UNDOCUMENTED: THE ARCHITECTURE OF MIGRANT DETENTION

by tings chak.
to the people who have resisted, and continue to resist, borders everywhere.
An undocumented woman seeks shelter while fleeing domestic violence, a mother attempts to enroll her non-status child in primary school, a failed refugee claimant goes to a food bank, an undocumented visitor walks into a medical clinic. For undocumented people in a city, simply carrying out one’s daily life is a challenge in border that everyday threaten detention and deportation.

We live in an era of unprecedented human migration. Mass migration (or mass displacement) is both a process and a condition, driven by global capitalism, neo-colonialism, war and imperialism, and environmental destruction. Borders, material and immaterial ones, are proliferating around and between us.

As the world has become borderless to “flows” of capital, the movement of migrant bodies is restricted as never before. And so, millions of migrants live precarious lives as precarious labourers, as refugees, and as undocumented people.

Migrants’ journeys are commonly portrayed as linear progressions from home to host nations, but in reality they are replete with interruptions and discontinuities, occupying spaces of waiting, movement, exposure, settlement, and return. Which is largely invisible to the public. Among these are spaces used for mass detention and deportation.

In this paper you will find an incomplete view into the world of migrant detention in Canada, explored at scales descending from physical landscape to the human body. This illustrated documentary is an ongoing project developed through reading, listening, observing, writing, drawing, and imagining. The stories are borrowed from the lived experiences of anonymous individuals and all figures are taken from official sources.
Canada has three designated immigration "holding" centres located in Toronto, Laval, and Vancouver but more than 2,000 detainees are held in rented beds in provincial prisons. In 2013, 143 facilities were used to detain immigrants. Every year, thousands of detainees are held for an average stay of a month, but they can be held indefinitely. There are people held for five, six, seven years without charge or trial.
These spaces are where people without status are expelled to. The buildings and landscapes in hand, that they can find uncomprehended (just as the people themselves were invisible), so too are the buildings without photos or drawings (so much as highly classified ones). They too, are undocumented.
TOOBOO WEST DETENTION CENTRE

Detainees: 73 (2010)
Facility type: provincial
Detention timeframe: long-term
Security: secure

TOLEGOO IMIGRATION HOLDING CENTRE

Detainees: 125 (2010)
Facility type: migrant detention centre
Detention timeframe: long-term
Security: secure
Segregation: males, females, minors

MISSOURI, ON
Population: 54,445
Established: 1998
Location: northwest corner of Missouri
Significance: former city in Missouri
Spaces of incarceration are both nowhere and everywhere, blended into our landscapes. But their invisibility is no comfort. We hide the things that we don’t want to see, or that we don’t want seen.
Toronto Don Jail

Detained: 8 (2013)
Facility Type: Provincial Prison
Detention Timeframe: Long-Term
Security: Secure

Toronto - Don Jail
Established: 1904
Location: Electoral district in the east of downtown Toronto
Features: Jack Layton's former home, Greek population
Immigration detention is the fastest growing incarceration sector in an already booming prison construction industry. Despite this, the sites, buildings, and people involved remain largely invisible, just as the apparatus that manages and controls the flow of human bodies is designed to be.

How do we make visible the sites and stories of detention, bring them into conversations about our built environment, frame immigration detention as an architectural problem? Embedded in the politics of visibility, architecture has as much to do with the built reality as it does with representation.

Employing architectural tools of representation, these images document a physical reality in sites of detention, constructed through the silence of the individuals who are denied presence in our built environment.

For the past decade, Canada has detained an average of 11,000 migrants per year.

and up to 807 children in one year.

adding to the 100,000 people that have been detained or deported since 2006.

Contrary to its claim, Canada is using detention as a first, rather than last, resort.
Meanwhile, our borders are being fortified everyday, and obtaining permanent status becomes unaffordable for many.
Spaces of incarceration just may be the mass future housing solution of our time, where those who are deemed undesirable and dangerous are caged. In a secularized world, the gated community mirrors the detention center, the mass-consumption isn't so different from the cell, they are sites of exclusion and inclusion. Sometimes it's difficult not to be protected from within.

