagonistic settings characterized by well-being, progress, and freedom.

A case study is carried out: "La Cárcel_Segovia Centro de Creación" (The Prison_Segovia Creation Center), which studies the reconfiguration of the former Provincial Prison of Segovia into a multidisciplinary space aimed at promoting artistic creation and socioeconomic development through the promotion of creative industries and the improvement of public space. The results demonstrate the importance of creativity for the social, cultural, and economic development of territories.

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1. Introduction

In recent decades, a marked tendency has been observed in the conversion of spaces originally designated as centres of reclusion and restriction of liberty into centres dedicated to leisure and cultural activities. This process of transformation necessitates an additional, more intricate process of re-signification. The process of altering the function of architectural spaces is relatively straightforward; however, the transformation of a space associated with restrictions on freedom, and frequently with torture and various forms of punishment, into a cultural centre or a space dedicated to personal and social development as a catalyst for social progress necessitates a creative process that is not always straightforward. Furthermore, it is evident that this trend, far from being a partial or regional phenomenon, possesses a global dimension, with numerous examples of cities on all five continents undergoing transformations of this type.

2. The Transformation of Repression Centres into Cultural Creation Centres in Spain

Spain is not an isolated case; on the contrary, it is a clear example of this phenomenon. In recent decades, there have been numerous projects for the rehabilitation and modernisation of old facilities that originated and were conceived as centres of repression and torture, especially during the Franco dictatorship (Bravo, 2008). The dictatorship was established in 1939 at the end of the Civil War and lasted until 1975 with the death of the dictator Francisco Franco.

It is noteworthy that a number of these edifices were regarded as “cursed”, and their mere mention instilled a sense of trepidation in the collective imagination. The walls of these prisons often bear witness to the most violent repression experienced during the war and in the years that followed (Ortiz, 2012). Furthermore, they were also witness to the confinement and overcrowding of political prisoners (Álvarez, 2017) who, simply because they did not agree with the doctrines of the regime, came to overcrowd these buildings, in some cases doubling and tripling the maximum capacity for which they were designed.

The prisons were merely one more element in a broad and planned repressive policy, characteristic of a stage of society which restricted rights and freedoms. The advent of democracy, the modernisation of urban areas and social evolution have prompted a re-evaluation of the purpose of these structures. These edifices, often neglected or outmoded, had been superseded by penitentiaries conceived according to novel penal methodologies that prioritised reintegration over mere retribution. This period marked the inception of a protracted journey towards the enhancement of cultural institutions. These institutions underwent a transformation, becoming spaces associated with cultural promotion, creative and social development, the economic profitability of cultural creation as a creative industry, freedom as a transformative element of culture, societies and peoples, and as monuments of significant historical value for the preservation of historical memory.

It is evident that within Spain itself, a considerable number of localities have initiated a variety of projects aimed at the transformation of their original penitentiary centres into spaces dedicated to cultural, educational, social, or economic activities. This phenomenon, it should be noted, has been undertaken without the necessity of departing from the national territory. This transformation of a series of unique buildings, which have been referred to as uncomfortable heritage (Patrimonio incómodo) (Hernández, 2023), involves the refurbishment of these structures to serve a radically different purpose from their original intended use.

A particularly noteworthy example is the former remand prison in Reus (Tarragona), constructed in 1929, which was subsequently converted into the El Roser Social Centre. The refurbishment of the building has been nominated for an FAD Award 2022 in the Architecture category. The El Roser Social Centre is located in the building of the former Reus remand prison, a building which is listed as a BCIL (Cultural Asset of Local Interest) and which is part of the Inventory of the Architectural Heritage of Catalonia. The transformation and equipping of the space has resulted in the establishment of an innovative programme in Spain. The facility comprises a shelter for the homeless, a soup kitchen and a community space, thereby consolidating all the city's social services. This feature distinguishes it as the first comprehensive facility of its kind. The proposal is the transformation of a transformation, if indeed that is a redundancy. The institution, constructed in 1929, underwent a transformation into an educational facility in 1979. This previous intervention was used to carry out a project in which the

different temporary strata dialogue with each other, carrying out a selection process that shows the hidden constructive layers and their different transformations and manages to enhance their value.

Figure 1. Photograph of the former Reus remand prison transformed into the El Rosel Social Centre.



