



# Appendices



## Resource List

In addition to resources provided with specific tools, we have found the following resources particularly helpful in building our own knowledge about restorative justice, architecture and design, and participatory processes.

### Restorative justice

*The Little Book of Restorative Justice for People in Prison* by Barb Toews

*The Little Book of Restorative Justice* by Howard Zehr

*The Little Book of Circle Processes* by Kay Pranis

*The Little Book of Victim Offender Conferencing* by Lorraine Stutzman Amstutz

*Changing Lenses* by Howard Zehr

*Beyond Conviction* [DVD] by Rachel Libert and Tied to the Tracks Films

*Peacemaking Circles: From Crime to Community* by Kay Pranis, Mark Wedge, and Barry Stuart.

### Architecture and design

*Archidoodle: The Architect's Activity Book* by Steve Bowkett

*101 Things I Learned in Architecture School* by Matthew Frederick

*Volume #26: Architecture of Peace* by Archis Journal

*Volume #40: Architecture of Peace Reloaded* by Archis Amsterdam

*Light on a Hill Building the Constitutional Courts of South Africa* edited by Bronwyn Law-Viljoen

*Concrete Steel and Paint* [DVD] by Cindy Burstein and Tony Heriza

*Restorative Justice design: Developing New Typologies for Social Change* by Deanna Van Buren



## Preparing to Enter a Correctional Facility

If you have not worked inside a correctional facility as a facility employee/contractor or community-based service provider/volunteer, it is imperative that you collaborate with someone who is familiar with the particular institution in which you wish to conduct the design project. This may be correctional staff, community partners, or prison-based associations led by incarcerated men and women. There are many policies, procedures, and security concerns that influence what one is able to do within the institution and guide how one carries oneself. These considerations vary across jurisdictions so we offer the following guiding questions to prepare for a workshop:

### Determining the workshop location and time

1. Does the institution have space to host a workshop? What kind of space is it?
2. How many people will the room hold, given that you hope to create work space around tables?
3. How long can you have the room at any given time, due to the institutional schedule and others who use the room? For instance, a morning slot might be from 8:30-11:00 because day programs start at 8:30 and individuals return to their cells at 11:00 for lunch and a headcount. Or, Thursday afternoons from 1:30-3:00 is the only time that a room is free.
4. How long can a workshop be, in terms of hours, given the institutional schedule, priorities, and space availability?

### Recruiting participants

1. Does this restorative justice/design project align with any existing programs or staff/incarcerated interests?
2. What is the best way to recruit participants for the workshop?
3. Is it possible to post a flyer?
4. Is it possible to get a list of potential participants prior to the start of the workshop?

### Supplies and equipment

1. What supplies may you bring in?
2. Is it possible to have tables in the room?
3. May you leave supplies inside the institution, if you will be there over several days?
4. Is it possible to get a copy of the “gate memo” of the approved supplies to show the security officer at the front gate?

### Entering the prison

1. What clearances are needed to enter the prison, and what are the deadlines associated with that process?
2. What is the dress code?
3. Which personal effects (e.g., wallet, keys) can you bring into the institution? Which not?
4. How much before the start time of the workshop should you arrive at the facility front gate?

### A word about creativity and flexibility

When working in correctional institutions, it is not a matter of if things will go awry but rather when they will go awry. Good communication and planning can minimize, but not fully eliminate, glitches. Always be flexible and creative in your response. A security officer will not let you bring in child scissors, even though they were approved? No worries, participants can use the edge of their folders as a straight edge for ripping. Lose workshop time because count went late? Just start adjusting the agenda for the day. These things are beyond your control so there is little, if anything, you can do other than respond with a smile and proceed creatively.



## Design Supplies

Below you will find a sample supply list for a workshop in which most tools will be used. Due to security issues inside correctional facilities, prior administrative approval is required before bringing in any supplies. Be sure to consult with your facility liaison about the supplies you hope to use. Be creative when a supply is denied. Throughout the toolkit, we offer supply or activity modifications based on our experiences with gaining approval for supplies. We offer suggestions here as well.

### “School” supplies

- Dot grid notebooks (see Visual Diary tool).
- Folders to hold handouts.
- Copies of readings.
- Class activity handouts.
- Pens and/or pencils (type of pen/pencil may be restricted).
- Facilitator materials (e.g., lesson plans, class lists, etc.).
- Flipchart.
- Flipchart markers.
- Masking tape (to post flipchart pages, if necessary).
- Nametags.

