

CREATING RESTORATIVE JUSTICE SPACES IN SCHOOLS



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CREATING RESTORATIVE JUSTICE SPACES IN SCHOOLS

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 individual, repairs relationships, and contributes to the common good (Zehr). While restorative justice is being implemented in a wide range

of applications, its use in K-12 educational communities is becoming widespread. Its adaptation provides an opportunity to rethink the damaging impacts of zero tolerance policies and replace them with restorative practices. Schools districts like Oakland California, Denver Colorado, Philadelphia Pennsylvania, and many others around the country are rapidly beginning to make this shift in order to end the school-to-prison pipeline and benefit from the positive impacts these

programs are starting to have on school culture and climate. When a restorative system is in place, if a student misbehaves the offending student is given the chance to come forward and make things right. He or she sits down in a circle and works together with the teacher and the affected parties to work it out. Impacts include high levels of repaired harm and conflict, reduced suspensions, improved academic outcomes and reduction in violence (Trevor Fronius, 2016).

THE POWER OF DESIGN

It is shown that restorative justice programs in schools are more effective when embedded within the school culture (Trevor Fronius, 2016). In the agency of this goal we can look to another powerful tool that until recently has not been utilized in shifting school culture from a punitive to restorative one – design and the built environment. 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 spaces have a profound impact on how we feel and behave. For those new to the concept, evidence-based design is the process of basing design decisions about the built environment on rigorous research to achieve the best possible outcomes. It is also used to quantify the effects our current environments have on our health and well-being.

Restorative Justice practices, and in particular peace circles, are powerful psychological spaces that can transform people and communities. When we begin to harness the power that well designed physical environments can have there is an opportunity to invest in the creation of spaces that deepen and expand the impact of restorative justice processes and programs. Designers know from experience, intuitive understanding, and qualitative and quantitative research that there are some basic strategies to create spaces that impact how we feel in a positive way. These solutions do not have to be expensive or time consuming, and can access the creative talents and gifts that already exist in the community and in our schools. This guide to creating spaces for restorative justice in schools draws on the research of environmental designers and the work of Deanna Van Buren, co-founder of Designing Justice + Designing Spaces, to present strategies, case studies and ideas that can form a template for practitioners to create safe spaces for peacemaking.



CASTLEMONT HIGH SCHOOL PEACEMAKING ROOM / RJOY / OAKLAND, CA



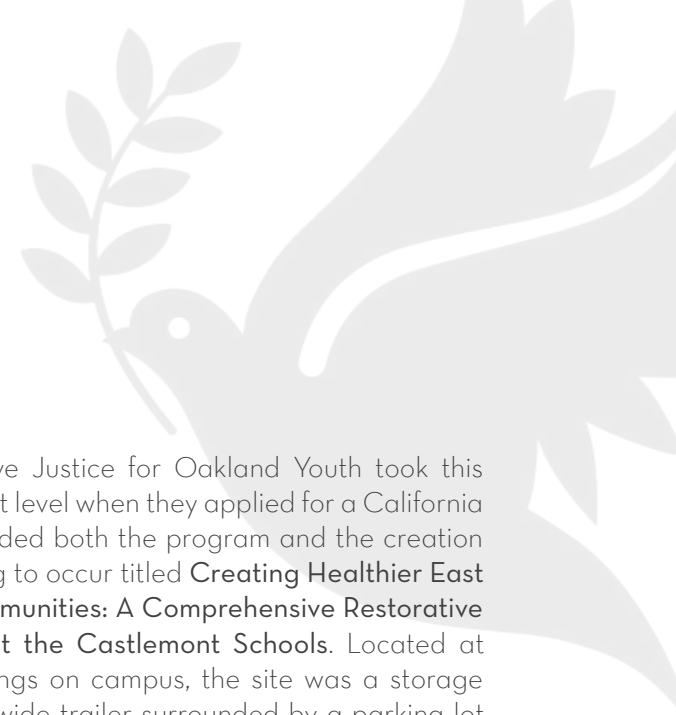
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A DEDICATED
SPACE FOR
PEACEMAKING

#1

#1 A DEDICATED SPACE FOR PEACEMAKING



In beginning to think about creating spaces for restorative justice in our learning institutions one important first step is to designate a space for it to occur. For many restorative justice practitioners just getting their programs up and running takes a great deal of their time and energy, but establishing a base for the program can foment and facilitate their work in several ways. First, the space can be altered to suit the specific needs of restorative practices and support the safe emotional space created by the circle keeper.

Another benefit to dedicated space is that it can fulfill the desire in all of us to have spaces of refuge and reflection. Providing this environment within the context of a dedicated peace room will reinforce it as a place where people feel calm thereby supporting the work of the restorative justice process.

An example can be seen in the work of Restorative Justice for Oakland Youth (RJOY) and Umoja in Chicago. RJOY and Umoja run programs in several sites throughout their cities. In these locations both organizations have endeavored to acquire dedicated space for their programs to support and expand their impact throughout the

“The space at Castlemont was truly a haven or sanctuary for students and staff. With the kids, it was always a special place that was so markedly different from any other room on campus. Adults enjoyed the space as well. One colleague described it as her sanctuary on campus.”