Source(s): Arquine, 2024, <https://arquine.com/obra/rehabilitacion-de-la-antigua-prision-de-reus/>

In the context of transformation and reuse of former prisons, museum projects have identified a rich source of material for establishing diverse types of galleries. In Spain alone, six former prisons have been converted into museums:

- Vigo: Museum of Contemporary Art.
- Huesca: Broto Prison. Museum of stone engravings.
- Coria: Royal Prison. Archaeological Museum and temporary exhibitions.
- Vello Cárcere (Lugo): Cultural Museum Centre, exhibition rooms and library.
- Badajoz: Extremadura and Latin American Museum of Contemporary Art.
- Carballo (A Coruña): Bergantiños Museum. Exhibition of ethnographic collections to get to know the region of A Costa da Morte.

Another pertinent example is La Ranilla (Seville). The construction of the building was initiated at the close of the Second Republic, as an innovative project spearheaded by Victoria Kent. The La Ranilla prison was originally conceived as a facility located on the periphery of the city, with an initial capacity of 400 inmates. However, it subsequently became the site of detainment for several thousand prisoners during the dictatorship. Following the success of the military coup known as the Bando Nacional, which was led by Queipo de Llano in Seville from 1936, the role of La Ranilla prison evolved into a centre of terror, death and torture. The walls of La Ranilla were home to a significant number of local residents. It has been documented that a significant number of Republican politicians who occupied positions within the Second Republic's administration were detained and imprisoned during this period. In numerous instances, these individuals were subjected to torture, and in many cases, they were executed within the initial six months of the war.

It is now set to become the primary interpretive centre on Francoism in Andalusia. It is the intention of Seville City Council to promote the refurbishment of the former admissions pavilion over the next twelve months. The works to be carried out in this initial phase of the Ranilla project essentially

comprise the comprehensive restoration of the edifice. In a subsequent phase, the adaptation tasks will be addressed, and the historical memory centre, which aspires to serve as a national reference, will be established.

The Barcelona Model Prison has undergone a transformation into a new civic and cultural project since 2018. Concurrently, a similar process of transformation is underway in the prisons of Murcia and Malaga, among other facilities, with the objective of repurposing them into cultural centres.

The case of Segovia, and the transformation of its former prison into a centre for creation, will be dealt with in more detail later as part of the case study contained in this research.

3. Transformation Processes at the International Level

This process of transformation of buildings that were once conceived or intended for repression is not a local phenomenon unique to Spain. Examples of this phenomenon can be found around the world. Without claiming to be exhaustive, it is possible to cite some outstanding examples, such as the LuKisKés prison in Lithuania, which was converted into a multicultural centre where more than 250 artists, musicians and creative people from different fields have set up their studios and developed their creative projects.

In the city of Boston, in the United States, there is a prison which has been converted into a luxury hotel. Paradoxically, the hotel has been named "Liberty". In New Zealand, Napier Prison has been transformed into a museum for the enjoyment of tourists, providing accommodation for visitors and featuring both permanent and temporary exhibitions.

In Melbourne, Australia, a museum has been established within a former prison known as Gaol. The museum has undergone minimal modification to provide an experience that is as realistic and similar to that of the inmates who formerly served their sentences within its walls.

A notable illustration of this phenomenon is the transformation of Lola Lik, a former prison, into a cultural centre for refugees. In the Netherlands, the decline in the prison population over the past decade has led to the closure of numerous correctional facilities. One of the most prominent prison complexes, formerly known as Bijlmerbajes, has undergone a transformation and been renamed Lola Lik. Situated in close proximity to the Amsterdam Amstel train station, this prison complex in Amsterdam has been converted into a welcoming and vibrant cultural centre for refugees. It is an institution that facilitates the cultural assimilation of refugees by means of an immersive environment, with the aim of accelerating their social integration. The 10,000-square-metre edifice has undergone a transformation, its sober, grey walls now adorned with colourful murals, a characteristic that was customary in the design of prisons. The site has undergone a transformation into an innovative multi-purpose complex, comprising a modern creative hub for start-ups, art studios and offices. In addition, it fulfils a significant humanitarian function by housing a centre for more than 1,000 refugees from Syria, Eritrea, Iraq and Afghanistan.

In this novel space, a departure from its original conception as a form of retribution for criminal offenders is evident. The focus has shifted towards the generation of opportunities for the most disadvantaged and impoverished members of society. A support programme is offered to serve as a guide for emigrants, who arrive in precarious conditions and with a logical lack of knowledge of the uses and customs of Western societies. The programme's aim is to guide their first steps in the country and as a unique and creative model of support for social integration. This approach is designed to facilitate a more gradual and less distressing familiarisation with the Dutch region and its cultural milieu.

