



Introduction

- Join Us in Designing Spaces that Restore and Transform! 5
- Purpose and Use of the *Designing Justice+Designing Spaces* Toolkit 6
- Welcome to Toolkit Users. 7
- Restorative Justice and Design: The Big Picture 9
- About the Tools. 11

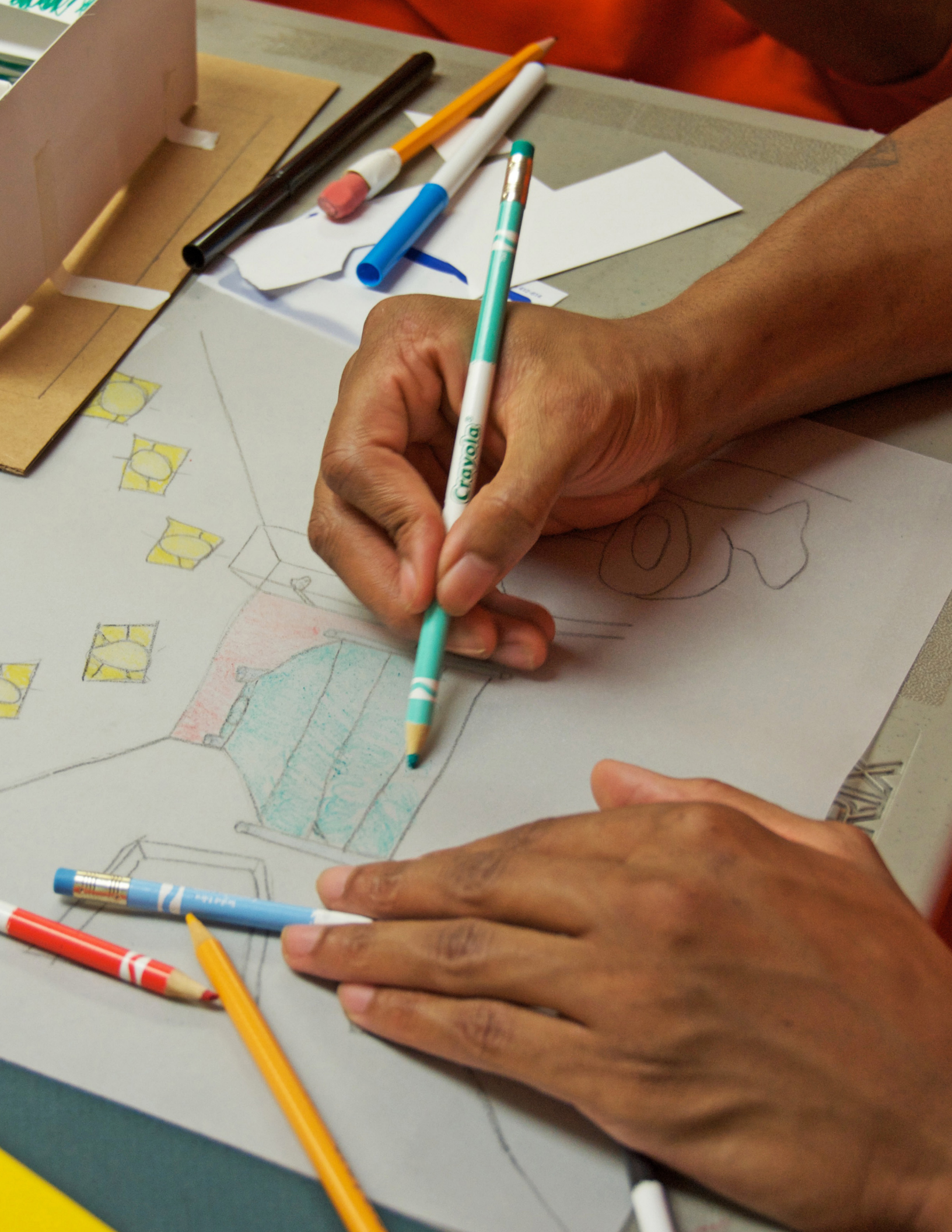
Tools

- 1. Visual Diary 15
- 2. Collages 33
- 3. Diagram 55
- 4. Perspective and Montage 79
- 5. Peace and Justice Cards 109
- 6. Model Making with Blocks 181
- 7. Model Making with Paper 199
- 8. Checklists and Assessments 221
- 9. Photo Analysis 249
- 10. Interviews 261

Appendices

- 1. Select Resources 279
- 2. Preparing to Enter a Correctional Facility. 281
- 3. Sample Design Supplies 283
- 4. Recruiting Participants. 285
- 5. Final Design Concepts 287
- 6. Reviewing and Presenting Projects 293
- 7. Sample Workshop Agendas 295







Thank You for Joining Us in Designing Spaces that Restore and Transform!