Yejide Ankobia

Dean of Restorative Discipline & School Culture
East Oakland School of the Arts, Castlemont Campus

school. In 2010, Restorative Justice for Oakland Youth took this holistic approach to the next level when they applied for a California Endowment Grant that funded both the program and the creation of a space for peacemaking to occur titled **Creating Healthier East Oakland Schools and Communities: A Comprehensive Restorative Demonstration Program at the Castlemont Schools**. Located at the nexus of several buildings on campus, the site was a storage

room in a double-wide trailer surrounded by a parking lot and garden. Using an initiative by architects across the country to provide 1% of their resources to pro bono work, RJOY was able to work with designer Deanna Van Buren from Perkins+Will / Designing Justice + Designing Spaces studio to create a space for their program.

In a whole school change approach, classrooms, cafeterias and offices are necessary places for holding circles but having a dedicated peacemaking room can provide neutral ground outside of the domains of the school administration and chaotic gathering spaces for conflict resolution.

CHOOSING RESTORATIVE SPACES

#2



#2 CHOOSING RESTORATIVE SPACES: A GUIDE TO SELECTION

Once deciding to make the acquisition of space a part of your restorative approach there are some basic design elements that one should look for if you have a choice in your selection. Some of these restorative spatial qualities include daylighting, views and access to nature.

DAYLIGHTING

In thinking about the restorative impact of daylighting in schools we can look to evidence based design research being done in educational spaces. In school settings prolonged exposure to daylighting has been linked to lower noise levels, better physical health, improved tests scores, and higher rates of attendance (Heschong Mahone Group, Inc, October 2003).

Lighting design is a complex and specialized discipline due to its ephemeral nature but there are some general rules you can follow:

- Choose rooms where 20-30% of the wall is comprised of windows to the outside.
- The most effective light penetration is 1.5 times the height of the window. This means a very deep room with a low ceiling will struggle to be properly lit by daylight alone.
- Control glare and heat gain with blinds or curtains, translucent papers, etc.
- Be aware of the movement of light throughout the day and year.



© CoeLux

ROOM WITH A VIEW

Properly controlled daylighting is an important feature of restorative space but what is equally if not more beneficial is having a room with a view. Views to nature, and longer views to people or objects in the distance, are found to reduce fatigue, help with physical healing and support better outcomes of student learning (Heschong Mahone Group, Inc, October 2003). The work of researchers Kuo and Sullivan even showed that views of nature from a public housing development led to decreased levels of violence and aggression amongst women within the context of their domestic relationships (Francis E. Kuo, July 2000). In reducing stress, fatigue and aggression the provision of views to the natural world is an important strategy for restorative justice spaces in schools and wherever we may find them.

- Choose rooms with a view of nature and/or objects or people in the distance.
- Remove any interior or exterior blockages such as bars.



PEACEMAKING ROOM AT NEAR WESTSIDE PEACEMAKING CENTER, SYRACUSE NEW YORK

ACCESS TO NATURE

Having access to nature is necessary in order to create sustainable and healthy environments. This access is particularly beneficial in restorative practices since they can be utilized as a place to reflect before or after circles, and in which to hold the circles themselves.

- Choose rooms with easy access, or direct access, to a natural environment.
- Make sure it is shaded and comfortable.
- Make sure you have enough privacy if you are holding circles there. The image below shows our final design for the peacemaking room that proposes opening up the side of the room to create views to the school's organic garden and an outdoor space for circles.

“THE CIRCLES IN THE RJ ROOM ALWAYS HELD A SENSE OF HOPE FOR ME. AND PERHAPS THAT HELPED WITH THE OUTCOMES BECAUSE I FEEL AS THOUGH EVERY CIRCLE I KEPT IN THE SPACE HAD AN OUTCOME THAT MOVED THE COMMUNITY CLOSER TOGETHER. I CANNOT SAY THE SAME FOR CIRCLES I KEPT IN OTHER PARTS OF THE SCHOOL AWAY FROM THE PORTABLE.”

YEJIDE ANKOBIA / DEAN OF RESTORATIVE DISCIPLINE & SCHOOL CULTURE
EAST OAKLAND SCHOOL OF THE ARTS, CASTLEMONT CAMPUS



GARDEN OF NEAR WESTSIDE PEACEMAKING CENTER SYRACUSE NEW YORK

PRIVACY AND NEUTRALITY

Thinking about the way one approaches and enters a peacemaking room is an important part of selecting a location. One should make sure that there is some level of privacy when approaching or looking into the space and that its location within the school is a place where everyone feels they belong.

- Locate space with a vestibule or transition zone such as a hallway.
- Find a location in a quieter part of the campus.
- Co-locate the room with perceived associative and complimentary uses.
- Observe: Spend a day watching students and teachers alike to get a feel for how and who occupies what space.

The RJOY Peacemaking room was located outside of the primary campus buildings that represented a separate and distinct collection of schools. Its location in a trailer in the school's parking lot meant the room for peacemaking was neutral, visible and created a quiet, private refuge for circles.





INTERIOR DESIGN STRATEGIES FOR PEACE

#3

#3 INTERIOR DESIGN STRATEGIES FOR PEACE

Not everyone will have a chance to choose their space within the school and you may just get what you get. The good news is that whether or not you get to select your space there are design strategies that can create safe spaces through collaborative creation with students.

