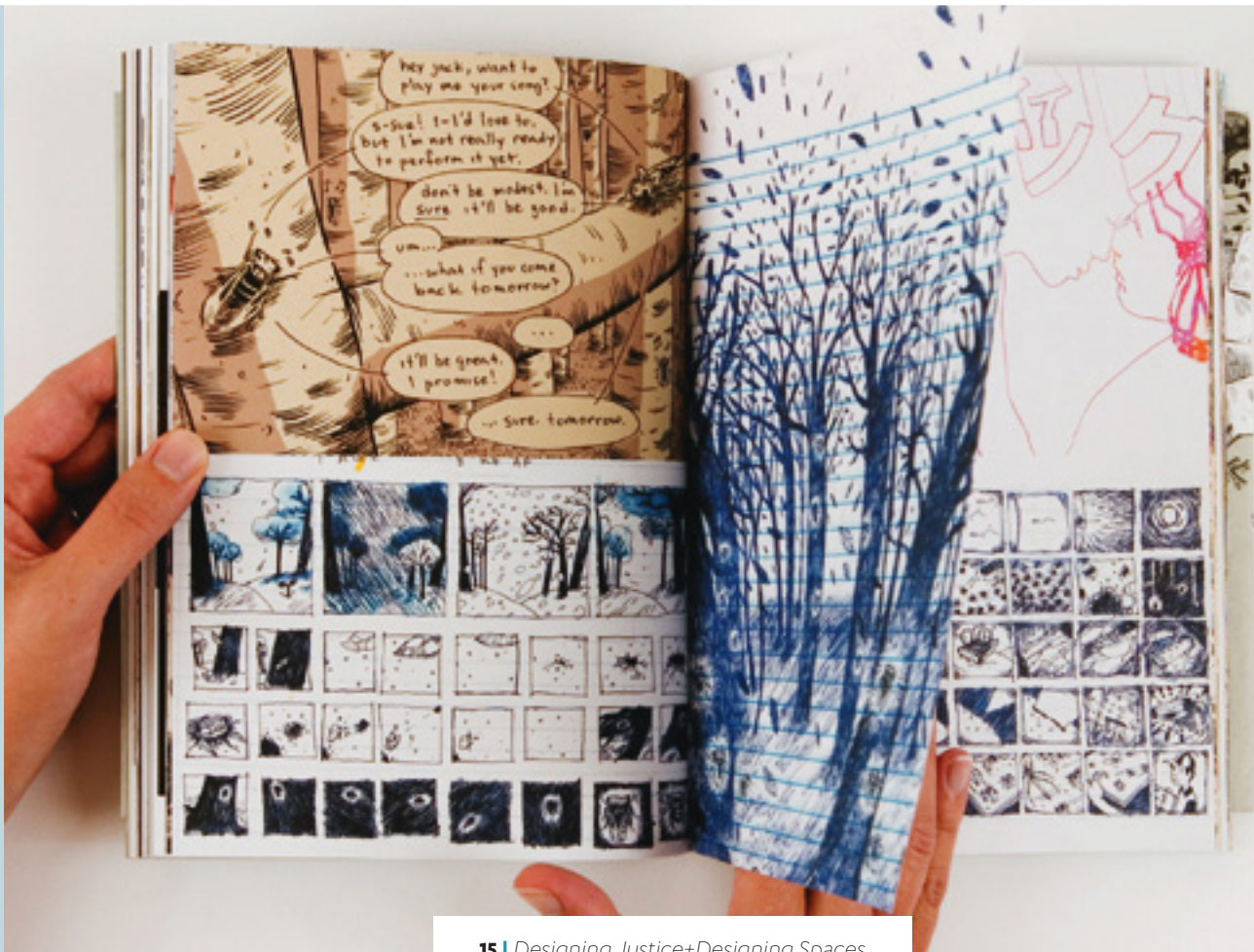




Tool 1



Visual Diary



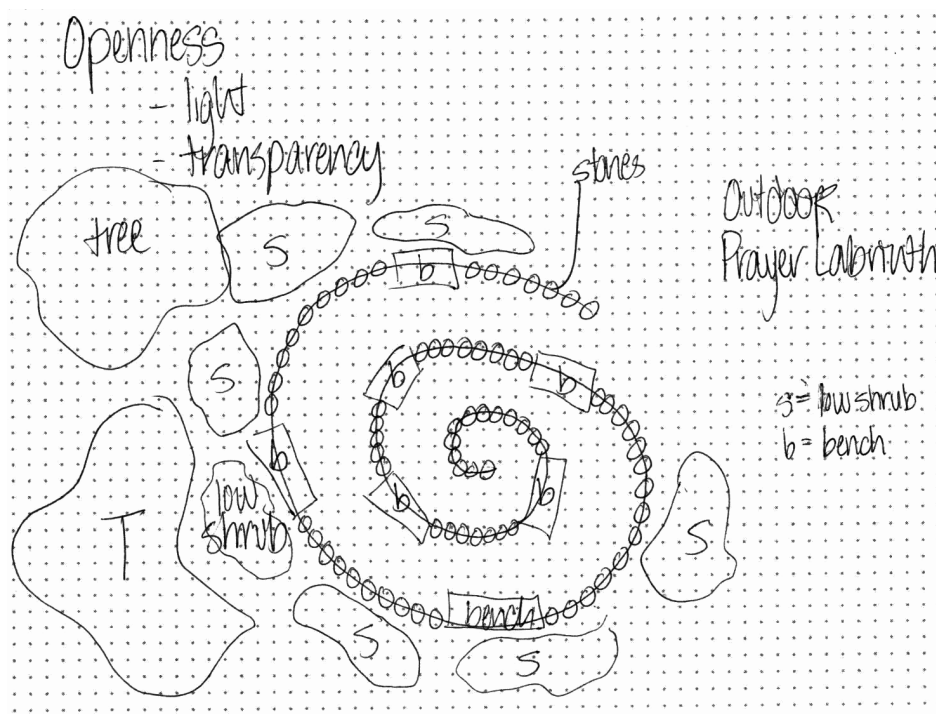


Description

Visual Diary

As we become aware of the world around us, we may find that words no longer give voice to our perspectives. It may become necessary to record thoughts and perceptions in ways that move beyond words. Architects, scientists, designers, and artists often use visual diaries to record their thoughts in real time through sketches, pictures, and found objects. Even those in the social sciences and social work find a journal helpful to record their observations, experiences, and emotions as they go about their work. Like a kind of narrated scrapbook, the visual diary (or journal) provides an analogue tool to communicate to others and ourselves how we perceive and think about the world around us, both verbally and visually.

When used in a learning environment, it also provides a record of what we see for later reflection or analysis (e.g., for a design project or for use at home). The visual images and text become a way of learning and knowing and thus serve as a vital academic resource for considering architecture and environmental design. Participants may respond to prompts provided by the facilitator while gathered for a session or outside of the session. Either way, participants regularly share their diary insights with the rest of the group. In doing so, students contribute their personal experiences and knowledge about design and learn from each other. Students can also affirm each other's creativity and unique contributions to the session, and feel encouraged to continue keeping the journal. Each of these benefits is integral to academic, professional, and personal learnings.



SAMPLE EXERCISE

Invite participants to consider ways in which architecture and design may or may not express love, using the cartoon by Matt Groening included with the Visual Diary handout. In this cartoon, Bongo (the child in the chair) must have done something wrong to be punished by being tied up in the chair. Looking through the door is Binky (his dad) and Sheba (Binky's girlfriend). The heart hanging from the ceiling is meant to suggest that this is a room of love and that it will facilitate some kind of behavior change.