The *Designing Justice+Designing Spaces (DJ+DS)* project and this toolkit were inspired by questions related to whether and how the architecture and design of justice spaces, such as courthouses and correctional facilities, perpetuated the punitive orientation of the current justice system. We wondered whether there was a way to design justice spaces so that they support a more restorative approach and goals oriented toward accountability, transformation, love, and forgiveness, if desired by those harmed by crime. What would justice buildings look like if restorative justice was the goal?

The *DJ+DS* project brings together a designer and restorative justice practitioner to explore how restorative justice values impact the design of carceral spaces through a multimedia curriculum that combines restorative justice theory and design work. Project activities invite incarcerated individuals and other justice stakeholders to engage in reading and discussions, environmental analyses, experiential activities, and mini-design labs, where they explore the intersection of design and restorative justice.



This toolkit summarizes the tools and learnings from two years of facilitating a variety of processes designed to engage participants in thinking about restorative justice and design. These processes have ranged from twelve-hour workshops, semester-long college classes, and two- to three-hour sessions. Participants have included incarcerated individuals; undergraduate and graduate students of the social sciences, design, and architecture; community members; and criminal justice professionals. We have developed the toolkit for use in all types of educational processes and with a variety of participants and stakeholders. It offers design tools and practices for re-envisioning and designing justice and correctional spaces, tips and suggestions for selecting and using the tools for a variety of settings, and resources related to restorative justice and design theory.

The creation of the toolkit, and the *DJ+DS* project as a whole, has been graciously funded by The Fetzer Institute. The processes we facilitated and learned from throughout the toolkit creation which shaped its final form would not have been possible without the support of many organizations, including Haverford College, Pennsylvania Department of Corrections (especially State Correctional Institutions at Chester and Graterford), Philadelphia Prison System (especially the Cannery), Eastern Mennonite University and the Summer Peacebuilding Institute, Community Works (especially the Resolve to Stop the Violence Project), San Bruno Jail, and Santa Rita Jail.



Purpose and Use of the *DJ+DS* Toolkit

This toolkit has been created to provide techniques and processes for a variety of justice stakeholders and educators so that they can explore architecture and design as it relates to criminal justice, restorative justice, and concepts such as accountability, healing, respect, love, and forgiveness. This exploration includes consideration of the benefits and consequences of personal, interpersonal, and social experiences related to the design of spaces. Our hope is that the use of these tools also inspires discussion of complex social issues, even outside the framework of space and design.

The techniques in this toolkit can be used in a variety of ways—throughout a semester-long course, in short workshops (e.g., one to eighteen hours), or during a one-time exercise in a class. Participants may be invited to select and discuss images or create design concepts for a building or campus of buildings. We offer a variety of sample exercises, activity modifications, and a sample agenda to assist you in customizing the activities for your purposes.



As its creators, we approach the project from different backgrounds and perspectives—architect/designer and restorative justice practitioner/educator. Though we share a vision for justice spaces grounded in restorative justice and enjoy collaboration, we have learned that we speak different languages, use the tools differently, and view participants' designs differently. This has made the work all the more exciting and inspirational. We have attempted to create a toolkit that respects and speaks to the diverse audiences who may use it. As a result, it does not read or look like a typical architectural toolkit, nor a social science technical manual. This diversity is not limited to professional background; it also includes experience living or working in correctional facilities, knowledge of justice theories, experience with victimization, or social demographics such as race, gender, and class. We hope that the toolkit will be useful to incarcerated and non-incarcerated people alike. We have confidence that the designs tools here speak to the diverse world we live in and can inspire conversations that explore issues of marginalization, violence, and social injustice.

Enjoy!