So how do we remove the elements of distinction, challenge the integrity of the wall, and make the borders disappear?

Mass incarceration is a modern idea. We can unlearn and re-imagine, and design a world without prisons.
intake

This building is a maze and you are forced to march through it. Following an intake sequence for arrivals, you face a complex set of stations for observation, verification, and neutralization. This building is a processing machine, you are the input, and the output is a datum to be deported.
I ask you, “How do you sleep at night?”
You lean back and say, “I sleep well, my conscience is quiet.”
I ask, "How do they teach an architect in five years to plan airports, hospitals, public buildings, private homes?"
You answer, "They teach you how to think, to research, to plan. You put together a qualified team and go out to do the job."
You continue, "In this profession a lot of the same elements appear again and again. These bore me for the most part."
"The challenge is to balance the client's demands with regulations and budgetary constraints."
the living zone
I ask, "What do we see in the plans, why looking at one?"
You notice, “In the drawings I organized all of the functions the client wants to hide to minimize the things we don’t want to see.”
“I always say, there’s no ideal, only the optimal.”
"I do the best possible job within the constraints."
I ask, “What about the architect’s role in shaping society?”
You get up and answer, "Architects usually have big eyes, they think they're walking three feet above ground."
"But a good architect has to be part of the orchestra in which everyone has a part that they need to play."
outtake
"Look, they came to me because they know I can turn X to Y in the shortest time possible. That's the architect's job."
Finally I mention the blurry connection between architecture, politics and private capital.
You respond, “An architect doesn’t have to examine every policy of an elected government. The government has policies and this is manifested also in the projects that need to be built.”
"That's where I come in. Architecture was always connected to big money and political power, but you shouldn't think about that too much."
“Listen, if you choose to do art, do art, leave politics to the politicians.”

Quoted from "Playing a Role" (23 May 2013)

Israeli artist Ohad Efron’s interview with a well-known Israeli architect who designed the Nauru refugee detention center, a 600-capacity desert tent city for migrants crossing over Egypt’s Sinai Peninsula. The facility opened in early 2015.
How do landscapes and objects, bodies and narratives build space and make architecture?
How do architecture inflict violence on human bodies and minds, onto our physical environment?
"Architecture is not a passive target of violent operations, but it is a discipline that is constantly finding the environment with physical objects and images that trigger violent actions." — Shyam Kanani, Architecture of Violence

This was the first thing she said when she was released.

"Take me to the sea, or the next biggest thing."

Inside, they never let you see the horizon.
Instead, it is a sequence of fragments.

You can never wholly grasp it.

Inside, you lose your spatial bearings and markings.

You lose your identity...

Some billions of dollars made on the incarceration of human beings. These are a lot of hands involved in this industry, but there are many faces in these faceless spaces, we hide the shadows of poverty and displacement, we even try to hide the spaces themselves. It is anonymity without a name, where nobody rules and everybody is powerless.
It determines your identity, your rights, your assets, your freedom.

But your name is more than a series of randomized letters, phonetically transcribed that, when uttered, can never capture its weight.

It can never come close to the language your given name was given in.

Your place of birth has nothing to do with the treachery of borders, violently imposed upon us babies between our families, and throughout the places we call home.

NAME/NUM
Wang Fang
ADDRESS
435 Masserry Street, Apt 231
Nationality/Nationalité: Chinese
Place of Birth/Date of Birth: Nanjing, June 22, 1952

You are not a minor, a senior, or a dependent, but you are an elder, a lover, and a child.

Exercising, a school bus drives up to the immigration detention centre.

Below barred wire and a security gate, children board the bus.

It becomes a school that spells trauma.
There is an immigration detention on hunger strikes for 90 days in protest of indefinite detention. Held for 30 months in a maximum-security prison without charge or trial, he said, "I missed three of my son’s birthdays. I missed their anniversary. I saw myself being detained indefinitely and thinking about them. That will drive me crazy. So I have to keep it out of sight and out of mind. How do you do that?"

"I am a father and I am a husband.

"Should I even be allowed to feel like this?"