4

The Big Book of Hell, Matt Groening, 1990, Pantheon Books

Give participants a moment to look at the cartoon and talk and laugh with each other. Facilitate a large group discussion, using questions such as the following:

1. How does Bongo appear to be reacting to his experience in this room?
2. Can punishment and love co-exist? Why or why not?
3. Do we have to choose between punishment and love? Why or why not?
4. Can one respond with just love after harmful behavior? Why or why not?
5. What about the design of the room speaks to punishment, and even incarceration?
6. What about the design of the room speaks to love?

Especially in correctional facilities, many participants will immediately begin making the connections between the cartoon and their experience of incarceration. After some discussion of the linkages, be sure to shift the discussion to the design of the space in the cartoon.

Invite the participants to continue considering this cartoon in their visual diary by responding to the following prompt:

If this room was to communicate “love,” what would it look like?

Participants may choose to sketch on the actual cartoon, in addition to entries directly in the diary.



Plan and Process

Use this tool to

- Reflect between sessions.
- Facilitate reflection and design during sessions.
- Plan for individual and group design projects.
- Create space to visualize complex social dynamics.
- Encourage participation from those who may be less confident in their verbal communication skills.
- Engage students who may not feel confident in their writing skills.
- Facilitate learning on topics other than restorative justice.



Modify the sample exercise

Below are examples of prompts that can be provided to students to guide their reflections in their visual diaries. These are in addition to other entries students may choose to make on their own, as well as open journaling related to group projects.

Prompt 1: Reflecting on spaces in our classroom and in our daily lives

1. Reflect back on the room in which the session took place:
 - a. What caught your attention about the room and why?
 - b. How did you react to being in the room and what contributed to those reactions?
 - c. What messages does the room communicate about its occupants?
 - d. What in/of this room facilitates learning, community building, and other goals you hope to achieve in this course?
 - e. If you could change one thing in the room, what would you change and why?
2. As you go about your week, begin to pay attention to the physical and psychological spaces in which you live, work, and play. Consider similar questions to the ones above, comparing and contrasting different spaces, messages, goals, reactions, and modifications. Write a minimum of three entries exploring three different spaces.

Prompt 2: Visualizing restorative justice values

Identify three values associated with restorative justice that are important to you and write an entry on each value, exploring questions such as:

- a. What does this value mean to you and why is it important for justice?
- b. What does this value look like spatially (e.g., room layout, color, objects, etc.)?
- c. Where, if at all, do you experience this value in your current setting, and what is it about the space that represents this value?
- d. Where, if at all, have you experienced this value in another setting, and what did it look like spatially there?



Prompt 3: Designing for justice stakeholders

1. Consider the three major stakeholders of restorative justice practices – victims, offenders, and community members. Identify an experience or restorative goal for each and imagine a dialogue room design that would support this experience or goal. Write and draw an entry for each stakeholder:
 - a. What would the room look, feel, smell, and sound like?
 - b. Have you ever had this experience yourself, and what space/design do you associate with it?
 - c. If you wanted to create this experience for yourself now, what would the associated space be like? How does it compare to the dialogue room you imagined?
2. After writing the three stakeholder entries, imagine a dialogue room design that incorporates as many of the elements of rooms you designed in question 1. Write and draw this room, considering goals and design features that complement and/or contradict each other.



Prompt 4: Reflecting on collages

Reflect on the collage that you created in class today:

- a. What stands out as the overarching concerns and/or features of spaces designed to facilitate a restorative approach and outcomes?
- b. Consider the stakeholder for whom you created the collage (offender, victim, or community):
 - a. What of the symbolic or literal design characteristics of the collage that meet the stakeholders' needs and how?
 - b. How might your collage and its design characteristics be similar to or different from those of the other stakeholders?
- c. Using the symbolic and literal design characteristics in the collage, design a room and/or building that would make restorative justice possible.
- d. Personal reflection:
 - a. What of the restorative justice collage is meaningful to you personally, given your life and experiences?
 - b. Create and/or describe a collage/image of a space that is or would be "restorative" for you.