Welcome to Toolkit Users

Welcome to architects and designers from Deanna

As design professionals you are at a distinct advantage in using this toolkit from a technical point of view. The materials and techniques are familiar to most of us and can be elaborated on as you see fit. All content can be used to address the specific project on which you are working. The challenge will be to modify your professional language to access a wide range of education levels and experiences to help participants understand the design skills you are trying to use. You will also need to gain knowledge of restorative justice and the values it presents as opposed to the current criminal justice system with which you may be familiar. This is an essential first step in understanding the foundations for this toolkit. Be sure to read the following section that offers an introduction to the restorative justice philosophy and explores its connection to the design and architecture of justice buildings.

Welcome to those who are not architects and designers from Barb

You are likely a diverse group of people reading this section—social workers, restorative justice practitioners, incarcerated men and women, people who have been victims of crime and violence, criminal justice professionals, victim or offender advocates, or educators of criminal and social justice. You are at a distinct advantage in using this toolkit from a theoretical and process point of view. You may be very familiar with restorative justice. You may have first-hand experience with the criminal justice system, either personally or professionally. You may work every day to minimize social injustice. You may be comfortable leading discussions on difficult topics. The challenge will likely be learning about the field of design and architecture and its practices.

Be sure to read the following section of this toolkit as it offers an important introduction to design and architecture, and links it to restorative justice. You will also likely be new to the design techniques themselves and may not have the confidence to teach them to other people. Some are easier (e.g., collage and design cards) while others may be more challenging (e.g., perspective drawing and model making). The techniques in the toolkit are adaptable for a variety of situations and can be selected based on comfort with a particular technique. That said, challenge yourself to stretch out of your own comfort zone and make an attempt with each tool, no matter how imperfect. Practice, practice, practice! Remember, too, that you and the participants are creating design concepts, not actually constructing buildings in real life. Leave that and the technicalities to architects.

Welcome to those who have never lived or worked in correctional facilities

This toolkit has been created with incarcerated men and women in mind and our intention is to offer tools that can be used in design labs in correctional facilities. Work in a high secure setting such as prisons and jails brings with it a particular set of security concerns, rules and restrictions, and boundaries. You are encouraged, if not expected, to work closely with facility administration and/or community partners who work within the facility. While we provide some preliminary considerations in the appendices, each system is different and successful work requires a good understanding of the local policies and procedures.

Working within correctional environments requires being very present and mindful and listening to both staff and incarcerated men and women. They are ultimately the experts of their lives and incarceration. We, as outsiders, are just applying the tools of our diverse professions to solicit their innate knowledge about spaces that facilitate restoration, accountability, and well-being. Your greatest contribution is to actively listen and observe in order to gain a deeper understanding of your participants' experiences and how you can create spaces that foster restorative and transformative outcomes.



Restorative Justice and Design: The Big Picture

The big picture: Restorative justice

Restorative justice is a philosophical approach to justice that is a departure from the criminal justice system as we typically define and approach it. In short, restorative justice is a way to do justice that actively includes the people impacted by crime – victims, offenders, their families, and communities. Its goal is to do justice in a way that respects and restores each as individuals, repairs relationships, and contributes to the common good (Toews, 2006).

This approach to justice aims to achieve these goals by asking questions and relying on values different from those of the current criminal justice system. Howard Zehr, often considered the grandfather of restorative justice, suggests that the current justice system focuses on the following three central questions (Zehr, 2002):

1. What law was broken?
2. Who is guilty?
3. What do they deserve?

The answer to this final question typically entails a sanction or punishment. On the surface, this may seem fine and appropriate. Unfortunately, these questions rarely, if ever, pertain to the victim, the person who experienced the harm and damages. As a result, their needs are often sidelined, and offenders are rarely held directly accountable for the harms they inflicted.

Zehr suggests that restorative justice asks a new set of questions:

1. Who has been hurt?
2. What are their needs?
3. Who is responsible to attend to those needs?

Punishment no longer serves as the sign of a successful justice outcome; reparations and restoration are the ultimate goals. The process associated with answering these questions is supported by a set of values that focus on respect, accountability, and transformation. Achieving this goal requires an understanding of the unique harms of the crime and the resulting needs of the victim, in terms of reparations. As such, victims are active participants in the justice process, as are offenders as they learn about the impact of their actions and take steps to repair the damage.