"I isolated for up to 23 hours a day people find ways to communicate with other detainees through the walls, through toilet pipes, and buckets of water. In 2013, California saw its largest hunger strike of 30,000 inmates in history. This mess action was organized over years of such solitary conversations.

According to Corrections Canada, solitary confinement is euphemistically called "administrative segregation." It was used to ensure the "safety of all inmates, staff, and visitors," rather than for punitive reasons. In the control of bodies, architecture makes us risk so that the system never has to confront the aggregated power of inmates.

Prisoners held in prolonged solitary segregation speak about the feeling of merging into the walls.

24H: WAKE UP

24H: LIGHTS OUT

where the distinction between an individual’s body and self becomes indistinguishable from the individual itself.

WAMA KACHIL, INTERVIEWED BY DON MACDONALD, DETENTION REFORM, CRC ARTIST PROFILE, MIGRANT HEALTH the🇨🇦, GONTELING @WAMA, CHARELS @KACHIL.

ON THE COVER: "One More Minute" (2017).
People describe a sense of spatial disorientation—feeling the presence of someone else in the cell, or in the walls, who you can never talk a graphic. Your spatial perception becomes affected by what you did see as much as what you never did.

In 2004, "Alone Inside" radio documentary reveals the trauma induced by solitary confinement.

A long time serving of white walls no more than 6 feet away and 24/7 exposure to fluorescent lighting, the body reacts with what has been called "white vision blindness"—the inability to see colour or to see at all.

"Alone and long-time prisoner Jack Henry Abbott once wrote:

"Nothing sustained in prison can change the ontological make-up of a state."

Unhinged from your social and perceptual world, a space becomes too small or too big, too bright or too dark, too loud or too quiet, too bland, impossible and violent. The walls are too thick, impervious to your body and your voice.
The pyramid was born of a modern desire for more efficient packaged living. Modern housing was defined by functionalism. Minimum (minimum subsistence dwelling) became a design sensibility that sought the highest comfort through the most efficient means. Since then, the laws of the minimum have permeated the design of our world. The bare minimum becomes regulation. It is internalized, measured in time, dollars, material, and energy.
Accordingly, the modern cell is based on the idea of the modern individual, the minimum spatial unit to which everything is scaled. From the automobile to the micro-condominium, the space housing unit to the hospital cubicle, our bodies are standardized and our needs quantified.

According to the International Red Cross,
The minimum habitable space for an incarcerated individual is measured.

2 square metres of floor area

and 3.5 cubic metre of air space.

In this volume, the contents of your life are caged. But not every human action can be programmed or predicted. Our bodies always find ways to carve out space, to refocus our attention from the geometry to the lived experience, from the container to the contained.
Amongst built-in stainless steel furniture, cold Lennox air, festooned narrow windows, and under a routine of fixed, the fixtures embedded into the walls, defenses find ways to make space.

These are all of the things you can own, stored in the two drawers that you are allotted.

These things are banned.
INGREDIENTS:

- 2 plastic bags
- 1 plate
- 2 packages of canteen cookies
- 1 tube/package of peanut butter
- 1 bag of m&ms

DIRECTIONS:

1. Get ingredients at weekly canteen
2. Separate cream from cookies
3. Crush cookies and mix cream with peanut butter
4. Layer cookies mixed with water, cream "icing," and sprinkle m&ms on top

n.b. there are probably no candles in detention

Jail cake to "celebrate" birthdays and those getting released.

The experiences of human beings, resisting anonymity through decoration, resisting being reduced to bare life by simply finding ways to live.
A prisoner once walked from Minnesota to Boston inside his cell.

I figured out how many miles it was, how many forklifts in a mile and pacing back and forth in my cell, I would count the steps. Some days, I counted bugs. In my mind, I am demonstrating this to the environment you put me in, I'm locked away in the darkest dungeon and there's 22 bugs coming down to visit me... that's my biggest company. - Gregory McNamee, quoted in "Above Inside" on CBC Radio (2018).

Just as architecture sets limits to the body and possible inhabitation, the body imposes limits to architecture's ambitions.

In Violence of Architecture, Bernard Tschumi describes a kitchen as a space of cooking and eating, yet it can also be a space for sleeping and making love.