However, the Lola Lik project is much more ambitious and multicultural, offering a unique space in which activities such as musical, sporting and gastronomic events, intercultural encounters, etc. can be hosted. The economic model of the organisation is worthy of note, insofar as it enables it to be at least partially self-financed. Thus, individuals wishing to rent an office in the former prison are permitted to establish a start-up, provided that its purpose is related to refugee aid or that the rent is utilised to finance integration projects.

4. Theoretical Framework

The object of study is complex, involving a variety of realities and cases that can be studied from different points of view and approaches. The present approach is multi- and interdisciplinary in nature (Narváez, 2015).

Firstly, it is imperative to acknowledge the nature of the subject under discussion, which is that of buildings (Gennaro, 1975), architectural spaces that interrelate with cities (Cereghino-Fedrigo, 2024), and that, through these interrelationships, determine the identity and image of these cities (Brandao, 2011). From an architectural standpoint, prisons are the result of a concept that has evolved over time (Ruiz-Morales, 2020). The evolution of penal policies has been marked by a shift from a primary focus on repression to approaches that emphasise re-education and social reintegration of offenders. This transition can be traced back to the ideas of Foucault (1986), who viewed prisons as institutions designed primarily to punish. In contrast, contemporary policies are guided by the principle of rehabilitating offenders and facilitating their reintegration into society (Bermejo, 2014; Conde et al., 2012; Montero Pérez de Tudela, 2019).

Prisons were conceptualised as isolated complexes, despite being situated within urban areas. These institutions were designed to separate inmates from the external world, and to function as hermetic spaces, where citizens, despite residing in close proximity, were prevented from interacting with prison personnel (Manso, 2023). Secondly, it is imperative to acknowledge the role of urban space, and by extension the buildings that occupy it, in the mediation of identities (Gaggiotti, 2000). The formation of a distinct urban identity is predicated on the integration of public spaces, which offer a plethora of possibilities. The juxtaposition of distinctive edifices, such as prisons, influences the design of the environment and the socio-cultural perception thereof (García-Domenech, 2016).

Finally, the importance of the conservation, rehabilitation and transformation of prison buildings in order to build the historical memory of the country is considered in this study (Colmeiro, 2005; Rodrigo, 2014; Torres, 2007). The assertion that history is written by the victors has long been considered valid; however, it is imperative to recognise the necessity of a discourse that acknowledges the perspectives of the vanquished and the victims (Labanyi, 2006). Such a discourse is essential for societies to process their historical wounds through the medium of knowledge and respect for the suffering of previous generations (De las Heras González, 2019).

5. Objectives

- To gain insight into the contemporary utilisation of emblematic edifices that have played a pivotal role in historical events.
- To recognise the transformation of centres of repression into centres of creation and culture.
- Contribution to the enhancement of historical memory.
- To place value on culture and education as pivotal instruments for social advancement, founded on the principles of respect and autonomy.

6. Methodology

The present work is framed within a qualitative, descriptive, analytical and conclusive methodology that allows for the establishment of indicators with which to interpret and classify the various transformed buildings and the role they play in their cities. These buildings contribute to the transformation of public space and the construction of territories that are more creative, playful, supportive and, in short, habitable.

The objective of the present study is to contribute to the establishment of order in a set of phenomena that, in principle, have occurred in isolation, so that they can be made sense of and communicated to others (Erlandson et al., 1993).

The present study focuses on the multiple case study method, which involves the utilisation of several single cases in order to study the reality under investigation. This method is employed to describe, explain, evaluate or modify the reality in question. In comparison to the single case design, it has been posited that the evidence presented through a multiple case design is more compelling, and the study

conducted from this perspective is regarded as more robust (Yin, 1984). This is due to its foundation on replication, which is defined as the capacity of this type of design to substantiate the findings obtained from each particular case analysed. As posited by Bartolomé (1992), the examination of multiple cases is proposed with the objective of generating hypotheses, based on the solid establishment of discovered relationships. This endeavour seeks to attain explanatory levels of supposed causal relationships that emerge in a complete naturalistic context and within a given process (p. 24). Merriam (1988) asserts that the objective of a case study is to describe, interpret or evaluate. Starkey (1994) contends that the utilisation of a case study enables researchers to achieve a more profound comprehension of a specific case, thereby facilitating enhanced clarity on a particular theoretical issue or aspect. In summary, synthesising these diverse yet not contradictory positions reveals that the objectives guiding case studies are analogous to those guiding research in general: namely, to explore, describe, explain, evaluate and/or transform.