MAKING SPACE

Sometimes when you find a space it is already filled with furniture or objects that you don't need. There are also objects on the wall surface such as school speakers, fire alarm strobes, chalkboards, etc. Identifying what you can remove, what you can't remove and what can remain and enhance the space is a good start. The room should be as free of visual clutter and obstructions as possible. For example, in the RJOY peacemaking room we started with two walls of broken bookshelves, 35 desks, boxes of books and a massive television set hanging from the ceiling. We were able to remove the desks, fix the shelves to look more like a library and take down a good deal of the wall clutter. The beauty of a dedicated space is that you can remove unnecessary objects and begin to create a space that you can build on.

- List all the activities that will be occurring in the space.
- Think about how you would like people to circulate through the space.

“IT WAS TRULY A HAVEN FOR ME IN THE MIDST OF SOME VERY CHALLENGING CIRCUMSTANCES.”

YEJIDE ANKOBIA / DEAN OF RESTORATIVE DISCIPLINE & SCHOOL CULTURE
EAST OAKLAND SCHOOL OF THE ARTS, CASTLEMONT CAMPUS

- What is the sequence of events. For example, hang coats, take off shoes, make tea, enter circle, etc.
- What is the first thing participants see when they come in the door?
- Measure or pace off the room. Get a sense of its size including ceiling height.
- Sketch some layouts using a bubble diagram.
- Layout the maximum size of circle you will have with chairs to get a sense of where this can occur.

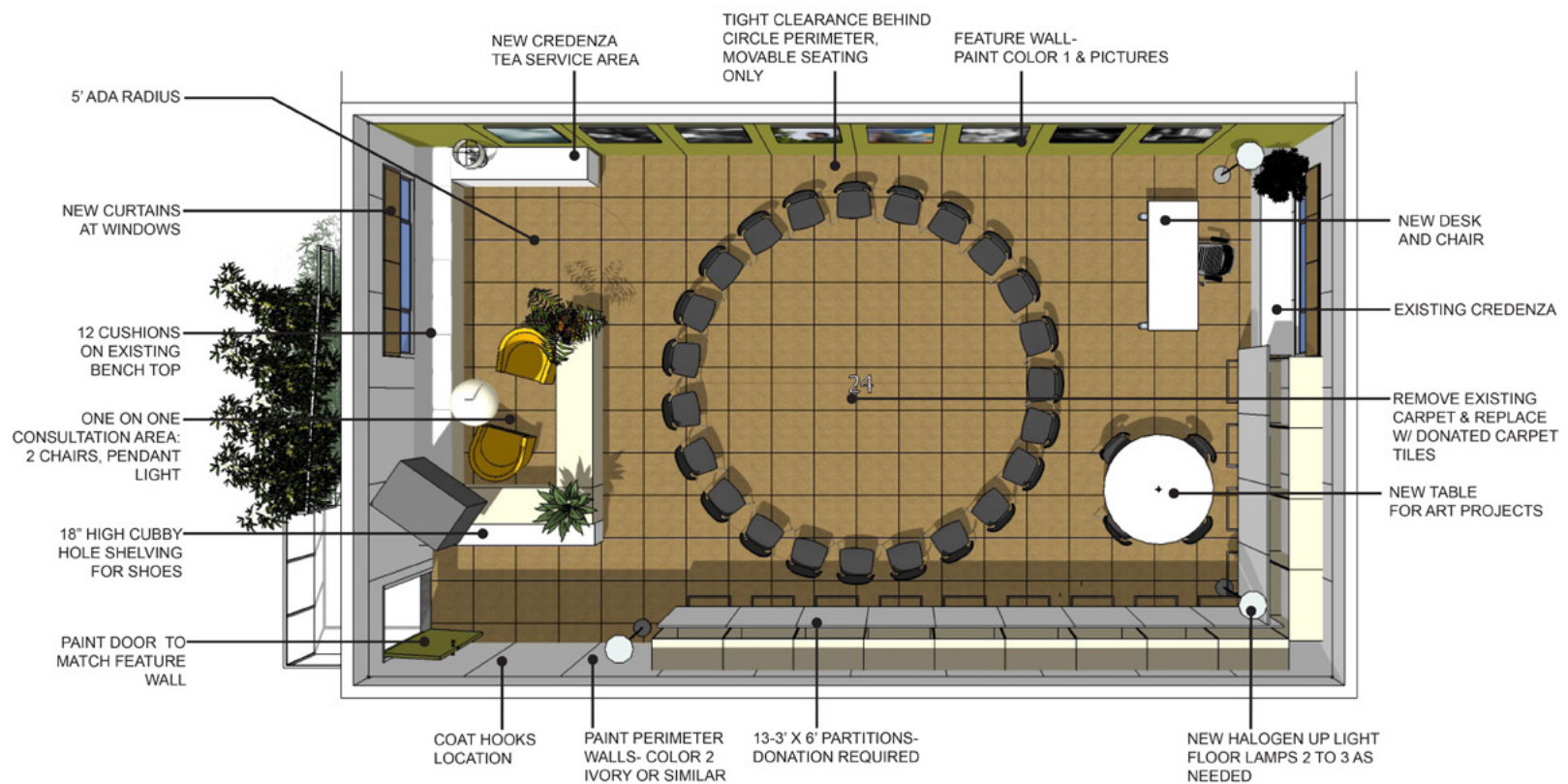
At Castlemont, we used a zoned approach with areas for one-on-one consultation at the front, the circle space in the center where we could also have larger gatherings when chairs were removed and the art table/director's desk on the other side so there's a clear view of the front door (see rendering on following page).



