

**Center for Court Innovation** 

Designing Justice + Designing Spaces

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April 2021

#### Trust-Building through Environmental Design: A Design Guidelines Toolkit

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# **Project Overview**

The Trust-Building through Environmental Design project presents an opportunity to shift society in a new direction by addressing the harm in our communities and establishing place-based solutions to building trust between law enforcement and the community. In this pilot, that trust building is focused on various communities in Essex County where the Essex County Prosecutor's Office (ECPO), rather than the Police Department, is addressing homicides in the community through a variety of touch points. One specific opportunity for building trust between the community and law enforcement is ECPO's engagement process with violence survivors. Currently this engagement process occurs either at the site of the violent interaction — often inside the homicide task van — or in the prosecutors' offices. The environments used in the engagement process are not trauma-informed and might actually re-traumatize survivors due to the environmental aesthetics and layout of the space that, for instance, places survivors in close proximity with crime suspects and spaces where they themselves may have been victimized.

At the invitation of Center for Court Innovation (CCI), Designing

Justice + Designing Spaces (DJDS) conducted environmental design

research that inquired about survivors' experiences with the design

of spaces in which people who have experienced the homicide of a

loved one engaged with ECPO detectives and assistant prosecutors,

as well as research participants' design preferences for survivororiented spaces. Following this research, DJDS applied the findings
through a set of design recommendations. The inclusion of these
research findings and design recommendations in the Trust-Building
through Environmental Design toolkit (1) advances the field in terms
of the development of spaces for survivors of violence that facilitate
improved community and police relationships and (2) integrates these
learnings with the programmatic development led by CCI.

#### **Designing Justice + Designing Spaces**

DJDS believes that the built environment embodies many of our society's gross inequities. Through innovations in architecture and real estate development, DJDS seeks to end the crisis caused by mass incarceration by supporting reentry and diversion programs/practices. With its nonprofit, government, and community partners, DJDS cocreates new prototypes, such as spaces for survivors of violence, peacemaking centers, mobile classrooms, and reentry housing. Together, the stakeholders harness the power of the built environment to create triple-bottom-line equity to support the success and expansion of restorative justice, education, and workforce development programs.

DJDS believes that a multi-layered approach to the development of these spaces leads to a more robust and well-conceived proposal that

supports further development and ultimately project realization. With that belief in mind, DJDS's process uses three integrated approaches: design analysis, real estate development, and programmatic development with program partners. DJDS invited Dr. Barb Toews (University of Washington Tacoma) to partner in the design analysis, research, and literature review, drawing on her expertise in restorative justice, environmental design, and qualitative methodologies.



Through architecture practice, restorative justice education, and quantitative and qualitative research, DJDS has begun to explore what a trauma-informed architecture grounded in restorative justice would look like, as well as how it could contribute to the goals of restorative justice, facilitate restorative justice practices, and amplify the outcomes of those trauma-informed practices.

# "A Home Away from Home"

Designing Survivor-Oriented Spaces

Research findings prepared by Barb Toews, PhD University of Washington Tacoma



# **Executive Summary**

Each year, approximately 16,000 people lose a loved one to homicide. Engagement with the criminal legal system requires them to interact with practitioners in a variety of spaces, including detectives' and prosecutors' offices. Extensive research shows that the design of indoor and outdoor spaces influences human health and well-being, which suggests that the design of spaces in which survivors interact with justice and legal practitioners and process can influence their experience during and engagement with those individuals and that process, a critical concern for procedural justice. Little is known, however, about how to specifically design justice spaces for homicide survivors, or the possible benefits of doing so.



### Study purpose and methodology

This study engaged violence survivors and those who work with violence survivors in order to understand: (a) how violence survivors experience the design of the waiting room and conference/meeting rooms within the homicide unit of the Essex County Prosecutor's Office (ECPO-HU); (b) specific ways to redesign those spaces to respond to survivors' psycho-social, emotional, trauma-healing, and justice needs during the justice and legal process; and (c) what the study participants themselves are likely to feel and want in terms of design when having an emotional and difficult conversation (with that conversation standing in for an interaction a survivor may have with a homicide detective or prosecutor).

The study engaged violence survivors and those who work with violence survivors ("justice and legal practitioners" or "practitioners") in an electronic survey and on-line design workshops to solicit their perspectives. Twenty-four people completed the survey (5 were violence survivors and 19 were practitioners) and 32 people participated in 11 design workshops (2 were violence survivors and 30 were practitioners). In these workshops, participants created 16 designs for waiting rooms and 13 for conference/meeting rooms. Participants were recruited through four Essex County organizations that serve violence survivors directly or whose constituents may be violence survivors.

### **Findings**

In the section below, the term "survivors" refers both to homicide survivors and those participating in hypothetical "difficult and emotional conversations."

### Perceived emotions and the design features that drive them

Survey and workshop participants identified four emotions that they perceived survivors to be experiencing before and during interactions with justice and legal practitioners or during difficult and emotional conversations:

- Anxious: Feeling anxious about what happened to them and what may happen during the justice and legal process
- 2. Insignificant: Feeling as though little regard is being given to their experience, and feeling a lack of expressions of care or comfort
- Unsafe: Feeling unsafe emotionally and physically, and feeling intimidated
- **4.** *Distrustful:* Feeling distrustful of detectives, prosecutors, and the criminal legal system

Participants were able to link each of these four perceived existing emotions to specific design characteristics that exist in ECPO-HU, including, but not limited to: opaque security doors, bland and uninteresting spaces, no windows, no door at entry to waiting room, visible cubicle offices, lack of nature, small and crowded spaces, furniture choices, lack of access to water or coffee, and intimidating signage. See Table 1 in the Appendix for a summary of findings, linking specific design characteristics with the perceived emotions.

### Overall rating and characterization of the ECPO-HU waiting and conference rooms

Survey participants who had been in the ECPO-HU spaces rated the design of them and other victim service spaces in the courthouse with a score of three out of a five-point scale, deeming the design "acceptable" and "equally safe, supportive, and respectful and not that way." Survey short answers and workshop narratives described these spaces with words such as "closed in," "unwelcoming," and "jail."