See Tool #2
for collage
information

Prompt 5: Reflecting on spaces of relaxation

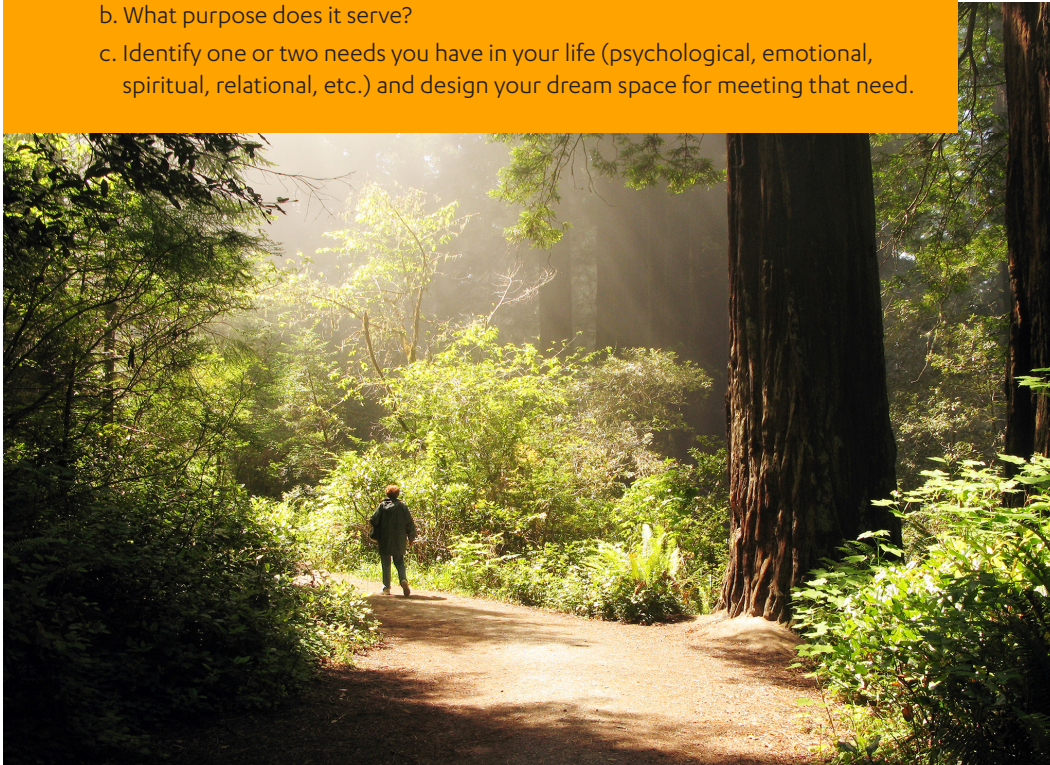
Reflect on the types of spaces in which you can take a break and unwind from everything you have going on in your life. Write/design a few entries about these spaces.



Prompt 6: Reflecting on privacy and “restorative space”

Consider your need for privacy and personal space and reflect on the following questions:

- a. To what degree do you have control over your environment and your experiences in it?
- b. Thinking about the spaces of and strategies you use to create privacy and personal space in your life:
 - a. What does the space/strategy look like?
 - b. What purpose does it serve?
- c. Identify one or two needs you have in your life (psychological, emotional, spiritual, relational, etc.) and design your dream space for meeting that need.



Prompt 7: Restorative justice, social justice, and design

1. Consider the different buildings and spaces in which justice occurs:
 - a. What spaces perpetuate or send messages about racism, oppression, power imbalances, and other social inequalities and discrimination (e.g., socioeconomic status, gender, sexual orientation, disability)?
 - b. What is it about these spaces that contribute to these messages and experiences?
 - c. If you could change these spaces to communicate equality and freedom, what changes would you make?
2. Consider the spaces in which you live, work, and play in every day and reflect on the same questions as above.