CASTLEMONT HIGH SCHOOL PEACEMAKING ROOM / BEFORE



AFTER



ACTIVATING WALLS: TOUCH, SEE

Since most of our spaces have at least four walls, animating these surfaces to support restorative practices is a good next step. Some strategies to employ are creating surfaces that students can write on, and that can be used in peacemaking processes such as chalk paint, butcher paper or colored paper. Other wall treatments include the creation of fabric-wrapped panels that bring texture to a room, help with acoustics and even provide places to pin up artwork. They can of course be bought but can also be made using basic materials such as plywood, foam and fabric that students can decorate themselves. Strategies like these are ideal for working with current classes in the school that might support this such as home economics, shop and art classes.

Activating a wall with color is an obvious and inexpensive choice. The research in color is varied and not very conclusive as it is most certainly culturally biased and subjective. Just as restorative justice is a process so is color selection. This involves testing samples in the space and seeing what feels right. Know that daylight will wash color out, and the color temperature and intensity of your artificial lighting will impact how the color reads in the space. This is why testing color in the space is important.

In the peacemaking space at Castlemont School we had a clutter-free wall where a competition for art with restorative themes was on display. The space was able to function as a gallery. Having youth generate art for the space will make sure there are themes they can relate to, and help foster ownership of the space.



A SOFTER LAYER: TOUCH

Furniture has a great impact on how comfortable people feel in a room, and can increase or diminish hierarchical relationships. In speaking with Eric Butler at RJOY's McClymonds High School site he said that the ladies didn't want to sit in the chairs but preferred to sit on the floor when in circle. In observing youth at the Castlemont site, students occupied any flat surface. Lounging on low shelving and pillows came easily to them.

- Return to your sketch and list of activities for the space then make a list of exactly what furniture you need.
- Use soft furniture such as lounge chairs or couches for one-on-one dialogue and relaxing.
- Use movable furniture (bean bags, large pillows or ottomans on casters) to give people control over how they want to occupy the room.
- Stick to non-hierarchical furniture, for example, a circular table instead of a desk.
- Use chairs for the circle that stack or roll so circles of different sizes are easy to configure and remove.

Getting quality furniture on a budget is difficult but taking the time to reach out to people in the school for donated pieces can help. As you locate furniture remember to pay attention to the volume, style, material and quality of furniture coming into a space. Being thoughtful about what you need and how it works in the space will ensure it supports the peacemaking process.

Lighter furnishings such as curtains, blankets and pillows are an important layer to any space intended to engender calm and intimacy. While Ikea has many cheap furnishings, working with your art or home economic teachers may be an opportunity to generate some of these items in house. Accessing these talents within the school either amongst students or teachers is also a good strategy. Silkscreen or paint on fabric to create pillows, curtains, fabric-wrapped wall panels, etc., that can be used in the peacemaking room. These can be used to make chairs more comfortable, items to sit on and curtains to reduce glare in the space. Blankets can be used for warmth or to cover a surface.

“THE CARPET, BEAUTIFUL CHAIRS AND PILLOWS, EVEN THE BOOKS LINING THE WALLS SEEMED TO IMMEDIATELY DISARM STUDENTS—EVEN AFTER THEY'D BEEN THERE BEFORE. THEY DIDN'T YELL IN THE PORTABLE OR CURSE. THEY SEEMED TO RELAX IN THE WARMTH OF THE WALL COLORING AND ART WORK. THE RJ PORTABLE WAS ALWAYS MY FIRST CHOICE FOR DOING CIRCLE WORK BECAUSE I FEEL AS THOUGH THE ROOM, THE SPACE, WAS SUCH A POWERFUL SUPPORT FOR PEACE AND HARMONY.”

YEJIDE ANKOBIA / DEAN OF RESTORATIVE DISCIPLINE & SCHOOL CULTURE
EAST OAKLAND SCHOOL OF THE ARTS, CASTLEMONT CAMPUS

ILLUMINATING SPACE: SEEING

Lighting is one of the single most important things to manipulate in order to make a space feel comfortable and support a positive psychological state. While the hope is that you have a good amount of daylight coming in, you inevitably need some artificial lighting.

In schools most lighting is made up of ambient overhead fluorescent troffer lights inserted in a T-bar grid ceiling with lay in acoustic tiles. This lighting is a universal approach intended to facilitate seeing educational materials from both far away and up close. It is also operationally cheap and easy to replace bulbs. However fluorescent lights can often feel cold or clinical due to their high color temperature and the liberal generic grid like distribution. While it is conducive to classroom learning it is less so for restorative spaces that are diverse and specific. There are a few strategies one can take to help reduce the impact of this condition.



STRATEGY 1: WORK WITH THE SYSTEM YOU HAVE

- Change bulbs to a lower color temperature to get a warmer light.
- Reduce the amount of troffer panels you have in the space.
- Replace them with a smaller troffer such as a 1x4 instead of a 2x4.