### Design supplies (varies based on tools to be used)

- Paper of various weights, sizes, and colors (including poster/Bristol board, tracing paper, and plastic-y paper, like Mylar).
- Markers.
- Colored pencils.
- Erasers.
- Pencil sharpeners.
- Ruler (see the Collage tool and Template 1 for a modification).
- Adhesive (e.g., glue stick, scotch tape, double-sided tape).
- Scissors (can be child scissors; see Collage tool and Template 1 for a modification).
- Magazines and photos cut out from magazines (e.g., nature/landscapes, buildings, people, etc.).
- Wood/plastic/paper blocks of various shapes and sizes.

### Notes

- Many administrators prefer that visitors use clear bags and containers when bringing in supplies.
- You may wish to request to bring a camera to photograph the participants working and their design work. If approval is denied, you may leave with the design work to photograph it outside the institution. Be sure to get approval to bring the work back into the institution. Incarcerated participants may not be able to keep their design concepts. If this is the case, a document can be created of all the work created in the workshop and handed out to participants. This document is useful, even if participants can keep their work.





## Recruiting Participants

There are many ways to recruit participants for workshops and no one right way. It will depend on what works best in your particular setting, so work with your facility-based partner. This section offers some considerations.

### **Requirements for participation**

There are no requirements, not even previous art or design experience! The beauty of design work in this context is that anyone can participate, contribute in an important way, and get something out of it. While readings are suggested, they are not required. We just suggest asking that students commit to attend the full workshop and actively participate.

### **Plan around the size of the room and facilitation team**

The room should be big enough to allow for a seated circle of all participants and facilitators as well as work tables for individual practice and small group design work. The size of your facilitation team, including volunteers, may also influence the number of participants as it is helpful to have one facilitator/volunteer for every five students or so. This team approach not only helps in the discussion parts of the workshop but it also ensures that individual participants and small groups have access to assistance when needed.

### **Working through existing programs**

If the institution has existing restorative justice or art programs, you can recruit students through the program staff/volunteers, whether they are incarcerated or not incarcerated. You can provide them material to distribute to potential participants and generate a preliminary list of interested individuals.

### **Flyers to advertise**

You can create and post flyers on institutional bulletin boards (or ask staff to post them). A sample flyer follows.

### **Orientation session**

You may find it helpful to have an orientation session prior to starting the workshop. This will ensure that everyone is clear on the goals and expectations of the workshop so they can make an informed choice about participating prior to the start. This can be a separate session held before the workshop is scheduled to begin or even the first twenty to thirty minutes of the first workshop session (after which time, those who do not want to participate can leave).