#### Desired emotions and emotional experience

Survey and workshop participants identified five core emotions they desired survivors to experience:

- Calm: Relaxed, at home, able to deal with stress, and distracted from why they are there;
- Care: Cared for physically and emotionally, welcomed, comforted, and comfortable;

- **3.** *Safe:* Protected from physical, emotional, or mental harm and able to control interactions with other people;
- **4.** *Respect:* Recognized for one's humanity, validated as a survivor, and able to be in control:
- **5.** *Confident:* Confident in self, ability to cope and participate in the justice process and system and work with practitioners.

### Desired design characteristics of survivororiented spaces

Survey and workshop participants identified 26 design characteristics of spaces that would facilitate the desired emotions and experiences, falling under six design categories:

- 1. Furnishings, Fixtures, and Equipment (FF&E);
- 2. Doors and Windows;
- **3.** Finishes and Materials:
- 4. Sensory Elements;
- 5. Objects of Comfort; and
- **6.** Spatial Characteristics

Table 2 and Table 3 in the Appendix summarize these findings. Table 2 links the six design categories and subcategories to the desired emotions.

Table 3 details the six design categories and each of the sub-categories.

### **Discussion**

The findings of this study are consistent with what is already known about environments designed to facilitate health, well-being, and healing, and they highlight the interconnectedness between the design of spaces, a survivor's experience of justice, and a survivor's willingness to engage in the justice and legal process. The availability of spaces that have been designed with the survivor in mind is a critical piece of procedural justice, and lessons from this study can be mapped onto the four tenets of procedural justice. Table 4 in the Appendix summarizes these connections by linking each of the five desired emotions and its design characteristics to each of the four tenets, showing how design may influence how the survivor may feel in relation to the tenet.

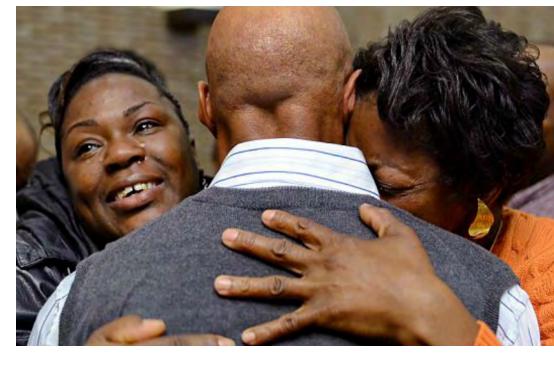
#### Conclusion

The findings of this study demonstrate that there are many simple design interventions that can be made in municipal and community spaces that will better meet, at least in part, the physical, emotional, and psychological needs of violence survivors. Of equal significance, the findings also indicate that these design adjustments will better support the four tenets of procedural justice while inviting survivors into the justice and legal process. The design characteristics of such spaces are consistent with already tested evidence-based design approaches, a relationship that bolsters the validity of the findings and the potential for these design interventions to serve violence survivors.

### 1 Introduction

Each year, more than one million people are harmed by violent crime, approximately 16,000 of which experience the murder of a loved one<sup>1</sup>. These experiences can be deeply traumatic, and they can negatively impact the physical, emotional, spiritual, and relational health and well-being of the surviving loved ones. (In this document, people who have experienced the homicide of a loved one will be referred to as "survivor." "homicide survivor," or "violence survivor.") The criminal legal system seeks to enact justice in the name of these violence survivors, requiring practitioners to interact with survivors in a variety of ways. These interactions occur in a variety of spaces, including at crime scenes and in police stations, detective offices, prosecutor offices, courthouses, and/or courtrooms. Extensive research shows that the design of indoor and outdoor spaces influences human health and well-being, which suggests that the design of spaces in which survivors interact with the justice system and justice practitioners can influence their experience during and engagement with the justice process, a critical concern for procedural justice. Little is known, however, about how to specifically design municipal and community spaces for homicide survivors; and similarly, little is known about the possible benefits of doing so.

This study engaged violence survivors and those who work with violence survivors in order to understand how violence survivors experience the design of several existing justice spaces in which they engage with justice practitioners. The study also sought to learn specific ways to redesign those existing justice spaces to respond to survivors' psycho-social, emotional, trauma-healing, and justice needs during the justice process. And finally, the study investigated what the study participants themselves are likely to feel and want in terms of design when having an emotional and difficult conversation, with that conversation standing in for an interaction a survivor may have with a homicide detective or prosecutor.





### 2 Literature Review

There is a longstanding and rich array of empirical literature about the architectural and design characteristics of built and natural environments that promote health and well-being in its many forms — e.g., physical, emotional, psychological, and behavioral. A small subset of this literature focuses on violence survivors' design preferences for spaces in which they receive services, as well as the ways in which architecture and design influence users' perceptions of the criminal legal process and justice and legal practitioners. Taken together, this literature lays a foundation for the design of survivor-oriented spaces consistent with the tenets of procedural justice.

# Designing for Health, Well-Being, and Healing

Decades-long research has explored design elements that facilitate health and well-being, particularly as it relates to physical and mental health and the settings in which such services occur. Foremost among this literature is research on the healing impact of nature engagement in the many ways that it occurs — e.g., seeing a photo of a nature scene, having live plants nearby, viewing nature out a window, and being outside in a garden or forest. It can even be as simple as incorporating shapes found in nature, such as curves and circles, or getting a dose of sunlight through a window. When in the presence of nature or

natural elements, one's heart rate and blood pressure lower, stress hormones subside, and serotonin increases, as does a feeling of calm. It reduces depression, alleviates pain, and improves healing for those who have physical injuries or have undergone surgery.<sup>2</sup> It creates the conditions or sights needed for the brain to wander and have relief from whatever is requiring its attention so it can return to its focus, feeling newly restored.<sup>3</sup> Nature also plays a critical role in reducing trauma and PTSD (post-traumatic stress disorder) symptomology, including among sexual assault survivors.<sup>4</sup> These health outcomes make nature engagement one of the most critical design aspects for people who have experienced some sort of stressful or traumatic event.