This, he calls, programmatic violence.
On September 19th, 2015, 19 detainees in Central East Correctional Centre in Lindsay, Ontario took the largest known collective action among immigration detainees. *

One of the detainees who was on hunger strike for over 60 days said, “Whatever it takes, we will do it.”
A man faces deportation back to a country he has not known since childhood, the language of which he has forgotten. His family and friends fight to keep him from leaving. They deny him his daughter just one last time. They deny him, then deport him.

A prisoner in a desperate moment breaks the walls to hear her, so that she can tell her story about her birthplace and her family, the things she doesn't want to be forgotten.

In these spaces where those without states or identity are caged, the struggle is against the disappearance of one's self. There are so many undocumented lives amongst us and in this world that are never captured in numbers, barred by material and immaterial borders, or confined in anonymous spaces.

So I write this today only to say, that I will not forget your departure.
Martin is an immigrant who was formerly detained at the Central East Correctional Centre, the maximum-security prison in Lindsay, Ontario for 36 months, without charge or trial. He was one of the key organizers of the hunger strike that began in September 2013, sparking the creation of an ongoing campaign to end indefinite immigration detention and the formation of the End Immigration Detention Network. Here he tells his story in a conversation with Tanya on October 2016.

CAN YOU TELL US A BIT ABOUT YOURSELF?

M: My name is Martin [surname], I was born in Gambia, West Africa. I've been in North America since I was 8 years old, mostly. Grew up in the United States, Chicago, Illinois, that is. Went to middle school there, high school as well as university.

I'm 31 years old. I have 2 kids in Canada, I have a wife there, I used to come to Canada, legally, I decided to come here and live with my family here. In April 2011, was the first step I took to come here with my family. So, when I got to Canada, it wasn't no problems getting into Canada, so I sent it with my family, we moved, and I started working. And then I had an altercation with the police here, and in May 2011—I came in April 2011—I was pulled over for basic possession and a DUI [Driving Under the Influence] conviction. I did my time in jail, 15-day sentence, I plead guilty, cause then I didn't know immigration laws and how it would affect the situation. So after I'm done my time, 15 days, immigration stepped in, and they put a hold on me, and I told them, “Listen, I have no status in Canada, I just got here, I do have a common law partner here, and I have a daughter here, born here.” So they said, “Oh, you're up for deportation,” and I said, “Ok, well what's the procedure?” and they said, “We'll contact the United States, and we are going to contact Gambia, one of these two has to take you.”

They contacted the US and they said, “No,” and they contacted Gambia that said they can't give me back citizenship because there's no document except a copy of an expired passport that the United States government sent to Canada. So, negotiations begun, with Canada and Gambia, and Gambia had no way of identifying my citizenship, and Canada didn't have what the legal requirements is. I was detained for 36 months. So I don't understand what kind of policy Canada had, where some people can get deported, some people can't be deported. But the fact that it took them 36 months, while somebody is detained—in a maximum security prison—I think that's the issue here.

T: CAN YOU TELL US A BIT ABOUT YOURSELF?

M: People just got fed up. First of all, you've been detained for over 18 months and there's no kind of situation that's going on for you to even get out of jail or get out the country. Most people wanted to get out. We started out, as a protest, within the prison system, there were things that we couldn't access: We had no access to healthcare, we had no access to books, we had no access to anything that would make our time—this illegal time—that we're doing easier. Imagine you're detained but then you're spending money to get soap, to get toothpaste, to get all these things that any human being requires. So that's what led to the event and then we figured out: Wait a minute, if we protest this and we get a little bit of attention, and some of the conditions are changing, why are we even protesting to be here? Well, to hell with it. Let's get immigration—first let's go after the government who put us here, and show them that we're all in solidarity and we have to be, until this circumstance changes. So that was what led to the hunger strike.

TOO MANY OF YOU THERE AND WHAT DID YOU DO?