# DESIGNING FROM THE INSIDE

## A 10-hour workshop on restorative justice & design

### INFO:

#### What

A 10 hour workshop on Restorative Justice and Design

#### When

Monday, June 16 9:00-11:30 AM & 1:30-4:00 PM

Tuesday, June 17 9:00-11:30 AM & 1:30-4:00 PM

#### Who

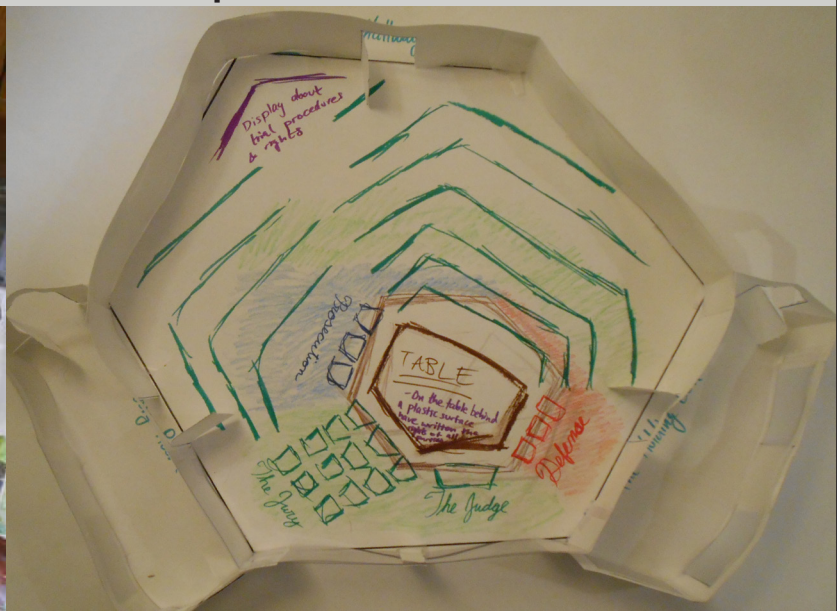
Barb Toews, RJ Practitioner & Educator

Deanna Van Buren, Design Director FOURM design+studio

#### Why

Can justice settings, such as courthouses and correctional facilities, be designed with restorative values and goals in mind? Can the design of spaces in which justice occurs advance the healing and transformative potential of restorative justice programs, if not provide for restoration in and of themselves? This 10-hour workshop will invite participants to explore these questions. Through readings, discussions, and the application of design techniques and processes, participants will consider the relationship between restorative justice and architecture/design.

**No previous design experience needed! You will learn design skills in a mini-design lab!  
Class Limited to 12 People**



## Final Design Concepts

The techniques in this toolkit can be used individually as a one-time or one-project activity. Alternately, they can be combined in such a way that participants use each of the techniques in the creation of a final design concept for a particular space, either one assigned by the facilitator or one of their choosing.

Included here are two handouts designed to assist small groups in creating comprehensive design concepts:

- **Design Team Project** – Questions for reflection and consideration as the design team starts to bring their ideas together and to co-create the concept.
- **Diagram of Team Work** – Suggestions for how to move through a creative process from the start of the concept through to the presentation of it.





## Design Team Project

### 1: Thinking about your personal vision for the space

1. What are the restorative justice values you want the space to represent?
2. What purposes should the space serve and activities should it support?
3. What is the “feel,” smell, and look of the space?
4. What are the essential elements of the new space?
5. What from class readings and discussions do you want to be sure to include?
6. How would you organize and design the space differently to support your answers?

### 2: Working as a team to determine the shared vision for the space

The team will be sharing all their personal ideas and coming to an agreement about what elements will be included in the final design. Here are some guiding questions to help you determine what is most important to you and how to collaborate to ensure that everyone’s ideas are honored, even if they are not included.

1. What ideas from your personal vision for the space do you want to share with the team?
2. What ideas do you particularly like from each of your team members?
3. What are common ideas amongst the team that you can develop together?

If you are needing assistance in developing the final design concept, speak with your instructors. Design ideas are messy, generative, and creative. Most ideas will land on the cutting room floor. They are still precious so save them in your visual diary for another project in the future.

### 3: Working together to create the design concept

1. What skills does each team member bring to the design work?
2. Who will complete which tool?
3. How will you communicate with each other while working on your respective parts to ensure you are all working toward the same common vision?

### 4: Preparing the presentation

1. What are the essential elements of the design that you, as a group, want to highlight?
2. What of the design represents restorative justice and its values?
3. What parts of your design could feasibly be implemented?



1

## Envisioning and telling the story of the space

As a team...

Using circles, lines, arrows, and shapes, create a **diagram** to show the activities of the space, how someone would move through the space, and how you would like them to experience the space.

Think of this as a “story” of the space. This story may be how an offender, victim or another person would use the space, why, and for what purposes.

2

## Focusing the vision with 2-D detail and collage

Communicating as a team while team members begin to be responsible for a design technique...

Several team members...

- Work together to envision and draw **2-D plan(s)** of the space. If you are envisioning a building or “campus” of buildings, this plan may be for the whole collection of spaces.

- Create a **collage** to represent the ideas your team has about the space(s) - natural elements, furniture, objects, materials, art, etc.

3

## Adding 3-D detail for one space

Communicating as a team while each team member is responsible for a design technique...

- Create a **3-D model** of the space or one room within the space, if overall vision includes multiple spaces.
- Create a **perspective and montage** of one part of the space.

- Continue with the drawing of the 2-D plan(s).

- Continue with the creation of a collage of the overall vision. May also create a collage for space being modeled.

4

## Final design concept

Team brings together each of the design elements to form the final design concept for presentation:

- Diagram
- 2-D plan(s)
- Collage(s)
- 3-D model
- Perspective/montage

5

## Presentation

Team pins up their design and briefly presents:

1. *The thinking that went into the design concept, from vision to diagram to the other elements.*
2. *The restorative justice values that the design represents.*
3. *Aspects of the design that are feasible to implement on relatively short notice and with little money.*

A panel of reviewers will provide feedback on what they see and feel in your design, ask questions, and offer suggestions.