In the present research study, we have elected to augment the multiple case study with an in-depth case study, with the objective of focusing on the project to transform the former Segovia Prison into La Cárcel_Segovia Centro de Creación. This decision has been taken in order to enable us to reach conclusions that are both more robust and more meaningful.

The study was carried out in different phases:

Table 1. Phases of the study

Phases of the study	
First Phase	Search for information and selection of the centres
Second Phase	Definition of the indicators: penitentiary centres, locality, geographic scope and new uses
Third Phase	Data analysis and interpretation
Phase Four	Conclusions

Source(s): Own elaboration, 2024.

In the first and second phases, the centres to be studied with the selected indicators are determined as follows:

Table 2. Title of the table

Prisons	Population	Geographical area	New uses
Reus Prison	Tarragona	National	Social centre, shelter, canteen and community spaces
Vigo Prison	Pontevedra	National	Museum of Contemporary Art
Broto Prison	Huesca	National	Stone Engraving Museum
Coria Royal Prison	Cáceres	National	Archaeological Museum
O Vello Cárcero	Lugo	National	Museum Cultural Centre and Library
Carballo Prison	A Coruña	National	Exhibition of ethnographic collections
Badajoz Prison	Badajoz	National	Extremaduran and Ibero-American Museum of Contemporary Art
La Ranilla Prison	Seville	National	Centre for the Interpretation of Historical Memory
Old Prison	Murcia	National	Cultural Centre
Malaga Prison	Malaga	National	Cultural Centre
Lukiskás	Vilnius (Lithuania)	International	Multicultural Centre

Boston Prison	Boston (USA)	International	Liberty Luxury Hotel
Napier Prison	Napier (New Zealand)	International	Museum for tourist use
Bijmerbajos Prison	Amsterdam (Netherlands)	International	Cultural Centre for refugees and creation centre "Lola Lik". Start up incubator
Segovia Prison	Segovia	National	Creation Centre and Sala Ex Presa

Source(s): Own elaboration, 2024.

In the third and fourth phases, the results are analysed and interpreted and conclusions are drawn, allowing us to glimpse new lines of study and research.

7. Case Study: La Cárcel_Segovia Centro de Creación y Memorial Democrático (Segovia Centre for Creation and Democratic Memorial)

The history of the edifice that currently houses a multicultural space, radiating the city's culture as a centre of creation, is truly exciting (Rojo, 2020). The institution was originally established as a women's reformatory, fulfilling this function until the reform and modernisation of penitentiary policies that occurred during the Second Republic. The transformation of the institution was overseen by Victoria Kent, a distinguished lawyer from Malaga and the incumbent Director General of Prisons. The institution was thus converted into a penitentiary asylum for elderly and tubercular prisoners, as well as a prison for common inmates. In 1946, while maintaining its function as a prison, it was transformed into a central women's prison and housed the largest contingent of Spanish anti-Francoist militia women and prisoners accused of collaborating in the organisation of the Communist Party. Consequently, clandestinely, the prison became a centre for anti-Francoist political and cultural training of the first order. Among the inmates best known for their political activism were Palmira San Juan, Josefina Amalia Villa, Soledad Real, María Salvo, Manolita del Arco, Vicenta Camacho and Tomasa Cuevas. It is evident that, as of 1969, the cells of the Segovia Prison facility were utilised for the detention of male inmates, a significant proportion of whom were of a political disposition. Notable individuals such as Marcelino Camacho, Víctor Díaz Cardiel, Gerardo Iglesias and Horacio Fernández Iguanzo were among those held in these cells. It is estimated that there were thousands of arrests for political reasons during the late Franco era, of which a significant proportion resulted in convictions. A considerable number of these individuals subsequently spent time in Segovian prisons, which were notorious for their cold and damp conditions. In the year 2000, the old prison closed its doors for good and was replaced by a new penitentiary complex located a few kilometres from the city centre.