Health care research has specified four central design elements that are supportive of improved physical and mental health.<sup>5</sup> Individuals receiving care need a sense of control, which can come through the ability to control the temperature and lighting in the room, as well as furnishings that improve one's ability to communicate with staff and support people (e.g., moveable chairs or circular tables). It includes wayfinding, through which the user is given spatial cues about how to move through the space, including clear signage. Design supports access to social supports when private spaces are available for discussions between the patient and their support people as well as with the care staff. The furnishings within these spaces are most

impactful if moveable and "arranged in small, flexible groupings." 6 Individuals also benefit from positive distractions from the pain they are experiencing by giving them something more pleasant to focus on. The most beneficial positive distractions are natural elements and art, especially when it is nature-themed, clear in what it represents (i.e., not abstract), and not emotionally challenging. Even being able to interact with support people can be a positive distractive. Physical comfort is experienced through spatial and sensory design elements. Research suggests a preference for carpeting over tile or vinyl flooring, as well as a preference for furnishings that are comfortable, soft, and homelike. Design can also address noise concerns with materials that absorb sounds from people and machines and by piping in nature sounds. Taken together, findings show that supportive design is beneficial for the patient, for their support people, and for staff. Patients experience a reduction in pain, stress, and depressive symptoms, as well as increased engagement in positive talk and support from support people. Support people also experienced reduced stress, and they are better able to offer support and participate in the care process themselves. Staff receive higher performance ratings related to their sensitivity and responsiveness to patient concerns and the degree to which they involved patients in their care plans.<sup>7</sup>

Research on waiting areas specifically brings attention to users' needs as they wait to receive services, and to the areas' impact on users' receipt and impressions of care. A recent study<sup>8</sup> found three core themes to consider when designing waiting areas for people seeking therapeutic services: spatial symbolism, threatening interpersonal interactions, and sensory modulation. Spatial symbolism referred to the power imbalances between the therapist and client that were represented in design through, for instance, "staff-only" areas and security measures. These design features were also experienced as stigmatizing by the client, which was further exacerbated by the bland, unstimulating, and punitive-feeling environment of the waiting room. Signage also served to stigmatize — e.g., words like "clinic" and "special needs unit" labeled the client as the "other." Clients also experienced threats in their interpersonal interactions. For example, areas which had been personalized by therapists, even with simple things like books and artwork, were experienced by some clients as a "violation of mental space."9 Physical and audial privacy were both important, because of the anxiety it creates to sit too close to others, to hear others' conversations, and to see and hear others in distress. Clients also need sensory modulation to assist in emotional regulation. This can come in the form of open space in which people can pace, or seating that the user can move while sitting on it (e.g., a rocker or swing).

Trauma-informed care is being increasingly applied in settings that serve people who have experienced trauma, such as health clinics for military veterans, prisons, and organizations that serve people living

with or leaving domestic violence. Early research has identified three design categories for a trauma-informed environment<sup>10</sup>:

- 1. Architectural design features: Large windows with nature views; easily identifiable entrances and exits; walkways and hallways that are wide, obstruction-free, and easily maneuverable; and open, circular spaces that are rich with natural elements;
- 2. Interior design features: Uncluttered spaces with bright colors and fewer pieces of furniture and:
- 3. Ambient features: Natural lighting, good ventilation, and not noisy.

These design characteristics create an environment that is safe, controllable, and calming, and one that is less likely to trigger trauma symptoms.

### Survivors' Design Preferences

A new set of empirical literature is emerging that specifically inquires about violence survivors' design preferences for spaces in which they seek services and that directly engages survivors and allied justice practitioners.

Extensive research by Lygum and colleagues engaged domestic violence survivors in specifying design preferences for the outdoor space of the crisis shelter in which they lived.<sup>11</sup> The preferred design characteristics include:

- Safety and security which protected them from those outside the shelter and also created a secure environment within the facility.
   Design features include fences, surveillance technology, lighting, and open sightlines;
- **2.** Accessibility so it was safe and easy to use the outdoor space and provided opportunities for social gatherings;
- **3.** Opportunities to engage with nature and benefit from its therapeutic impact;
- **4.** "Space for all" so that adult residents, children, and staff can find what they need in a clean and maintained space, whether it is privacy, interaction, activities, or relaxation; and
- 5. Space for children where they can safely play and "just be kids".

A post-occupancy evaluation of the shelter under study confirmed the importance of each of these design categories, and it also highlighted additional dimensions. For instance, environmental diversity is necessary so that the environment can meet the different ways in which people achieve a sense of safety; also, the goals around access and safety can sometimes be in conflict with each other.<sup>12</sup> Toews engaged survivors and allied justice practitioners in revealing their preferred design characteristics of a space being designed to serve as a respite for violence survivors during court proceedings.<sup>13</sup> This research revealed eight key design characteristics, each with anticipated outcomes:

- Familial fellowship: Space and furnishings that make it possible for people to gather, especially around food, in order to create social support;
- 2. Natural life: Abundance of nature and natural elements e.g., plants, views outside, outdoor gardens that facilitate calm and restoration as well as symbolize life and possibility for the future;
- **3.** Paths: Elements within the space that represent forward movement were symbolic of hope for the ability to move through the pain and heal:
- **4.** Comfy and worn: Textures and surfaces that are comfortable, cozy, and worn, making it possible to relax; the "worn" textures also symbolize the ability withstand and be strong in the face of pain;
- **5.** For children's sake: Space for children to stay and play while parents are in court; this would make it possible for "kids to be kids" in the face of tragedy, and parents would be able to relax while in court, knowing their children were ok;
- **6.** Culture and spirituality: Artifacts of and opportunities for cultural and spiritual expressions of pain, healing, and justice;
- 7. Home: Furnishings and amenities that are welcoming, safe, and haven-like; and

8. Helping Hands: Availability of services — or information about services — related to the justice system and other needs that survivors may have.