M: We were at least two hundred, and when we first started, we started 8 days straight, and none of the authorities that were responsible for putting us there in the first place ever showed up. But we kept up. We refused all our meals. During that strike, they had the provincial prison enforcement come to us with tear they are [deemed] a danger to the public. So, a lot of people that I met we all live under these circumstances. And, I mean, it wasn't easy living there.
gas, they were there with all kinds of protection. We were simply refusing meals. They put people in seg-
regation—I, myself, doing the hunger strike, I was out on the general population, and after 16 days they
had to put me in segregation. There were a lot of people that were sick, there were a lot of people that
had diabetes and all kinds of diseases, that refused to eat. And there were people literally passing out.
But, we had a unified front, and then we just kept on going.

T: HOW LONG WERE YOU ON HUNGER STRIKE FOR?
M: 32 days.

T: SO WHAT DO YOU THINK WAS THE MOST
SUCCESSFUL THING THAT CAME OUT OF THE
HUNGER STRIKE?
M: It's how people organized, yeah, for one. Two, it's the fact that it worked, that most people got out, and
the fact that we got attention. Some were deported.
But the process was faster than just us sitting there.
So, we forced the hand to do something. And with media, everybody else knowing what our situation is,
started putting pressure, whatever they were doing outside and we had movements that were in solidarity
with us. And that helped a lot. I mean, because when you go on hunger strike, there's alarms going on,
there's mattresses being burnt, right? That's a very intense situation for everybody to go through.
And you're only crime, was the fact that you were from somewhere else, you're a migrant.

T: RIGHT NOW THE GOVERNMENT HAS A PLAN TO
IMPROVE IMMIGRATION DETENTION FACILITIES.
WHAT ARE YOUR THOUGHTS ON THAT?
M: I have a problem with that. The fact that people are even detained in the first place. And that's what
we need to look into. Because it doesn't matter, as long as you're in prison you still feel that pressure, regard-
less of what conditions are given to you. You're denied your freedom. You're locked up in cages. You
are fed like an animal. You're behind a hatch. Your freedom is taken. You have to go to bed when they
say you have to go to bed. You have to wake up when they say you wake up. So I don't think that improving the
conditions there is going to help anybody. People are denied the basic right to be with their families. Per-
sonally, I denied the basic right to be home. So when the question is asked as to how can they improve
these facilities—these are maximum security prisons. Who are they there in the first place? That's what one
has to ask themselves.

T: WHAT NEEDS TO CHANGE? WHAT IS THE
FUTURE?
M: I think there should be a limit as to why you should keep somebody indefinitely, not in a maximum
security prison. If you know that you can't deport them, there should be a cap on that time. There's
instances where people have been detained for over 30 months, 30 months, and still get sent back to their
countries, and they end up dying. And these are very same people that the system protected
before. So why give them the protection and then incarcerate them? The people with refugee
protection, that was given ages ago to them when they first get into this country, have been deported back
time and again. There are stories all over for you hear.

T: HOW DO YOU THINK DETENTION SHOULD WORK?
M: Man, I don't even think they should be detained. Set some maximum. You know? Forget that. Forget
being able to hold me for a month. A month in prison
could drive someone insane.

T: FOR SOMEONE WHO'S JUST NEWLY LEARNING
ABOUT THE REALITIES OF IMMIGRATION DETENTION OR
HEARING YOUR STORY WHAT'S A CONCRETE
THING YOU THINK THEY CAN DO?
M: People need to understand the people who they put in power to implement these laws. I think that
as a Canadian citizen you need to go against all these people that implement these laws. I think you
should get engaged and see these people who should get engaged and see these people who
are detained. Understand their struggle, understand what they're going through. And campaign with No
One Is Illegal and the End Immigration Detention Network twist the government to change the laws. Because everyone being themselves, as a human being, knows what's right and what's wrong. I think if you want to help there's different ideas that you could be involved to help.

T: NOW THAT YOU'RE OUTSIDE OF DETENTION, DO YOU FEEL LIKE YOU'RE FREE?

M: No, I don't think so. Freedom isn't that you're outside of detention, that doesn't mean you're entirely free. I did some extensive psychological therapy, when I was out, I wanted to come out and have my family, just to support them with what you're given. You have to understand once you're undocumented, if you're out and you're undocumented, there's a lot of resources that you can't access. So freedom, as far as being out of jail, this is a mistake. I don't think I'm free at all.