The city of Segovia, with its municipal authorities as the primary proponent, confronted the challenge of aspiring to be designated European Capital of Culture in 2016. The objective of the project was not achieved; however, many of the ideas that formed part of the candidacy project have now been realised and have served to transform not only some of the city's spaces, but also the very identity of Segovia. The primary project entailed the transformation of the former prison into a "factory of ideas". Following a series of minor amendments, the initial concept was actualised by the City Council through the implementation of a recycling strategy within the framework of the candidature project for the European Capital of Culture, designated "Segovia Inhabited Culture". The transformation of the Prison into a Creation Centre was initiated under the new designation, with the inspiring principles of the project being the aspiration to serve as a cultural reference point for the city, enabling the projection of Segovia's image on the global stage and the establishment of a space within the confines of the original structure for the interchange of talents, fostering an environment conducive to innovation, creativity and risk-taking in the context of creative processes that are open to public engagement. As elucidated in the presentation document, the La Cárcel_Segovia Centro de Creación project is predicated upon three distinct lines of action: creation and production, meeting and dissemination, and exhibition.

The project was inspired by the reconversion of other spaces of a different nature into cultural spaces, especially the Maison de Foile in Lille, the Radialsystem in Berlin, the Hangar in Barcelona, the Cable Factory in Helsinki and the Matadero in Madrid.

It is evident that the ambitious objectives set forth have been practically fully achieved over the years. The project has become a cultural reference point in the city, with international repercussions. It has played a pivotal role in the cultural fabric of the city, encouraging creation by promoting projects and providing a home for artists. The city's spatial characteristics have facilitated the flourishing of the creative and cultural industries, thereby functioning as a socio-economic catalyst, with creativity serving as a conduit for social innovation. La Cárcel_Segovia Centro de Creación has been distinguished as a cultural nexus, a space wherein diverse creative processes coexist and interact. The institution's halls have served as a crucible for artistic expression, fostering a dynamic interplay and hybridisation among diverse artistic forms. This project has been conceived as a space to encourage encounters between citizens, companies and institutions, to develop curiosity and, on the basis of creative discovery, to become a creative synergy. It is imperative to acknowledge a fundamental issue: this is a building with scars. Consequently, from the conception of the project, the necessity to establish La Cárcel_Segovia Centro de Creación as an element of memory that, despite its new uses, recalls its original purpose and honours the memory of the men and women who were once incarcerated in this former prison, especially those whose conviction was based solely on ideological grounds, and for which it now houses a Democratic Memorial, was very much in mind.

In order to comprehend the significance of La Cárcel_Segovia Centro de Creación as a revitalising element of the city, it is proposed that a concise review be conducted of some of the activities that have been sponsored by the centre since its inauguration in April 2011:

7.1. GALLERÍAS Project

This exhibition project is innovative in nature, exploring themes of memory and emotion with a primary objective of re-signifying. In accordance with this objective, the existing cells have undergone a transformation, resulting in their utilisation as a venue for artistic and contemporary creative activities. The process of re-signification has the capacity to transform spaces of confinement into places of creativity and freedom. Following the inaugural edition in 2011, which featured ten artists engaged in ten distinct artistic projects within ten cells at La Cárcel_Segovia Centro de Creación, eight subsequent editions have taken place. These editions have facilitated the presentation of a diverse array of contemporary artistic expressions, encompassing multidisciplinary plastic, scenographic and video-artistic projects, photography, video installations, painting, floral art, music, and dance, among others.

Figure 2. Photographs of the event Galerías 2020, held at La Cárcel_Segovia Centro de Creación



Source(s): Segovia City Council, 2020, Fernando Arroyo Arranz, Lurdes Lacorte Ávila, Eva Salas Pacheco, Marra, Wences Lamas and Carmen Muños, Segovia.es (<https://segovia.es/portal/la-carcel/galerias>)

In the inaugural editions, participants were invited to engage in a photographic initiative entitled “Fichados” (On File), wherein they were captured as both visitors to the creation centre and as

individuals dedicated to the promotion of culture. This initiative yielded a notable increase in visitor loyalty and the frequency of repeat visits to the cultural venue. In order to appeal to a diverse audience, the various editions of GALERÍAS have featured a range of activities, including DJ sessions, circus performances, dance, live music, short films, theatre, stand-up comedy, improvisation exercises, and numerous others.