STRATEGY 2: ADD LIGHTING

- High cost: If possible use dimmers or restructure the ceiling to add recessed lighting and coffers.
- Low cost: Add domestic/decorative lighting that takes advantage of the more intimate feeling that incandescent or halogen bulbs create.
- At desk/table use task lighting and an overhead down light or pendant light.
- At soft seating area, floor lamps or table lamps are helpful.
- Track lighting can also be added for flexibility or if you want to light art on a wall.
- In circle or event area use evenly spaced pendant lights.

In general:

- In circle area make sure that everyone's face can be seen.
- Add focal lighting or task lighting with pendants, floor and table lamps to support circles, soft seating areas and work spaces.
- Try using incandescent/halogen lamps to create warmer light.
- Alternatively use the more efficient compact fluorescents with a soft enclosure (compact fluorescents only come in 1 color temp).
- Be careful about combining a warm (incandescent) and cool (fluorescent) lighting systems together as they can be jarring.
- Make sure fixtures are not shining directly in your face.
- Avoid creating dark patches or corners in the room.
- Get support and advice from your school's operations and facilities staff.

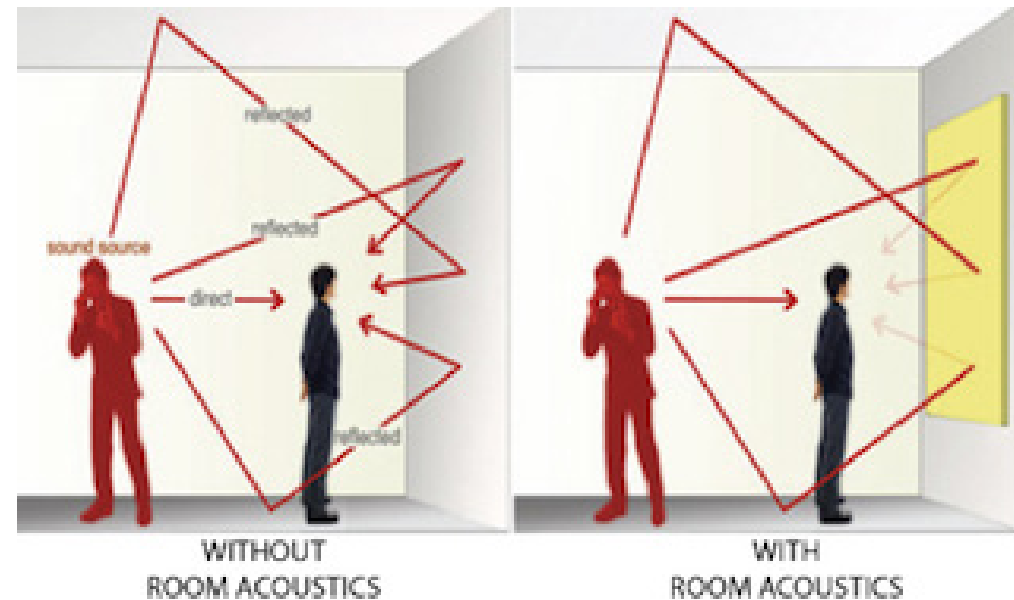
Try different things and build slowly. Play with light and it can transform your space for peacemaking in ways you may not expect.

ACOUSTICS: LISTENING AND HEARING

Soft and natural sounds can often trigger positive moods and memories. In the same vein, harsh noises at loud decibels can increase stress. Evidenced-based design in prisons and jails have shown the incredible amount of noise, including constant speaker announcements, that ricochet off the hard surfaces in this institutional space have negative effects on the emotional well-being of those inside.

In thinking about the sound impacting your spaces in a school setting one should consider removing the school speakers so announcements won't disrupt circles. Making sure the space is located in a room that has good acoustic properties so outside noise is not disturbing the circle process. This is obviously good for helping everyone to focus but also ensures privacy as the dialogue within cannot be heard from outside.

While keeping out sound is beneficial, adding sound can contribute to a calming atmosphere as well. Having a way to bring music into the space is easy now that we have our portable music devices and the use of white noise, such as rain or bird song, are easily accessible and can encourage concentration, relaxation and cover outside noise.