The anticipated impact of these design characteristics is categorically different from how they actually experienced courthouse design. Study participants found little comfort or support in the cold and hard materiality and bland environment of the courthouse. They felt insignificant, both because of the lack of spaces dedicated to them, and because of their perceived smallness in the face of the building's grandeur. They could not find privacy, leading them to feel constantly under scrutiny and judgement. They felt lost and stuck in their emotions, not seeing materiality, furnishings, or amenities that suggested freedom and hope.<sup>14</sup>

### **Design and Perceptions of Justice**

Evidence suggests that architecture and design of justice and legal spaces, such as police stations and courthouses, has the potential to influence how survivors perceive the justice and legal process and practitioners (such as law enforcement officers and prosecutors). For example, intimidating courthouse facades may lead the public to assume that a defendant will be convicted.<sup>15</sup>

More is known about the impact of police station design. When study participants viewed a run-down police station, they assumed that those who worked inside were unskilled, apathetic, and

inefficient, while police stations that were more residential in design lead to perceptions of illegitimacy. They found police stations to be approachable when there were clear walkways, windows, and entrances, as well as exteriors that looked like other public buildings; and they found police stations to be unapproachable when there were thick walls, few windows, and an inability to see inside.<sup>16</sup>

Different types of police station design also impact the degree to which community members feel reassured by police presence. Fortress-like designs, with characteristics such as maximum security measures, limited public parking, and inaccessible locations, communicated that community members are not important and should stay away. Shopfront locations/designs were not reassuring because the public often may not even notice the stations' presence. Police stations that look like and are located with other public buildings (e.g., in an industrial park with ample parking) were more welcoming, but they were removed from the heart of community life.<sup>17</sup> There are demographic variations, however, in how people perceive police design. White individuals have positive reactions (e.g., feeling safe, confident, and relaxed) when the police station has a welcoming design, including features such as visible entryways, greenery and lots of windows. African American and Latino individuals, on the other hand, have negative reactions (e.g., nervous, worried, and jittery) to such designs and instead have more positive reactions to hostile designs, which include features such as large walls and few windows. Researchers speculate that this unexpected result may be based in their familiarity with hostile design, given the poor resourcing of communities of color, or that it may be based in skepticism of the sincerity of stations that have more welcoming designs and the way those designs communicate about the power of oppression.<sup>18</sup>

This set of literature, taken together, creates a comprehensive picture of design elements necessary to create spaces dedicated to violence survivors when and where they receive justice, legal, and health services. By interacting in the criminal legal process in spaces focused on their needs for physical, emotional, and psychological healing and support, survivors may be better able to engage with and benefit from the justice process, in support of procedural justice. Few spaces are currently designed to take this research into account, but two such spaces are introduced below.

# Design Precedents — Examples of survivor-oriented spaces

In the field of design, precedents (inspirational examples) are gathered and researched as part of the process of compiling background materials. Below are two projects the design-research team had in mind as they completed this research.

# Healing Haven at Candace House (Winnipeg, Canada)



as a large group at the table. To eat, talk and review the court proceedings of that morning. Where we could remind ourselves we could be human. It was ok to laugh and cry about things, to review the love we all shared for Chris....No jury members eating next to us or reporters watching our every move or busy lawyers coming and going. This was now our fortress; our place of safety; our hideaway....It was a place of serenity and comfort with the ability to calm restless spirits and minds assaulted by trauma.

The Healing Haven (HH) at Candace House is a "safe and comforting home-like day refuge" located one block from the Manitoba Court of Queen's bench and provincial courts in Winnipeg. The space is available to people who have lost a loved one to criminal violence and are engaged in trial proceedings, for breaks in the trial, meals,

meetings with justice practitioners and HH staff, and other times when they need a private space to gather and rest. Located in an unassuming building in downtown Winnipeg, the interior is designed like a home, including a fully equipped kitchen, dining room, living room, children's play area, two den-like rooms with easy chairs, and a bathroom. Other amenities include a TV with Netflix, wifi, books, and information about other resources available to them. The ventilation has been designed to allow for smudging (a ritual practiced by many Indigenous peoples) and incense burning. Survivors are invited to personalize HH during their stay by providing photographs of their deceased loved ones to insert into frames placed around the house. Some families also bring blankets, pillows, or other items that were used by their loved ones or have a memory connected to them. Conversations with the executive director suggest that HH is more than just its physical attributes. For example, in the kitchen is frozen



cookie dough that families can bake together, providing a fun activity, comforting food, and pleasant aromas. Or, families curl up together on the couch, cuddled under blankets, laughing as they remember fun times with their deceased loved one.

We could escape the trial and the courthouse for a while. The feeling in Candace House was so warm and peaceful....During our time we were greeted every day with a smile and warm welcoming by staff and made to feel at home every time we entered....We were so relieved we did not have to go sit in a public place and were able to rest in a home-like setting and deal with our emotions in private with the support from Candace House staff.

The HH was intentionally designed to serve survivors based on empirical understandings of the victim experience and early research into survivors' design preferences (cited above). A planned upcoming post-occupancy evaluation will explore the impacts and outcomes associated with the actual design of the Healing Haven.

The process of a trial was emotionally and physically exhausting and it was a relief knowing we had a place to go. Candace House was a place where we could escape the trial to clear our minds, cry, get angry, talk about memories of Nicholas and even laugh at times. The space was warm and had a sense of peace when we walked through the doors. Pictures of Nicholas were placed throughout which made it feel like Nicholas was always with us.

# Safe Shelter of YWCA Pierce County (Tacoma, Washington)



[This room] made me feel special because you made me feel like someone loves me. This really made me feel like I have a home. When you come from things so bad and you know there's got to be something good somewhere, you feel special when you finally get somewhere that matches and exceeds your expectations. My heart goes out to everyone who played a part in making our lives worthwhile because it means something to all of us.

The Safe Shelter of YWCA Pierce County serves survivors and their children who are leaving domestic violence situations by providing individual apartment units, with their own kitchens and bathrooms, so "each family can heal in beautiful, welcoming spaces." Each of the units was designed and furnished by a different local interior designer, and each has the look and feel of a home. Living areas have

soft chairs and couches and coffee tables. Sleeping areas have beds meant for domestic settings, such as bunk beds and daybeds, and they are covered in soft bedspreads and pillows. Kitchen cabinets and furnishings are new and contemporary. Curtains and moveable screens provide privacy within the unit.