7.2. Micro-Theatre

The project was conceived as a singular activity for the open day, which served as the focal point of the presentation of the overarching project, La Cárcel_Segovia Centro de Creación. Nevertheless, the tremendous success and incessant demand led to a transformation in its nature, resulting in its establishment as a recurrent and emblematic activity within the centre's programme in subsequent years. The peculiarity of this performance lies in the fact that each show takes place in one of the old cells and is attended by a maximum of 15 people. This results in a highly intimate connection being forged between the artists and the spectators, who often become an integral part of the performance.

Figure 3. Posters of Microteatro en La Cárcel from the 2018 and 2019 editions.



Source(s): Segovia City Council, 2018 and 2019, Segovia.es (<https://segovia.es/portal/la-carcel/microteatro>)

7.3. Laboratory of Citizen Creativity (LABCCs)

This project emerged from the unsuccessful candidacy for the European Capital of Culture in 2016. Nevertheless, it has demonstrated its relevance and usefulness by becoming an annual event of significant attendance. This forum is distinguished by its collective, open and participatory nature, wherein creative and innovative problems are presented to the public. A notable aspect of this forum is its emphasis on practical solutions, which distinguishes it from other types of forums. The objective of this laboratory is not to engage in theoretical debates or speculative analyses of existing problems or potential future scenarios within the urban context. Instead, it is a space designated for practical action, where participants assume active roles in all stages of the research, production and execution of the project. In various laboratories, collective films have been produced, including "100 Miradas", the inaugural collective film by citizens of Segovia, in which they articulated the significance of inhabiting culture. The feature film presented an open and participatory vision of creative processes that broke with traditional schemes. This shift in perspective resulted in the transformation of the conventional notions of the creator-spectator, thereby offering a distinctive viewpoint of the city's inhabitants. Animated films have also been created within the laboratories, as evidenced by "Segovia se Anima", where the LABCCs brought together children who were responsible for writing the script, creating the drawings, and interpreting and voicing the story of a city as seen by the younger generation.

Another of the most significant laboratories was known as "The school on stage". The programme encompassed a variety of educational centres, with performances of plays held in the Ex Presa hall of

the centre, complemented by conferences, debates and forums. This multifaceted approach offered a profoundly stimulating educational experience, with theatre serving as the unifying theme.

7.4. Women's Gathering and Women who Transform the World

The project La Cárcel_Segovia Centro de Creación has a special link with the fight for equality and the promotion of gender policies. Throughout its history, the event has hosted more than 10 editions of "Women Transforming the World". The one-hour format of this event is hosted by distinguished women journalists, with the public acting as the protagonists. Prominent women from all areas of society discuss the necessity of transforming social structures and address pressing issues, including gender violence, climate change, peace-building, tolerance, and more. The event has welcomed a number of distinguished guests, including Nobel Peace Prize laureates and prominent figures in various fields such as science, politics, finance and culture.

Figure 4. Leaflet of the 10th Meeting of Women who transform the world



Source(s): Segovia City Council, 2020, Segovia.es (<https://segovia.es/actualidad/noticias/una-premio-nobel-de-la-paz-y-destacadas-activistas-de-diferentes-paises>)

Figure 5. Poster Women 2024



Source(s): Segovia City Council, 2024, Segovia.es (<https://segovia.es/index.php/area/cultura/actualidad/noticias/comienzan-los-dialogos-en-el-encuentro-mujeres-hablando-de>)

In addition to the projects previously referenced, the creation centre has played host to numerous cultural experiences, forming part of the rich cultural programme of a small city like Segovia, which boasts a long cultural tradition. The site has historically hosted the renowned International Puppet Festival Titirimundi, featuring performances by companies from across the globe, in addition to puppet-making workshops and exhibitions. The institution has played host to meetings and exhibitions of retired painters. It has played host to a variety of cultural events, including music festivals and programmes such as "Music in the prison courtyard" and, more recently, the inaugural edition of "Festicárcel", a festival dedicated to circus and magic. This event attracted a significant number of families who came to enjoy a variety of performances, including circus acrobatics, circus shows, clowning, various magic shows, aerial dance and theatre. In the current year, 2024, La Cárcel_Segovia Centro de Creación also became the venue for the inaugural "SegoBlues" festival, the first festival in the city dedicated to blues and the cultural movement surrounding this style of music. In addition to the four concerts that constituted the primary focus of the event, the centre also played host to conferences, exhibitions and parades.