Present and debrief the design tool

Invite participants to share their diary entries with the other participants. Some questions to explore include:

- What similarities exist across entries?
- What differences exist across entries?
- What are we learning about the design of spaces through your entries?



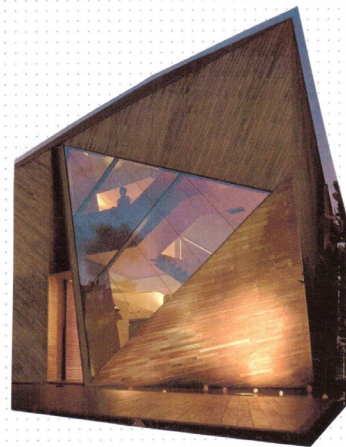


Make and Build

Each participant's visual diary will be uniquely his or her own. The facilitator's main role is to provide participants with the basic materials needed to create the diary and to guide their reflection process toward session goals.

Materials

- Pen or pencil.
- Images from magazines or photos that you have taken (printed on regular paper).
- Adhesives such as glue sticks or double-sided tape.
- Diary notebook: Selecting a notebook that is appropriate for the visual diary requires careful consideration, particularly if you are working in a high security setting. Three central considerations are:
 - Glue or fabric binding is preferred as spiral bound notebooks may not be allowed inside the correctional facility, due to security concerns.
 - Notebooks that are 8.5" x 11" or A4 in size provide ample space for the inclusion of images and found objects as well as sketching and writing.
 - Notebooks with a dot grid composition on the pages are preferred over ones with lined or blank pages. Lined notebooks are structured mainly for writing. Blank pages are adequate but a dot grid composition allows for writing, perspective, drawing, and collage. Several companies that make dot grid notebooks of various bindings, sizes, and styles are below. These notebooks are available online from major online book and art supply sellers. For example:
 - Dot Grid Composition Book, created by LayFlat Sketchbooks/Joe Dolan.
 - Fabriano Eco Qua Glued Notebooks, Designer Dot Paper.
 - Rhodia dotpad.
- Found objects: Participants may also wish to include found objects in their journal entries. These are objects that they find on their own as they go about their daily lives and may be, for instance, flyers, flower petals, gum wrappers, bits of cloth, etc.



A word about adhesives in high security settings

Most of us are familiar with writing in notebooks and adding images or found objects with a glue stick or double-sided tape and find it easy to understand and do. However, adhesives like glue or double-sided tape may not be allowed in a high security setting. In this case, participants can add photos by tearing small holes in four locations on a single sheet of the notebook, positioned to create a square. The corners of the image are then inserted into the slots. To create the slots, fold the notebook paper at the point you want to place an edge of the photo and make a small tear. Then, estimate where the other three tears are needed according to the size and shape of your image; the image can serve as the marker for the other tears. In the end, these tears are an effective way to hold images in place and can look beautiful.



Tool
1



Visual Diary

Participant Handout

Visual Diary

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Like a kind of narrated scrapbook, the visual diary provides an analogue tool to communicate to others and ourselves about how we perceive and think about the world around us, both verbally and visually. It also provides a record of what we see for later reflection or analysis (e.g., for a design project or for use at home). The visual images and text become a way of learning and knowing and thus serve as a vital resource for considering architecture and environmental design.

The visual diary invites you to reflect on the personal, interpersonal, and social impact of architecture and environmental design and imagine possibilities for an architecture and design that facilitates restorative justice.