Still under the watch, I have to go see these people every month that means I have to leave my job too. That means I have to leave my family, there's much inconvenience. And, on top of that, I have the Toronto Bail Program, that signed me out, and agreed to supervise me, and I have to go see them every week. That alone is stressful. I live about maybe 30 km from where they are. And then, you get there, and you have to hurry back and come to work. I feel like I'm more in prison that I was when I was in there. I can't even get out of the country; I can't move. I can't do nothing.

T: BEFORE WE END, CAN WE TALK ABOUT THE FIRST TIME WE MET?

M: Well I was 19 days into my hunger strike, when I met you. And I had, that day, that day I had just got a detention review to determine whether they should detain me or they should detain me. It must have been my 35th time. And while I was segregation, I called up the very organization that you're a member of, No One Is Illegal. And, I didn't even know people were going to come visit, but I had so many letters on hunger strike from this organization. You know, people telling that they're with me, people understand me, to keep up the hope, all that. So I think it, it was a blessing to have somebody from the organization come talk to me, because you got to remember, all through my detention I never called the network. I heard about them, people were talking about them, but I wanted to make sure, is it real. So I'd rather wait till they make that connection.

And it was a bit of a situation because when I met you, you kind of highlighted what you needed to talk about but I could also see that the humanity in you. So, you asked me a few questions about the conditions in there, what's healthcare like, and I said, "Oh yeah, right, we're getting some good responses now, like this is the wrong time to stop?"

So, from then on, I made the decision, and when I went back downstairs into the intake, I told everybody that the number, circulate the numbers, and I told everybody, "Call, state your problem, there's people that are out there that are willing to hear you. Let us give them the right information that they need so that they can get attention to this." Yeah I think that meeting was very important. It only added fuel to what we were going through at the time. And that's the right response that we needed. At least people out there care.

T: YEAH THAT'S THREE YEARS AGO

M: Three years ago. And I was in my worst state in mind. I was so depressed. Going through depression. But I made a commitment. And I have everybody jump on the commitment that I made. So I

ABOUT MARTIN Love is life! Martin came from nothing. Born in The Gambia to a unique family that taught me how to live and care for humanity! I was educated through private schools, and became a migrant at the age of 8. Achieved a high school diploma in the state of Indiana, and studied economics at Walsh College on a soccer scholarship. Managed to build a family and am a proud father to my two beautiful kids and a husband to my beautiful wife! An advocate for social justice and a happy and caring individual towards a better life for all! Inspired by Malcolm X, Martin Luther King Jr, and Marcus Garvey! Big thanks to Africa and the knowledge that this continent bestowed on me to have the courage to stand up and enlighten the world, and to bring about change from a little fishing village and a vibrant community called Katrikunda, where I was born. My native tongue is Kunda and I was born a father in my life, I was born in Kunda in the native tongue! Honours to my mother! Born without a father in my life, I was a social justice advocate for social justice! I am a proud Liberian and a proud Liberian! I am proud of my people and proud of my culture! Libraries are the vessels of society! One love! Exodus! Movement of jub people! -18-
EPILLOGUE

Syed Hassan

Syed Hassan is an organizer and writer in Toronto working with undocumented and migrant people, in defense of Indigenous sovereignty and against counter-intuitive programs like war and capitalism.

He dresses himself with speed, his black hair thick, slicked back. He talks to you in rapid

The poisoned air they push through their pipes.

The poisoned air is recycled. Fear and misery churn in and through.

He is deported to Iraq seven weeks later. Five years in immigration prison later. He gets

DISPLACEMENT

noun

Definition: The forced movement of people away from home regions or places they have settled as a result of structured systems of domination and oppression.

Syed: Iraq has been under the military occupation of the United States and other Western countries since 2003. An estimated 3.4 million Iraqis are currently displaced as a result. Canada has been an active sponsor of this occupation, with its military industries selling weapons and profiting from the war.
Radio check. Victor's first words.