A new philosophical approach to justice requires a new set of practices. There exists a diversity of practices shaped by the philosophical questions and values. The most common form of restorative justice practice is victim offender dialogue in its many forms. In this practice, the victim and the offender meet with the assistance of facilitator(s) to discuss what happened and the impact of the crime. When appropriate, victims and offenders may also make agreements in which the offending individual commits to pay for damages or participate in activ-



Beyond Conviction, Tied to the Tracks Film



ities as a form of symbolic restitution. In some models, the dialogue includes participants' communities of care as well as community members. These types of dialogue occur worldwide in juvenile and adult crimes as well as violent and nonviolent crimes. Recent research suggests that these processes are beneficial for victims in terms of lowered trauma symptoms and useful for offenders in terms of increased victim empathy and reduced reoffending.

These processes require new types of room set ups, different from courtrooms. People often sit in circles so that everyone can see each other. The circle configuration also communicates restorative justice values, such as equality and respect for everyone in the room. Rooms need to be flexible so as to accommodate small and large groups, based on victim and offender needs. For many restorative justice practitioners, preparing for a dialogue includes finding the right room and seating arrangement to support people in achieving their goals. In doing so, they begin to translate restorative justice goals and values into a spatial design. They create "restorative space," or space that has been informed by the restorative justice philosophy.



The big picture: Design

The professional practices of architecture, urban design, and planning create spaces that reflect the values of society. This built environment forms the "containers" for nearly all the activities of our lives, and through evidence-based design research, we are learning that these containers have a profound impact on how we feel and behave. Depending on the values we use to design our environments, we can either harm or heal. For example, our current system of criminal justice is both adversarial and punitive so those values are inherent in its materials, forms, and layout.

As one begins to understand the processes and outcomes of restorative justice, it becomes obvious that the values and sensitive nature of the proceedings are so different from that of our current judicial system that the current buildings and spaces are neither relevant nor appropriate. The physical manifestation of restorative justice values requires new types of buildings and spaces.

So how do we begin to develop new spaces for a justice that repairs, instead of punishes? We can begin by exploring a new design process that embodies the values of restorative justice. It is one that deeply engages those who are most impacted by the justice spaces we currently have including those who live in, work at, and experience our jails, prisons detention centers, and courthouses on a regular basis.

The design process itself has the power to give voice to experiences that cannot be verbally expressed, allowing for communication that does not require words or literacy. Additionally it invites participants to reflect critically on their current environment and imagine possibilities for other environments that foster resilience and well-being, positioning the individual as the "expert" of his or her environmental needs. The *Designing Justice+Designing Spaces* project provides us with the tools and framework to do so. Through this more engaged and thoughtful design of current and future restorative justice spaces, we can increase the capacity of restorative justice to heal our communities as they will be occupying spaces that nourish them rather than become symbols of the law.



About the Tools

This toolkit includes ten different tools that you can use to successfully explore the development of new types of justice spaces that are rooted in the values of restorative practices and philosophies. These tools empower stakeholders to take the lead in this exploration and also serve as a way to collect data for the design of real spaces. You can use the tools progressively or individually, based on your comfort level and desired outcomes.

Each toolkit section is divided into the following three sections:

1-Description

The Description section briefly describes the tool, provides an example of the end product, and offers a sample exercise with which you can start using the tool.



2-Plan and Process

The Plan and Process section suggests ways to use the tool, modifications of the sample exercise, and queries for debriefing the exercise to get the most out of the work being produced. As such, this section includes prompts and questions to help you inspire and elicit dialogue and creative expression from participants around restorative justice and design. It is intended to draw out themes of restoration, love, and forgiveness in both the process and the product.



This is a helpful section for all users but may be the most critical for architects who are often not familiar with restorative justice principles or this method of research and client engagement.

3-Make and Build

The Make and Build section includes specific details on the materials and processes required to use the tool, with special consideration for the unique supplies needed when working in a high security institution. It also includes templates and handouts you can use during design processes, which can be modified to suit your needs. Restorative justice practitioners, social workers, or anyone outside of the design professions will find this section most helpful as these tools of visual representation may be more unfamiliar to them.