Your expression of love and concern for the residents in the shelter is amazing and it shows in your design. Thank you so much!

Throughout the apartment are throw pillows and rugs, lamps, plants, and artwork. Pets are welcome, which adds to the comfort of the apartment. The façade of this secure shelter blends into the surrounding neighborhood, located on the edge of downtown. Rather than installing the typical "burglar bars" on the windows, the metal security screens mimic natural shapes and are in the color of the trim



of the building, which means they blend into the façade and appear as artwork (they were designed by a local metal artist). The shelter was intentionally designed to be trauma-informed, an intention that extends into the design of program offices and the newly opened long-term housing apartment complex. To date, no evaluation has been done related to the shelter's design.

This room is awesome. You put a lot of effort into this and you should be proud of yourself! This room has impacted me a lot. When I came to the YWCA I had nothing but some bruises. This room makes me realize that there is hope for my family. When I look around and I see this room it makes me cry, I think to myself what kind of person would do something like this for someone they don't even know. You are a complete angel. You will never truly understand what you have done for me and my family. Thank you so much. You are truly my hero.

## 3 Methodology

This research aimed to understand how violence survivors from Essex County, as well as detectives and assistant prosecutors (APs) from the homicide unit of the Essex County Prosecutor's Office (ECPO-HU), experienced the design of several rooms inside the ECPO-HU offices. It also sought to understand their perspectives on how the rooms could be designed to meet survivors' psycho-social, emotional, trauma healing, and justice needs following violence. And finally, the study investigated what the study participants themselves are likely to feel and want in terms of design when having an emotional and difficult conversation. The design-research team inquired about design experiences and preferences through a survey and through design workshops.

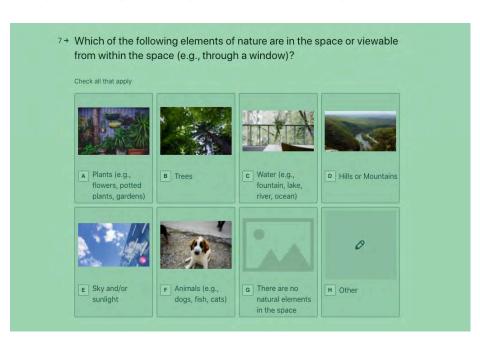
The two-part electronic survey included questions and images to achieve the study goals. The first part of the survey began with the following overarching prompt:

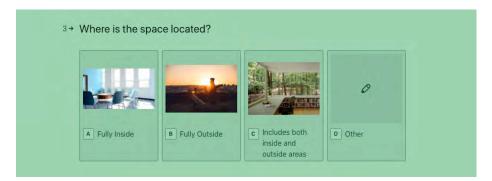
Imagine you are about to have a difficult and emotional conversation. Consider where you want to have this conversation and how you want to feel in the space.

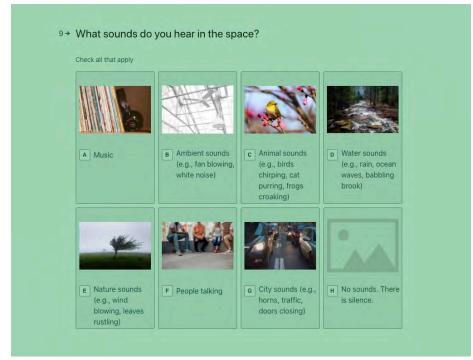
This can be a space that already exists or you can imagine a space unique to you.

The notion of a "difficult and emotional conversation" was introduced as symbolic of a meeting with a prosecutor or detective. Participants then responded to 17 nominal-level questions which inquired about their preferred design characteristics for this envisioned space for a

difficult and emotional conversation — characteristics such as color, sound, scents, furniture type, furniture placement, art, privacy, lighting, nature, and objects of comfort. Each of the answer options paired words with images in order to engage the participant creatively in visualizing their imagined spaces. See the following images for survey excerpts showing sample questions and answer options.







Typeform Survey

Three additional short answer questions asked about how they wanted to feel — before, during, and after the conversation — while in the space.

Part B of the survey inquired about their experiences with select ECPO office spaces, or, if the participant had not been to the ECPO offices, their experiences with the courthouse or with other spaces within the community in which survivors seek services. The wording of questions varied depending on whether the participant was (a) a survivor or (b) a practitioner who served survivors; survivors were asked to respond based on their experiences, whereas practitioners

were asked to respond based on their perceptions of what survivors experienced. Participants who had been to the ECPO offices answered three nominal-level questions about how they traveled to the offices (e.g., riding with law enforcement, driving their own car, walking, taking public transportation), who came with them (e.g., adult family member, children, clergy), and what design characteristics of the ECPO offices they noticed (e.g., colors, lighting, furniture); three short answer questions for which they looked at images of select spaces in the ECPO offices and compared the spaces' designs to the spaces they had imagined in Part A; and one ordinal-level question numerically rating the design of the ECPO spaces (1=horribly designed to 5=well designed). Two additional questions inquired about other communitybased spaces where survivors receive services (e.g., hospital, house of worship, house of a family member) and a short answer question asked about spaces that could be used to support survivors but are missing from the community.

Participants who had not been to the ECPO spaces responded to questions about the courthouse or community spaces in which survivors receive services. If the participant had been to the courthouse, they responded to similar questions as those who had been to ECPO but framed around the courthouse. The remaining participants responded to questions about community spaces in which survivors receive services. The questions were similar and parallel to those discussed above, but geared toward the space they found most beneficial (survivors) or the one in which they most often worked (practitioners).