## Reviewing and Presenting Projects

One of the most critical parts of architecture pedagogy is the review/pin-up, or desk review, in which participants present their work to clients and communities or receive constructive feedback from their peers or the facilitator. This process also works well in DJ+DS workshops. These desk reviews span anywhere from 5 to 20 minutes per design concept and always includes time for the participant (or design team) to share their ideas, the reviewer to express their thoughts and for some dialogue between the two. Below are two types of review processes that you can use in your workshop.

### 1. Desk reviews

Desk reviews are intermediate steps before the final review. It is a great way to invite participants to look at others' creative work and provide helpful feedback, since it is often difficult for the design creator to see alternative options and enhancements. In this process, fellow participants, or just the facilitators/instructors, go from group to group, asking them explain the thought process and product. You can help them by acknowledging the strengths of the design work and then point out places where they can improve their designs to further enhance the ideas they are exploring. It is also a good time to help them find the best way to represent their ideas and the right tool to do that. For example, should they build a model of one space in their design? Would a perspective sketch be helpful?

Other queries to ask during the desk review might be:

- How is your design exploring themes of restorative justice?
- Where are the spaces for all the stakeholders you are designing for?
- What are the core values of your design and how are they being represented?
- How can you strengthen your ideas in this design?
- What is the most important feature in your project?
- Where do people enter the space and how should they feel here?

### 2. Final review

#### Guide for final reviewers

Final reviewers offer feedback later in the design process. Reviewers are often practicing architects/design professionals or experts on the project being presented, such as facility administrators or restorative justice practitioners.

The role of the reviewer is to respond to the work by providing their thoughts on what they see and reactions to what has been presented. This helps the designer understand how they can refine and improve the design. It is also intended to be a conversation amongst all parties for mutual learning and collaborative problem solving. It is also a critical learning from this toolkit. Helping participants to communicate their ideas to others in a public way is a critical skill for life and work.

While the students are presenting, reviewers can ask for clarification throughout the presentation or take notes and write down any questions they may have for later discussion. Once done, each reviewer addresses aspects of the design they find most intriguing, ask for clarification, and identify areas for improvement or elements the designer could investigate in the future. Dialogue amongst reviewers and presenters is encouraged.

**Guide for presenters during the final review**

Being able to present one's thoughts and ideas is an important life and work skill.

The role of the presenter is to clearly articulate and present the thinking that led to the design. To prepare, a presenter should know how long they have to speak and think through the most important points to make to the reviewers. If working in a team, each person takes a portion of the presentation so everyone shares responsibility for presenting the design. Encourage presenters to write down what they want to say and practice beforehand with each other. Each participant group should tape up their work in a way that makes it easy for them to explain their key points. Each group can get from 10 to 15 minutes to present and, while speaking, will make reference to the models, drawings and sketches they have done. Prepare presenters for the fact that reviewers are there to help and may ask clarifying questions during the presentation and after the presentation is complete. The reward and pride that comes from presenting creative work to the world and receiving positive feedback cannot be underestimated and is a powerful finale to using this curriculum and toolkit.



# Sample Workshop Agendas

## Sample 10-hour agenda

### Session 1 – 2 ½ hours

#### 45 minutes: Introductions

- Facilitator and participant introductions
- Opening design activity: Group collage (Tool 2, sample exercise)
- Debrief design activity
- Participant Handout – Tool 2: Collage

#### 15 minutes: Workshop agenda

- Review agenda
- Introduce visual diaries (Tool 1)
- Participant Handout – Tool 1: Visual Diary

#### 45 minutes: Discussion about restorative justice

- Pre-workshop reading: *Little Book of Restorative Justice for People in Prison*, Toews

#### 30 minutes: Diagrams

- Introduce diagrams (Tool 3)
- Start to diagram (Tool 3, sample exercise)
- Participant Handout – Tool 3: Diagrams

#### 15 minutes: Review assignments and close

- Visual diary (Tool 1, sample exercise)
- Finish or start a new diagram (Tool 3, sample exercise)
- Closing circle

### Session 2 – 2 ½ hours

#### 15 minutes: Opening circle

#### 45 minutes: Discussion of visual diary and diagrams

- See debriefing questions in Tool 1: Visual Diary and Tool 3: Diagram

**30 minutes: Small group preparation**

- Form groups
- Decide what space the group will (re)design
- Discuss preliminary design issues
- Participant Handouts: Design Team Project (two handouts, Appendix 5)