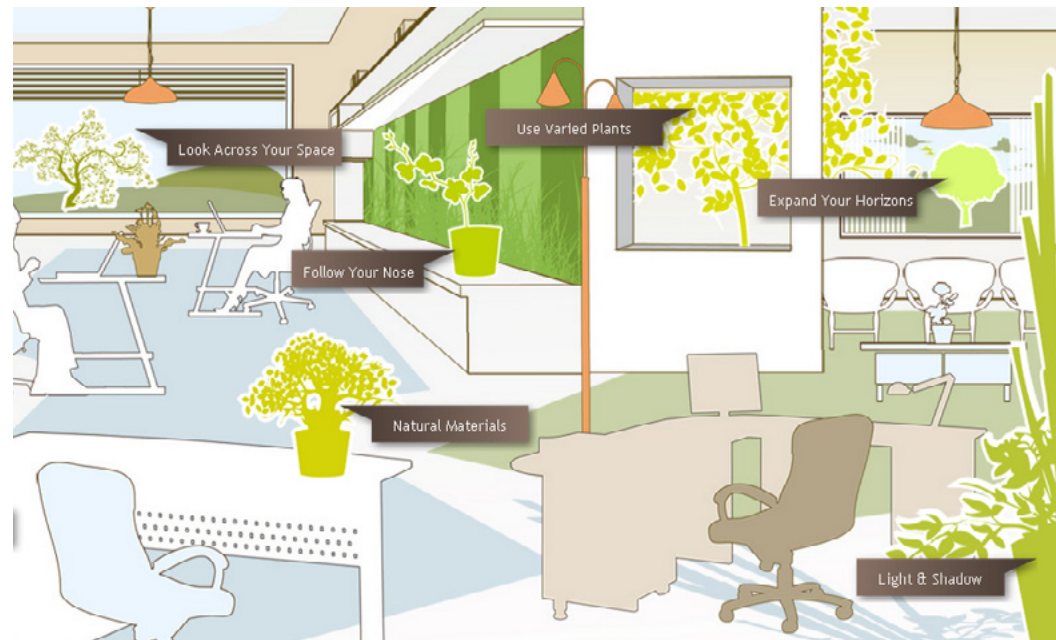
ACOUSTIC PANELS — FABRIC



ACOUSTIC PANELS — WOOD

BIOPHILIA: BRINGING THE OUTSIDE IN

Biophilic design is based on the work of biologist Dr. Edward Osborne and is described as “the connections that human beings subconsciously seek with the rest of life.” Designers have recognized this need and begun to prioritize bringing in aspects of nature into our interior spaces. We have already mentioned how daylighting, views, and easy access to nature facilitate this desire, but adding biophilic elements in a space can also help. Plants and cut flowers are essential and easy elements to bring in. Having moving objects in the room such as a mobile are also biophilic as our experience of the natural world is not static. Mobiles are easy to make can even be made as part of an art class or restorative process.

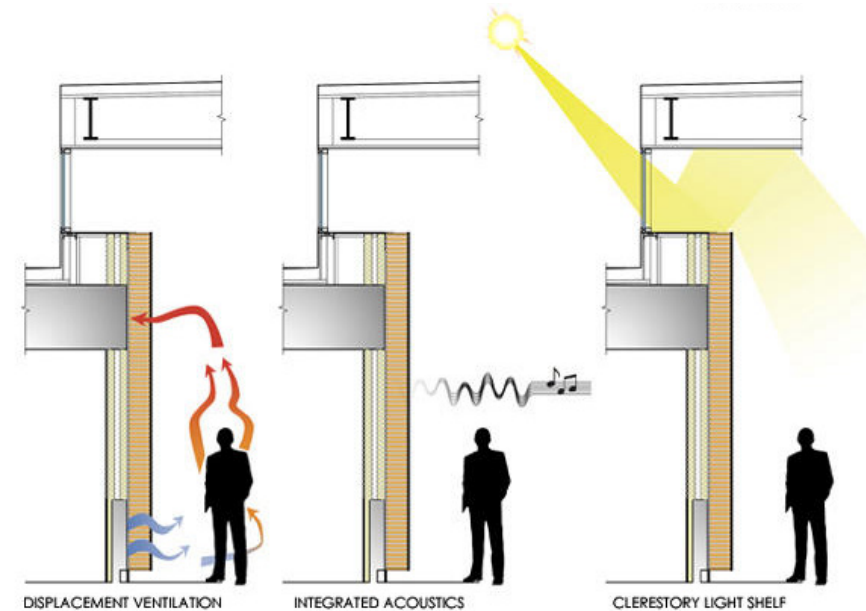


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FRESH AIR, SMELL, AND TOUCH

Improving the indoor air quality and controlling the temperature of your peacemaking space is essential for human comfort; for example, checking to make sure there is no lead-based paint on the walls or mold that can trigger asthma. At the Castlemont peacemaking room, the existing carpet had a strong odor and was moldy, and had to be removed to allow for a positive experience in the space.

Having windows that open can be helpful as it regulates the temperature in the room locally and can keep the space smelling and feeling fresh. Ceiling fans, humidifiers, and dehumidifiers (depending on your climate) can also help keep a space comfortable. Always speak with your facilities staff to get their help in addressing any issues with your heating and ventilation system so that temperature, smell, and comfort of the room are supporting the peacemaking process.



© ROSS BARNEY ARCHITECTS



#4

DESIGN GUIDELINES FOR TEMPORARY SPACE



#4 DESIGN GUIDELINES FOR TEMPORARY SPACE

Often practitioners don't have a dedicated space and are forced to move locations either within a single building or across multiple schools sites. While not ideal, there are still many things that can be done to set the tone for a space that can support peace making.

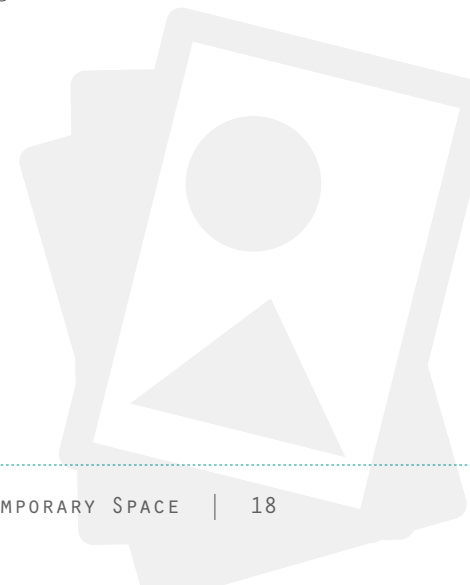
- ☐ Arrive early to see what can be done with the space ahead of time.
- ☐ Clean the room as much as possible, move excess furniture and organize the room for circles.
- ☐ Lift blinds and open windows to bring fresh air and daylight into the room.
- ☐ Check the lighting and thermostat to see what can be done to make the room feel and look comfortable.