The former prison of Segovia, which has existed for 13 years, has become an important part of the cultural life of the city. It has also contributed significantly to the modernisation of the space in which it is located, occupying a position between a newly created neighbourhood and one of the most traditional parts of the capital. The facilities have been utilised for a variety of events and activities, including Segojazz, MUCES (Muestra de Cine Europeo de la Ciudad de Segovia/Segovia European Film Festival), the film cycles "La mujer Creadora" (Women Creators), and the various activities of Hay Festival Segovia. In addition, the Fílmoteca de Segovia, which organises Asian film cycles, is housed within the premises. The venue has also hosted a significant number of exhibitions and cultural activities.

7.5. Democratic Memorial of Segovia

Since 2019, coinciding with the centenary of the arrival in Segovia of the poet Antonio Machado, La Cárcel_Segovia Centro de Creación houses the so-called Memorial Democrático de Segovia (Democratic Memorial of Segovia). The city and its inhabitants paid a tribute to the thousands of men and women who were imprisoned for political reasons, and who endured great hardships in the form of a loss of liberty, physical suffering, and in many cases their very lives. The struggle that they went through for the rights and freedoms that currently underpin our legal system and our coexistence is a foundation of immense importance.

The memorial comprises a permanent exhibition, which is divided into nine cells. Two of these cells contain artistic interventions: Cell 2 is based on the interpretation of a poem by Marcos Ana, and Cell 7 is set in 1939 and recreates the extraordinary conditions of insolubility, humidity and cold that characterised the building at the end of the Civil War and the post-war period. The remaining cells are dedicated to the completion of the project, incorporating informative historical content organised around four axes:

1. Memorial: this consists of a panel containing the names of the almost 3,000 people from Segovia, men and women, who were imprisoned between 1939 and 1946.
2. Audiovisual: This consists of the projection of a short documentary on the history of the Segovia prison, with photographs of prisoners that have been rescued and enlarged to human scale.
3. Captivity: The film provides a comprehensive account of the repressive policies of the dictatorship in its various forms, with a particular emphasis on the captivity experienced under Franco's regime, encompassing authorised prisons, prisons, concentration camps, labour battalions and penitentiary colonies.
4. Central Women's Prison in Segovia (1946-1956) and the Ordinary Penitentiary Centre for first-degree convicted criminals (1969-1976). The significance of the Democratic Memorial extends beyond the confines of the city and the province, as it was originally designated as a location for culture and creativity. However, it subsequently served as a site for the incarceration of prominent

political prisoners (both male and female) who hailed from various regions, including Asturias, Catalonia, the Canary Islands, and the Basque Country, among others. Both prison realities are explained in the same format, which comprises 12 panels that graphically illustrate the living conditions, including food, hygiene, health, forced labour, and deprivation of religious and political freedom. The text also details the efforts of the prisoners to continue the struggle through literacy courses, history and Marxism, clandestine political activities, organisation of strikes and strikes, and smuggling of books and forbidden readings.

Figure 6. Photographs of the Democratic Memorial, 2023



Source(s): Cristian Hugo, 2023

The Democratic Memorial project has become a reality thanks to the research efforts of the Foro por la Memoria historians Santiago Vega and Juan Carlos García Funes. Together with the painter and graphic artist Cristian Hugo Martín, they have created a visually appealing graphic proposal.

8. Discussion and Results

The research has been grounded in a methodological approach of multiple case studies, complemented by a specific case study. This mixed and combined methodology allows us to learn about different realities from which we can draw inferences that, due to their repetition and singularity, become significant elements of reality. Consequently, the present study has facilitated the acquisition of knowledge pertaining to a particular reality from an international perspective, with its subsequent realisation in the Spanish context. This has culminated in the attainment of a more comprehensive understanding of a specific case that is responsive to a local reality. The present study has enabled an investigation into the transformation of fifteen architectural complexes originally conceived as prisons, but which subsequently lost their function due to changes in penitentiary policies. The study has focused on the manner in which these complexes have been converted into cultural projects.

It has been demonstrated through the course of the research that there has been a discovery of hitherto unexplored uses for buildings with a history of being associated with repression. These buildings were constituted as closed spaces, with the intention of preventing interaction between the city and the events that occurred within their confines. However, they have now become headquarters

for projects that aim to the contrary, namely to make known cultural realities that are normally minority ones, which are relevant due to their artistic, creative and innovative value. The transformation that these architectural complexes have undergone has been comprehensively described, from the refurbishment and conservation of the structures to their new uses. However, of greater significance is the conceptual change that has affected the essence of these complexes and determined new forms of relationship with cities and their citizens.