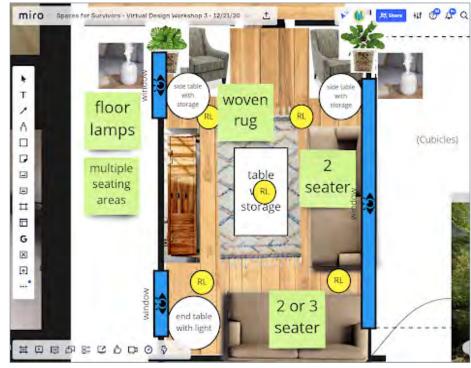
Demographics collected in the survey included age, gender, ethnicity, and race. Survivors were asked about the type of violence they experienced (homicide of a loved one, rape/sexual assault, robbery, aggravated assault, or other) and the year of that experience. Practitioners were asked about the nature of their work (prosecution, law enforcement, victim services, health, and other).

The one-and-a-half-hour design workshops, conducted over Zoom, inquired more deeply about the types of feelings and experiences participants want survivors to have when receiving services from justice practitioners, as well as the types of feelings and experiences they are perceived as having in the existing ECPO offices. By viewing images of several ECPO rooms on a collaborative whiteboard, participants could see and react to ECPO spaces in real time. Participants also designed two spaces within the ECPO homicide unit by moving images of design characteristics (e.g., images of couches, plants, water coolers, windows) onto a room layout in the collaborative whiteboard. The workshops focused on two spaces where survivors wait for and/or receive services from detectives and APs: (1) a waiting room (and the entrance into it) and (2) a conference room. Each workshop included at least two members of the design-research team, and each was audio-recorded. The participants' designs were saved as images.

The design-research team also conducted an environmental assessment of the spaces via the photographs provided. Their analysis

assessed the two spaces using established architectural criteria and evidenced-based design principles.

Survey data was analyzed for descriptive statistics. The design-research team began analysis of workshop data, including transcriptions and images of the designs, with predetermined codes related to design, and the team was then also responsive to new concepts and themes that emerged during analysis.



Miro Workshop Board

### Recruitment

Study participants were recruited through four Essex County organizations that serve violence survivors directly or whose constituents may be violence survivors: Essex County Prosecutor's Office Homicide Unit, and Essex County Office of Victim-Witness

Advocacy, Newark Community Solutions, and the South Ward Public Safety Round Table. Key administrators of each of these organizations received an email from the design-research team which included:

(a) information on both the survey and design workshop forms of participation, which could be forwarded to potential participants, and (b) a pdf of a postcard that could be downloaded, printed, and distributed to potential participants. The design-research team sent reminder emails to the organizations several times during the data collection period, and the team also attended two meetings of the South Ward Public Safety Round Table to promote the study.

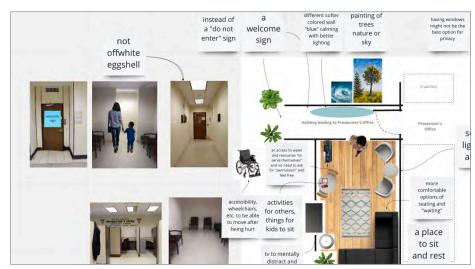
Participants could opt to participate in either just the survey, just the workshops, or both. The last question of the survey asked participants about their interest in participating in the design workshop; if they indicated interest, they were then given the opportunity to provide their name and contact information, and a member of the design-research team contacted them to discuss their interest further.

### Sample

Twenty-four participants completed the survey. Five of these individuals were violence survivors, while 19 worked with violence survivors in some capacity. Of the violence survivors, three had experienced the homicide of a loved one, two had experienced aggravated assaults, and one had experienced a robbery. Only one survivor had been in the ECPO spaces. Of the practitioners, 17 worked within county services or ECPO as victim service providers,

APs, and detectives, and two worked in community-based health-oriented organizations. The average age was 38 years old, and 78% of participants were female. 71% were non-Hispanic, with 45% identifying as Black/African-American and 36% identifying as white.

The design-research team facilitated 11 design workshops involving 32 people. The workshops ranged in size from one participant to six participants. Two of the participants were violence survivors, and the remainder were practitioners who work with survivors, including victim service, prosecution, law enforcement, and health practitioners.



Miro Workshop Board

The workshops yielded 13 designs for the ECPO waiting room, 10 designs for the ECPO conference room, one design for a room associated with the victim services division, and three community spaces in which survivors could receive services. These community spaces each included a waiting room and conference room similar



Miro Workshop Board

to those in the ECPO offices, thus adding up to a total of 16 waiting room designs and 13 conference room designs.

# 4 Site Description / Building Information

The Essex County Prosecutor's Office is located within the Essex County Government Complex, which is just west of downtown Newark, New Jersey. The complex is made up of several government and county buildings and offices, including the Essex County Courthouse, the Essex County Hall of Records, the Leroy F. Smith Jr. Public Safety Building, and the Veteran's Courthouse (the last of which is where the Essex County Prosecutors are headquartered).



Essex County Government Complex

When survivors first arrive at the Veteran's Courthouse, they enter through the main entrance, where they proceed through a security check. Once they pass through security they proceed to the lobby, from which they take an elevator to the upper floors, which is where

the ECPO (Essex County Prosecutor's Office, 4th floor) and Victim-Witness Advocacy Office (3rd floor) are located.



Veteran's Courthouse Building

The study focused on two spaces used by survivors within the ECPO homicide unit (ECPO-HU): the waiting room and a conference room. The two rooms have distinct but overlapping purposes. The waiting room is where survivors and other visitors to ECPO-HU wait to meet with APs and detectives, as well as where survivors spend time during breaks when their loved ones' cases are in court proceedings. APs also meet with survivors in this room to discuss their cases, as do detectives in an informal and brief way. The conference room is used by both APs and detectives to meet with survivors in a more private setting. This section introduces the design of these spaces

and explains how a survivor will typically interact with and use each room. The design of the rooms will be discussed in more detail below in the Findings section.