In addition to working with what's there you can bring some small things with you. Get a bag to hold your design toolkit.

This toolkit can include:

- ☐ Small incandescent lights (from a hardware store, or Ikea).
- ☐ Range of fabrics you might attach to walls, lay on the floors or drape on chairs and tables.
- ☐ Posters that support your process, and blue tack, clips, or tape to attach them to the walls without leaving a trace.
- ☐ Plants or flowers.
- ☐ Create a collapsible mobile that can be hung in the space to add more biophilic elements.
- ☐ Scent and sound are also easy to transport and can be set up quickly to create a mood in the space that stimulates the senses without having to do a lot of cosmetic work.





WORKING WITH DESIGNERS

#5

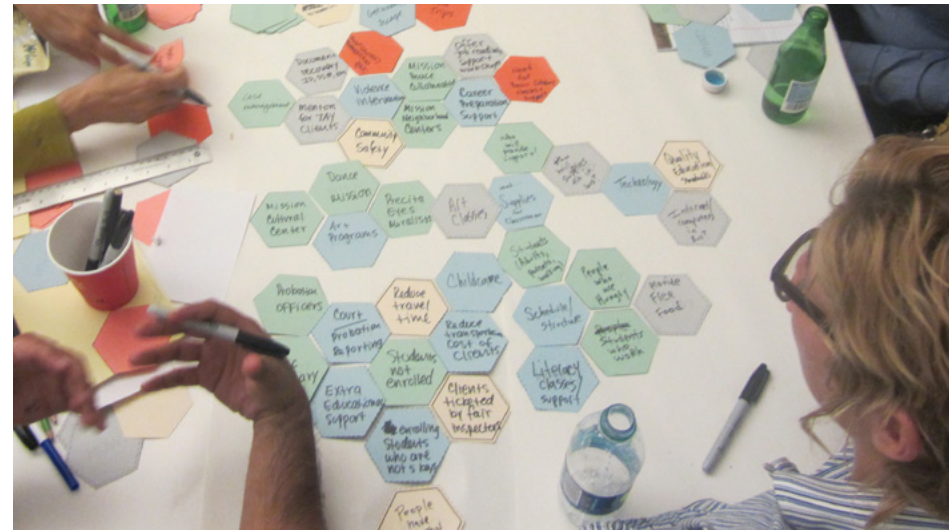


#5 WORKING WITH DESIGNERS

The **Creating Healthier East Oakland Schools and Communities: A Comprehensive Restorative Demonstration Program at the Castlemont Schools** project was an example of restorative justice practitioners and designers coming together to create a space that would support their important work. As design professionals we are able to quickly access and deploy resources including materials and professional expertise that many restorative justice professionals do not have access to.

This approach is called Public Interest Design. It posits that design can solve problems and is not for just the affluent clientele we have traditionally served. Good design is both a public health and quality of life issue, which means we should be in service to 100% of our community. In an effort to manifest this basic principal many firms have taken on the 1% approach where they donate 1% of their resources to pro bono work. Accessing these resources is a great opportunity for those who cannot afford their professional services.

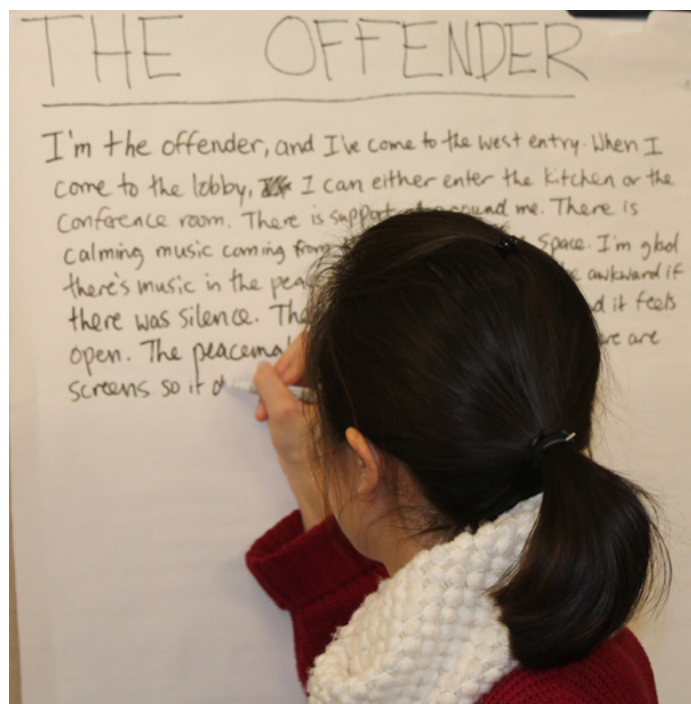
As well, when applying for grants, an additional amount can be included for design as part of a holistic approach to establishing a restorative justice culture. Our practice has done this with Restorative Justice for Oakland Youth (RJOY) and The Center for Court Innovation to create spaces and centers for peacemaking.