**45 minutes: Design tool instruction – Diagrams with moveable pieces**

(Tool 3, see Make and Build) or Model Making with Paper (Tool 7)

- Introduce design tool
- Start to practice design, using space to be (re)designed
- Participant Handout – Tool 3: Diagrams or Tool 7: Model Making with Paper

**15 minutes: Review assignments and close**

- Visual diary (see Design Team Project participant handout, point 1)
- Reading assignment: *Restorative Justice Design: Developing New Typologies for Social Change*, Van Buren
- Closing circle

**Session 3 – 2 ½ hours****15 minutes: Opening circle****30 minutes: Discussion of reading****1 ½ hours: Design work in teams**

- Share visual diary entries as part of work
- Design!

**15 minutes: Review assignments and close**

- Visual diary (see Design Team Project participant handout, point 1)
- Review presentation instructions
- Closing circle

**Session 4 – 2 ½ hours****30 minutes: Opening**

- Circle
- Review presentation instructions
- Introduce reviewers
- Pin up designs

**1 ¼ hours: Presentations****45 minutes: Closing**

- Celebrate presentations
- Certificates
- Closing circle

**Sample 17-hour agenda****Session 1 – 3 ½ hours****45 minutes: Introductions**

- Facilitator and participant introductions
- Opening design activity: Group collage (Tool 2, sample exercise)
- Debrief design activity
- Participant Handout – Tool 2: Collage

**15 minutes: Workshop agenda**

- Review agenda
- Introduce visual diaries (Tool 1)

**30 minutes: Designing for Love**

- Tool 1: Visual Diary - Complete sample exercise
- Debrief sample exercise
- Participant Handout – Tool 1: Visual Diary

**1 hour: Discussion about restorative justice**

- Pre-workshop reading: *Little Book of Restorative Justice for People in Prison*, Toews

**45 minutes: Diagrams**

- Tool 3: Diagrams – Introduce and complete sample exercise
- Debrief sample exercise
- Participant Handout – Tool 3: Diagrams

**15 minutes: Review assignments and close**

- Visual diary (Tool 1, prompt 2)
- Diagram (Tool 3, prompt 1)
- Closing circle

**Session 2 – 3 ½ hours****15 minutes: Opening circle****45 minutes: Discussion of visual diary and diagrams**

- See debriefing questions in Tool 1: Visual Diary and Tool 3: Diagram

**45 minutes: Small group preparation**

- Form groups
- Decide what space the group will (re)design
- Discuss preliminary design issues
- Participant Handouts: Design Team Project (two handouts, Appendix 5)

**45 hour: Diagrams with moveable pieces**

- Tool 3: Diagram – instruction (see Make and Build section)
- Work in design teams formed earlier to begin creating diagram for chosen site

**45 minutes: Interviews**

- Tool 10: Interviews – Instruction and sample exercise
- Participant handout: Tool 10 (2 handouts)

**15 minutes: Review assignments and close**

- Visual diary (see Design Team Project participant handout, point 1)
- Complete interviews
- Reading assignment: *Restorative Justice Design: Developing New Typologies for Social Change*, Van Buren
- Closing circle

**Session 3 – 3 ½ hours****15 minutes: Opening circle****30 minutes: Discussion of visual diary entries and interview results****45 minutes: Discussion of reading and implications for design concepts****45 minutes: Perspective/Montage (Tool 4) and Model Making with Paper (Tool 7)**

- Design each design team in half - half of each group receives instruction on perspective/montage and the other half receives instruction on model making with paper
- Participants handouts: Tool 4: Perspective/Montage and Tool 7: Model Making with Paper

**1 hour: Design work in teams**

- Share visual diary entries and interview results
- Share what learned in previous instruction session
- Plan of design concept
- Design work

**15 minutes: Review assignments and close**

- Visual diary (see Design Team Project participant handout, point 1)
- Closing circle

**Session 4 – 3 ½ hours****15 minutes: Opening circle****3 hours: Design work****15 minutes: Review assignments and close**

- Visual diary (see Design Team Project participant handout, point 1)
- Review presentation instructions (see Participant Handouts: Design Team Project)
- Closing circle

**Session 5 – 3 ½ hours****30 minutes: Opening**

- Circle
- Review presentation instructions
- Introduce reviewers
- Pin up designs

**2 hours: Presentations****1 hour: Closing**

- Celebrate presentations
- Certificates
- Closing circle