### **Waiting Room**





ECPO Waiting Room

The waiting room is located outside the ECPO-HU offices, behind one locked security door and preceding a second locked security door. Survivors exit the elevator and walk toward the first locked security door, ringing a buzzer to be let in (1). Once through this door, they walk down a short and narrow hall toward the second locked security door, and the waiting room is to the right, just before this door. If a survivor is there for a specific meeting, they will knock

on this second door to sign in (2). The waiting room is narrow, with seven chairs and two end tables lining the perimeter (3). There is no door in the entryway (4). Several plaques honoring the work of ECPO-HU are on the hallway walls (2); nothing else in the way of decoration is present in either the hallway or the waiting room. Both the hallway and waiting room are windowless and painted in a bland cream color, with industrial tile flooring and overhead fluorescent lights. The signs on the first locked door say: "Stop. All visitors must sign in with secretary," "Press button for entry," and "Notice: Face masks required. All employees and visitors must wear a face mask or a protective face covering." The sign on the second locked door says "Notice: Face masks required."

The waiting room is used by different types and numbers of people with business in ECPO-HU. The room is used by survivors who are aware that a loved one has been murdered, and it is also used by people who know something terrible has happened but who don't yet know precisely what happened. Survivors may come alone, they may bring one or two support people with them, or they may come in groups of 15-20 people. The hallway leading to the waiting room is the only entry point for detectives and APs to use to get to their workspaces, and accordingly it is also the only entry point as unit staff bring people who are suspects into the offices for questioning. Detectives and APs talk about their work, including case information, while walking down this hall, and people who are homicide suspects may be brought in while handcuffed or otherwise restrained; injured

and/or bleeding; and/or while being disruptive. Taken together, this small waiting room has the potential to be a crowded, noisy, emotionally intense, and distressing space with little privacy.

### **Conference Room**



ECPO Conference Room

The conference room is located inside the ECPO-HU offices, behind the second locked security door discussed above. A detective or AP meets the survivor in the waiting room and escorts them through the locked door to the conference room. The first thing the survivor sees is a large sign that says "Essex County Prosecutor's Office, Homicide Squad, Major Crimes Task Force".



ECPO Signage

They then walk past a series of open office cubicles where detectives work.



**ECPO Office Cubicles** 



The door to the conference room, which includes a glass pane that is approximately a quarter of the size of the door, is between two of these cubicles. On the door is a sign that reads "Notice. Face masks required. All employees and visitors must wear a face mask or protective face covering".

The conference room is furnished with a long meeting table and 10 chairs, and one extra chair sits in a corner. On the walls are a white board, a TV, a painted American flag, and a photo and plaque commemorating the individual for whom the conference room is named. There are two closets at the back of the room, each with an opaque brown door. The room is windowless and painted in a

ECPO Conference Room

bland cream color, with industrial-feeling carpeting and overhead fluorescent lights.

The conference room is used by multiple people to meet with survivors, including detectives, APs, and victim advocates. If someone needs the room but it is already in use, they must find another nearby random room to use, since there is no other room designed for meetings with survivors. The search for a back-up room can take them to different spaces within the unit as well as to spaces outside the unit's fourth floor location. One frequently used back-up space is the Executive Conference room, located off the outer hallway across from where the ECPO-HU is located.

# 5 Findings // Emotional Experience and Design

# Perceived emotions and the design features that drive them

Survey and design workshop participants were asked to articulate what they perceive survivors to be experiencing emotionally when they come to ECPO-HU, or what they themselves (the participants) are likely to actually feel when they are about to have a difficult and emotional conversation. According to participants, people feel anxious, insignificant, unsafe, and distrustful in all of these circumstances. Analysis suggests that these emotions do not exist in isolation of each other; rather, they play off of each other.



Miro Workshop Boar

Those who were familiar with the design of ECPO-HU spaces (either from having been there in person or from looking at photos of the spaces for the first time) were then able to identify design features that they felt contributed to or exacerbated these emotions (see Table 1 in the Appendix). Each emotion and its design drivers are discussed below. In the section below, the term "survivors" refers both to homicide survivors and to those participating in hypothetical "difficult and emotional conversations."

#### **Anxious**

Participants noted that survivors come to ECPO-HU already feeling anxious and fearful because of the violence they have experienced. They may not be familiar with the criminal legal system, and they may not know what will happen once they get to the ECPO office. Survivors who are in the ECPO-HU spaces may spend hours waiting, which can create anxiety, because they may not be able to distract themselves from their thoughts. Coming to the courthouse may bring back memories of previous experiences with victimization or offending, which can lead to feelings of unease. One participant summarized the feeling of anxiety in this way:

If a victim is there by themselves...If a person goes there for the first time in their life, into the criminal atmosphere, they're going to be scared as hell or they're going to be nervous.

The design of the ECPO-HU spaces does little to ease this anxiety. The security doors into the office unit spaces are opaque, so survivors cannot see what is behind them. The hallway to the waiting room and the waiting room itself are narrow and windowless, creating a feeling of being confined and crowded. Many participants stated that it felt like a "jail," "holding cell," and "spooky," indicating that they don't put the survivor at ease and raising concerns of being treated like a suspect, handcuffed, and interrogated.

There is no door in the entryway of the waiting room, and the lack of a door exposes survivors to the sights and sounds of detectives and APs going about their business, as well as suspects being brought in for questioning. One participant stated this can be "traumatic..... Sometimes, people are bloody. Anything can trigger an emotion out of someone that's going through something." The lack of door also exposes the survivor to gazes of people passing by. Not only does this put their emotions on display in a way that could violate their privacy, but also some survivors don't want to be seen talking to law enforcement, regardless of the circumstances.

The hallway, waiting room, and conference room are bland and uninteresting, providing survivors with little to distract them from the reason they are there. One participant offered a reflection of the waiting room specifically:

[The] mind is a devil workshop. What do you think is going through a person's mind sitting in that room waiting to be interviewed? There isn't anything in there to look at: no magazines, nothing like that, no TV, nothing. So, everybody's sitting there wondering, "What the hell are they going to ask me?" or "What the hell are they going to do to me?"

Reminders of homicide are all around them. Plaques on the hallways walls celebrate the work of the homicide unit, which just serves to focus the survivor on why they are there. While walking to the conference room, survivors pass a row of cubicles where detectives work, so they are again subject to hearing talk about homicide cases, and they may even see crime scene photos. Additionally, since the conference room is used by detectives and APs for other meetings, survivors may see case notes if they have not been erased from the white board.