Make sure to include young talent. Design students from your local university/community college would love to participate in a project like this as part of their learning. I also recommend looking around your own school community for those who have a 'good eye' for design. Some people naturally understand these concepts, and can help manage the changes to your important environments.

In the meantime, this guideline can serve as starting point to begin addressing a critical part of our social interactions. Space for work, play, and living have been given great attention for centuries, and once upon a time, so were the spaces of restorative justice. Creating a new paradigm of how we deal with violence in our communities also requires a rethinking of the spaces where we repair harm so we can be successful in making sure these practices grow and flourish. The innovation and courage of its practitioners make them well equipped to be stewards of peace and the environments it engenders.





WORKSHEET #1: RESTORATIVE SPACES DESIGN CHECKLIST

| DAY LIGHTING | | |
|---|--------------------------|---|
| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> Does the room have natural lighting? What direction do the windows face (north, south, east, west)? Where and when is light entering the space? Do window coverings provide sufficient privacy and protection from glare? | Ex: Buy or make curtains | Ex: Reach out to school faculty and see who can sew |
| | | |
| WINDOWS & VIEWS | | |
| OBSERVATIONS | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> Do you have windows? Is the window-to-wall ratio close to 25%? What do you see from your space? Are there elements that can be added to or removed to improve the views? Are there interior blocks to your view i.e. bars, furniture etc. | | |
| | | |
| ACCESS TO NATURE | | |
| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> Do you have easy access to an outdoor space for circles? Direct or indirect? Is it shaded and comfortable? Is there adequate privacy? | | |
| | | |
| PRIVACY / NEUTRALITY | | |
| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> Are you located in a place where you can have privacy? Is it a place where everyone feels comfortable going? Is there a vestibule or transition from public to private like a hallway or lobby? What did you learn from your mapping and observation activity in the school? | | |
| | | |

WORKSHEET #2: INTERIOR DESIGN CHECKLIST

| ENTRY | | |
|--|--------------------------|---|
| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> How do people enter the room? What is the first thing they see? Is there an opportunity for a vestibule to create a transition zone? | Ex: Buy or make curtains | Ex: Reach out to school faculty and see who can sew |
| | | |
| PROXIMITY | | |
| OBSERVATIONS | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> Is there ample room to move outside of the circle? Is there enough space for the number of people participating in the peacemaking process? Can everyone see each other? Does the space feel cramped or too spacious? | | |
| | | |
| ACTIVATING WALLS | | |
| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> Are walls free of unnecessary items/clutter? | | |
| | | |
| FURNITURE | | |
| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> What furniture do I need? | | |
| | | |
| FURNISHINGS | | |
| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
| <ul style="list-style-type: none"> Do windows need curtain blinds? Are there opportunities for soft furnishings? | | |
| | | |

WORKSHEET #2: INTERIOR DESIGN CHECKLIST [CONTINUED]

LIGHTING

| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
|--|-------------------|--------------|
| <ul style="list-style-type: none"> • What mood does the lighting produce? • What kind of lighting do I have (halogen, fluorescent, incandescent?) • How is it controlled? • How many lights do I need? What kind? • Who maintains it? | | |

SOUND / ACOUSTICS

| OBSERVATIONS | IDEAS/ SOLUTIONS: | ACTION PLAN: |
|--|-------------------|--------------|
| <ul style="list-style-type: none"> • Is the room sound proof? • Are there distracting sounds from outside? • Can everyone be heard easily within the space? | | |

TEMPERATURE

| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
|---|-------------------|--------------|
| <ul style="list-style-type: none"> • How is the space heated and cooled? Who controls this? Where is your thermostat? • Is the space too cool or warm? • What time of day is your circle process? • Where is the sun coming in? | | |

SUPPORT SPACES

| OBSERVATIONS: | IDEAS/ SOLUTIONS: | ACTION PLAN: |
|---|-------------------|--------------|
| <ul style="list-style-type: none"> • What do you need to store? Is there space for storage? Extra Chairs? Process supplies? • Are there convenient and clean bathrooms? | | |

WORKSHEET #3: MAKING SPACE FOR PEACE

CHOOSING SPACE

Use these criteria and exercises to locate a peacemaking space in your school.

MAP YOUR SCHOOL

Place a basic map of your school here. With your staff or students use colored pencils or markers to identify territories and hangout spots for different groups. What are the most traveled routes? Where do students and teachers feel most comfortable? Where do they feel uncomfortable?



WORKSHEET #4: MAKING RESTORATIVE ENVIRONMENTS

PEACEMAKING SPACE

Use these criteria to create a safe space for peacemaking in your school.

DRAW YOUR SPACE

Draw a sketch of how you would like to lay out your space. What activities will occur in the space? Is there enough room for everything you want to do? Where do circles happen? Where does the program coordinator sit?





CONTRIBUTORS

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For more information, contact us at info@designingjustice.org, or follow us at [@designstorestore](https://www.instagram.com/designstorestore).



**OAKLAND UNIFIED
SCHOOL DISTRICT**

Community Schools, Thriving Students

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