It's six hours guards switch shifts. Their radios crackle. *Radio check.* All is in place. Every body accounted for.

He met him in the courthouse. The one time his mother and him can leave prison. Every one hides his face in the crack of your neck when you take him into your arms. You can't see him.

Blind every prison, a courthouse, whose hallways swallow you whole.

First is deported with his mother, at age three. Born in Canada. He is a citizen. Where does he belong?

**INSTITUTIONAL RACISM / SEXISM**

**social practice**

Definition: A webbed system of laws, policies, and protocols that discriminate and exclude people on the basis of their race or racialization (Racism) or because of their gender (Sexism); conversely, a system that provides unearned benefits to certain groups because of their position in the racial and gender hierarchies of a given time and place.

See: A Black poor woman—Victor's mother—is denied immigration status in Canada and then imprisoned without charges or trial. She gives birth without adequate medical supports, and is then deported to her country of origin, Cameroon, where she has limited prospects of employment or dignity. Cameroon has been historically underdeveloped by internal foreign intervention led by the World Bank and IMF which have forced the government to shut down social welfare programs in favor of industrialization projects that only favor the rich.
And just move, he mumbles, as the drop-in you facilitate.

...every week. A little room in a community gymnasium. Refugees, welcomed, for each other, you write on the sign outside.

Nightingale, his ears are low, his huddle, two sizes too big. The piercing in his ears dead and bones.

Makes everyone laugh.

Don't cry, the caller says. He matches a description, the police say. The police ID him and they drive him to immigration enforcement. A favour, just two branches of government cooperating.

Christmas Eve: You sang. All I want for Christmas is for Miguel to be free.

New Year's Eve: Stop the clock on Miguel's deportation.

New Year's Day: Miguel deported.

Listen every time you see a police car. You never call the police.

POLICE

**Indigenous**

Definition: Armed enforcers of state policies and their effects, such as THE POLICE, NORTHERN PEOPLES POLICE.

Police in Canada trace their birth to the North West Mounted Police, which later became the RCMP, constabularies to control and enforce deadly anti-Indigenous and anti-labour policies of the state.

See Toronto Police called Canada Border Services Agency (CBSA) over 4,000 times in a seven month period enquiring about the immigration status of someone they 'came across' and 'suspected' was undocumented. The suspicion that someone is undocumented is racial profiling on the basis of skin colour and accent.
...山寨对Miguel的邮件。问他是否愿意接受移民官员的会面。他甚至还没有收到信件，他就被住在的寄宿屋所住。

在会面的当天，当他还在监狱里哭泣时，会议已经开始了。法官拒绝了暂缓。

Miguel在没有出现在会面。他来到了法庭——法律上说——了被他所惊吓了拿着那封信。

"But it’s still better here than anywhere else," your Uncle says over dinner. You don’t eat.

**CLEAN HANDS**

*Legal principle*

*Definition:* An argument that the defendant is not entitled to an equitable remedy because the defendant acted in bad faith. This argument is often used against release of detainees who have not been able to comply with immigration related requests.

*See:* Canadian through its policies of INSTITUTIONAL RACISM AND SEPERATION, and use of POLICING and INPRISON INDUSTRIAL COMPLEX acts in bad faith. It promises human rights but imprisons migrants endlessly without charges or trial.

- 127-
Some pass the metal detectors, the prison guard—the screw—gives you two screws. When you get to the hill, turn right. The hill is a corridor. Space changes here.

"Do you know why prison guards are called screws?" you ask.

Once in Queen Victoria's times, they made prisoners turn screws in a box. As punishment, screws. Or perhaps they used corkscrews on prisoner's thumbs as torture. Screws hold the screws together.

So many you are with is a Doctor. His head swivels, taking in the bricks, the cameras, the electric doors, the buzzing sound as they open, shut.

I was just come back. Jailed in the Tora prison in Egypt for fifty three days. He was doing emergency surgery on protesters when he was grabbed. Many of those arrested then have been executed.

You are there with him to visit men—immigrants—also jailed without charges or trial. A whole country that rose up to demand be freed.

You know the difference between jails in Egypt and in Canada? You say nothing. In Egypt, it's the warden, here the warden is the prison.