Visual diary activity

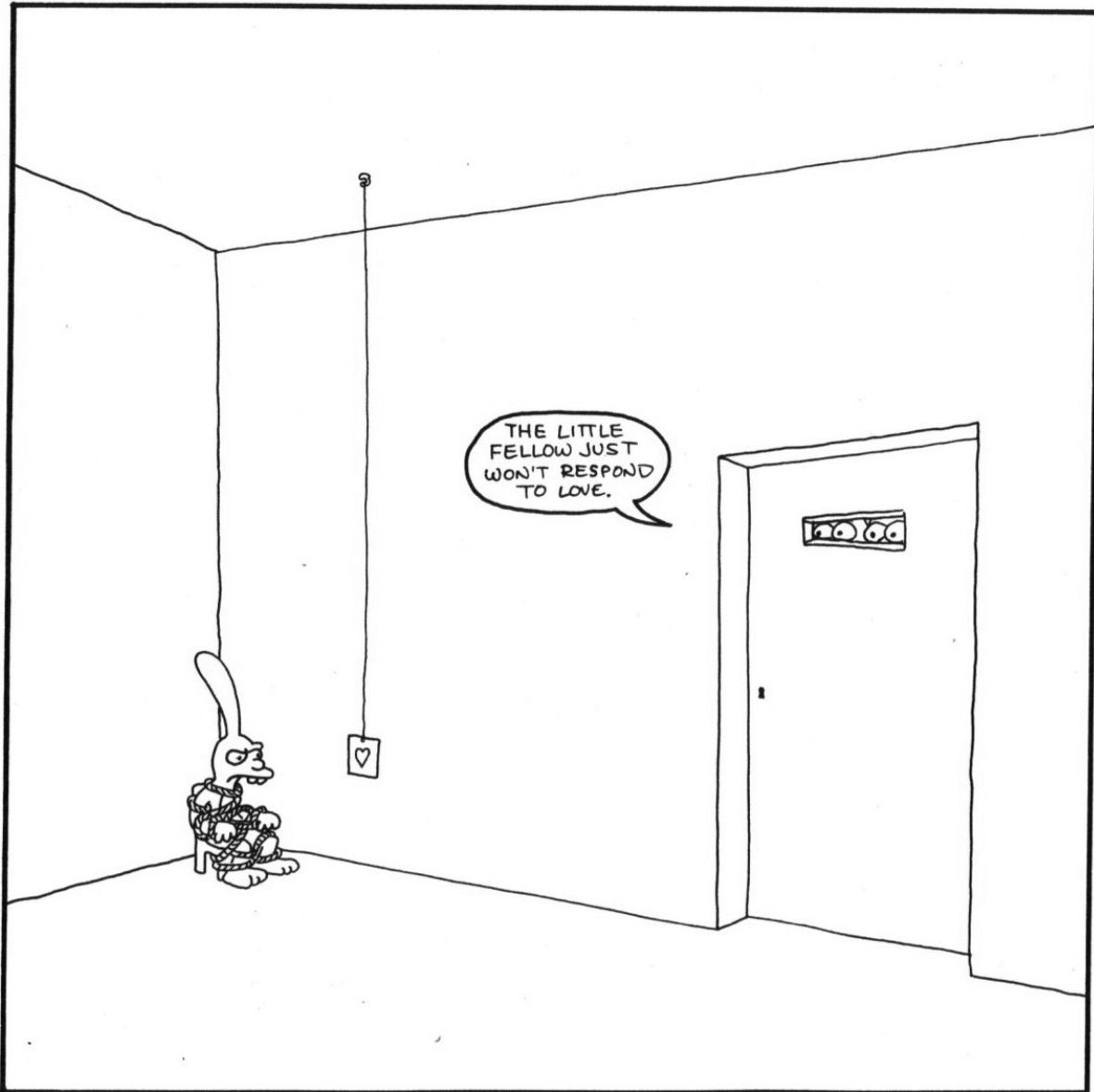
Consider the cartoon, in which Bongo is tied in the chair, and Binky, his dad, and Sheba, his dad's girlfriend, look through the window and comment. Consider your reaction to this cartoon and what it suggests about spaces in which punishment and love occurs. In your visual diary, reflect on the following question:

If this room was to communicate love, what would it look like?

You may choose to sketch on the actual cartoon, in addition to what you write in the diary.

LIFE IN
HELL

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MATT
GROENING



4

The Big Book of Hell, Matt Groening, 1990, Pantheon Books

Tool
2



Collages