The present study is an in-depth analysis of the transformation of the former prison of Segovia into La Cárcel_Segovia Centro de Creación. This analysis allows for the evaluation of the importance of the conservation of uncomfortable heritage and its need for resignification. However, the study also highlights the need to become guarantors of remembrance and respect for the historical memory that serves as a tribute to the people who suffered repression, torture and deprivation of liberty.

The research indicates that the transformation of former prisons into cultural, artistic and museum projects has been instrumental in underscoring the significance of culture, art and creativity as instruments for the establishment of novel concepts of participatory, respectful, inclusive and democratic citizenship. In essence, these elements contribute to the advancement of society and the promotion of social justice.

It is therefore concluded that the objectives proposed as the starting point of a complex research study have been satisfactorily achieved. The inferences made are deemed valid, insofar as they are supported by evidence derived from the application of a pertinent methodology.

9. Conclusion

This research, which, as with any living project, is in a constant state of evolution and thus both valid and open to expansion, has enabled the exploration of the possibilities of creativity as a transformative element across the various planes of reality. From a material conception, we have studied the readaptation of singular buildings, "buildings with scars", to new and completely different functions. However, it has also been demonstrated that this material transformation is accompanied by a symbolic transformation, a process of repositioning in the collective imaginary that determines the generation of a new image in the citizenry. It is evident that modifications are produced in the territory when considering the change in both planes. This is due to the fact that an architectural intervention is in evidence, in addition to the implementation of creative projects. Such projects imply an urban reorganisation, the transformation of the perception of the territory, and the relationship of the people who inhabit it with the urban spaces. Transformation also has a powerful socio-cultural component.

The transformative potential of creativity enables the conversion of spaces characterised by adversity into catalysts for urban advancement, thereby fostering diverse levels of impact.

Cultural -The enhancement of artistic creation and its dissemination.

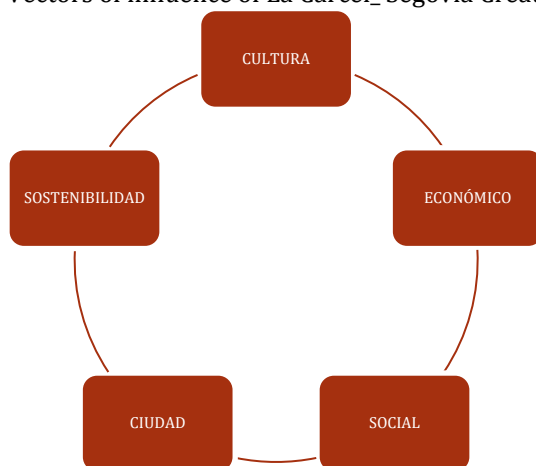
Economic - Development of cultural industries.

Social - Social innovation, integration and reconciliation.

City-Urban improvement and international projection of the territory.

Sustainability - Sustainable models of management and conservation of both tangible and intangible heritage.

Figure 7. Vectors of influence of La Carcel_Segovia Creation Centre



Source(s): Own elaboration, 2024

The case study of La Cárcel_Segovia Centro de Creación has facilitated the verification of the aforementioned concepts through practical and concrete means. Throughout its 13-year duration, the project has amassed a substantial list of activities that have either been initiated or developed in conjunction with its facilities. These activities have consistently demonstrated their practical utility across the five levels previously delineated in the graph. It has become a catalyst for cultural, artistic and creative activities. The development and consolidation of creative industries in the region has been a significant economic driver, contributing to the growth and prosperity of the surrounding area. It has been established as a space open to citizens, a friendly and playful space, a space for learning, mixing and creative freedom. The project has had a significant impact on the enhancement of an urban space that was formerly inaccessible to the local population. It has also played a substantial role in the internationalisation of the city and the promotion of its global reputation, primarily through the showcasing of activities within its facilities and its ability to attract talent from around the world. This talent has participated in various competitions and festivals hosted by the project. Furthermore, the project has demonstrated that a sustainable management initiative can be highly profitable for the city.

The preceding arguments demonstrate that creativity is a transformative element of the utmost importance, with the capacity to intervene in domains associated with suffering and pain, thereby generating spaces characterised by joy and happiness. Consequently, it has been demonstrated that creativity can enhance urban environments, although more pertinently, it possesses the capacity to improve the lives of individuals residing within these cities.

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