The prison is the warden. The warden is the prison.

**PRISON INDUSTRIAL COMPLEX (PIC)**

**Music**

**Definition:** The use of surveillance, profiling, and imprisonment as solutions to what are, in actuality, economic, social, and political "problems". A system with its own growth impetus, in which criminalization and imprisonment fails to resolve social ills, yet demands an expansion of the PIC despite its failures.

**See:** 15 immigration detainees have died in prisons since 2000, and immigration detainees have organized at least 5 hunger strikes since September 2013 calling for an end to immigration detention. In response, the federal government in 2015 allotted $138 million to build more prisons, to "improve the immigration detention system".
School buses drive slower than the speed-limit in the blizzard. You crack off colourful signs about winter white-outs keeping you from protesting racisms.

The hot chocolate, freshly bought, turns cold as it's poured. Knee deep snow. Thick wires tangle, sparks. Many steps behind it, the prison window seems dark.

In the still quiet, you hear soft noises. Shhh, someone yells. Listen. You do.

In every cell, behind every window, there are prisoners, banging on walls. Singing.

---

FREEDOM TO MOVE RETURN STAY

Slogan, an organizing methodology, a tension, an aspiration.

Definition: An emerging “migrant justice” concept which places demands on human mobility rooted in radical principles of justice. An idea that requires us to fight against capitalism, colonialism, white supremacy, patriarchy, and all forms of oppressions which force people to leave their homes. It demands of us that we—migrants on/and settlers—practice ways that honour the sovereignty of Indigenous peoples; and also that we fight for the right for everyone to live with dignity here.

See: Freedom to move, return, stay means opposing detentions, deportations, surveillance, and all forms of limits on movement; as well as support all social movements around the world struggling for dignity and justice where they are so that everyone who wants to can return home.
TINGS CHAK is a Hong Kong-born and Toronto-based multidisciplinary artist and migrant justice organizer, whose work draws inspiration from anti-colonial, anti-racist, and anti-capitalist struggles.

The work is grounded in collective grassroots organizing, primarily through No One Is Illegal - Toronto and the End Immigration Detention Network, of which she was a member. The research and production of this book was part of a Master of Architecture thesis at the University of Toronto.

Deep gratitude to all the people who have supported this work, who have struggled through the snow with us outside detention centres, who have put their bodies on the line. Solidarity to all of the comrades in struggle, who compel us everyday to imagine and build a world without borders and prisons, without capitalism and empire.
"Tings Chak has produced an essential resource for migrant justice and prison abolition movements. The architecture of incarceration—the map of cameras, locks, guards, fluorescent ceiling lights, cramped cells—shapes the government myth of migrant detention as a "hotel." By being attentive to the simple details, this graphic novel brilliantly subverts what is supposed to remain invisible and locked away."

—HARSHA WAlIA, co-founder of No One is Illegal and author of Undeclared Border Imperialism

"Architectural practice requires the integration of often complex technical construction requirements with an equal measure of empathy for the occupants of the spaces we envision [...]. In this book we find technical information and human empathy in tension, an irrefutable evidence wherever architecture is called upon to express living being. This slim book does not only contain more detail of the architecture of detention centers than even scholarly works on the architecture of incarceration, but it begins to outline the invisible experience of hidden-away people in hidden-away places."

—RAFAEL STERRY, President of Architectural Planners Designers for Social Responsibility

"Tings Chak L.J illustrates the violent of incarceration on the human body and mind. Detail by detail, she exposes the true minimum of what is "habitable." For those of us working to end mass incarceration, Undocumented provides a critical bridge to migrant justice organizing. Sites of surveillance, camps and control, "immigrant detention centers," and "correctional facilities," are hidden in plain sight. They are two sides of the same coin."

—LOIS ARRENS, Founder and Director of the Real Cost of Prisons Project

"Employing a sensitive hand and an experimental sensibility, Chak's visual investigation into the Lindsay migrant hunger strike, makes visible the brutality of the detention systems and lets us hear the voice of humanity that struggles within its walls."

—KEVIN PYLE, editor/author of World War III Illustrated