#### Insignificant

Participants indicated that survivors may feel insignificant and that there is little to no regard for their experiences with violence. Participants felt that survivors were not receiving the care and comfort that they deserve. This sentiment was connected to a variety of design features, right from the moment they approached the first security door off the elevator. The signage on the door is not

welcoming, nor is it professionally done. One participant described the signage in this way:

You're not welcome or you're not supposed to enter because as you can see, it's bad enough you're in the Prosecutor's Office because you lost a loved one.

But then when you get to this floor and see this sign, it's kind of like you're almost not welcome.

People then knock on the second security door. A participant described what happens next:

[S]omebody comes to answer that door and asks them to have a seat while they figure out who they need to speak to. They're sitting in this room with its government issue chairs. No windows and [they're with] whoever else in the world happened to have been asked to sit down recently. There's then no one for them to speak to for help, or comfort, or a status check if it's taking a while, aside from knocking on that door again and hoping someone comes.

The lack of reception can leave survivors feeling confused and isolated. The feeling of insignificance continues in the waiting room, and as one walks from the waiting room to the conference room, since it's in these spaces that survivors are subjected to the sights and sounds of suspects, detectives, and APs moving through the hallway and cubicle area.

The design of the two actual rooms also communicated a disregard for survivors. The furnishings are uncomfortable and there is no access

to water or coffee. Light bulbs are burnt out and, as one participant said, "there's not even a single photo; there's not even a fake plant. It doesn't even look good; it's like no one even tried." The spaces also seem unclean. Another participant lamented:

Come and be put in an unprofessional environment. It just doesn't seem like they feel important when they come and they talk to us. But they definitely are and we definitely care a lot about them and the victims' families.

The two rooms lack these simple design elements that can communicate respect and offer comfort.

#### Unsafe

Participants expected that survivors would feel unsafe in the ECPO-HU spaces. This lack of safety is emotional and, at times, physical, and can be experienced as re-victimization and intimidation. This lack of safety is influenced by several design features that interact with each other, including security provisions, lack of privacy, and the bland and uninteresting design of the rooms.

Feelings of re-victimization begin when one enters the court building.

One participant explains:

[Y]ou've got to go through the metal detector and all that other stuff. You're being victimized again. Some people are scared of going through metal detectors because they think that, "I might've forgot I got something on me"

or something like that....Why can't [a space to meet survivors] be somewhere where they don't have to go through a metal detector?

After exiting the elevator on the fourth floor, survivors experience another security measure — the first locked security door to the ECPO-HU offices. The signage on this door is threatening, sending the message of "stay away!" Then, once inside the waiting room, they are subject to the constant threat of seeing and hearing suspects, detectives, APs, and other survivors. A participant stated succinctly that "there needs to be a space designed that is nonthreatening where you're not seeing people walk past you in handcuffs." This concern for the lack of privacy extends into the conference room and the path through detectives' cubicles that survivors walk to get to the conference room.

The bland and uninteresting design of the waiting and conference rooms also contribute to feeling unsafe. One participant stated "I would be nervous waiting in the waiting room for them to come talk to me. There's no magazines, no TV, there's no nothing to make me feel safe." Another pointed out that "there's nothing on the walls. You're looking at the walls and say, 'God, damn, am I being locked up?' It seems like at any moment somebody is going to come in there with some handcuffs." The rooms lack the warmth and comfort necessary for a sense of safety.

#### Distrustful

Survivors are perceived by participants to be distrustful of the justice and legal process, detectives, and APs because of previous experiences with them, as victims and/or as offenders. The design of the space exacerbates existing distrust and/or contributes to newfound distrust, depending on these previous experiences. This lack of trust comes from the design in several key ways: the lack of space, perceptions of not being professional, and the lack of privacy.

The conference room is the go-to space for meeting with survivors, but it is also used by others when not being used with survivors; and, given that ECPO-HU handles multiple homicide cases at a time, this room may not be available when a detective or an AP needs it. In these situations, the individual wanting a room has to find another space to meet with the survivor, which may take some time. Participants expressed a concern for looking unprofessional in the course of finding a room, and the accompanying implications for a survivor's confidence in them.

The lack of privacy and exposure to the sights and sounds of detectives and APs working was also seen to be impacting survivors' confidence:

One of the comments that generally comes up [from survivors] is how many cases our office handles. Because you're just seeing how many detectives are there. You're hearing the conversations. And that impacts them. "How are you all going to investigate my loved one's case?" And that's without conversation.

That's just by virtue of just walking in, and just seeing how it is [working].

Participants in the study expressed how the design of the rooms has the potential to shut down survivors' participation in the criminal legal proceedings. Participants cited the sources of this lack of engagement as including the bland and uninteresting designs, unavailability of beverages, lack of comfortable elements, lack of windows and natural light, the small size of the rooms, and the way the rooms felt like jail or interrogation spaces. Participants indicated that these design features would make the victim "feel closed off, like they wouldn't want to talk" and that they are "going to say what needs to be said to get out of there." Others explained, "if you don't feel supported, you often don't want to express your story" or "heal wholeheartedly" and that if survivors are "afterthoughts, [t]he consequence is that they're not going to want to participate in the criminal justice process." Participants perceive that the current designs of the waiting and conference rooms contribute to this lack of participation in the justice and legal process.

# Overall rating and characterization of the ECPO-HU waiting and conference rooms

Overall, survey participants rated the design of the ECPO-HU spaces and other victim service spaces in the courthouse with a score of three out of a five-point scale, deeming the design "acceptable" and "equally safe, supportive, and respectful and not that way." Short answer responses offered insight into the rating. Participants wrote that the spaces were "drab, bland, tight, intimidating," "lonely and closed in," and "unwelcoming, not private."

Workshop participants characterized the ECPO-HU spaces used by survivors with words such as: "morgue," "jail," "death row," and "small drywall box." One participant reflected on the overall design:

I think it doesn't put them at ease... Whether it's at a beginning of a case, when they have just learned a family member has been killed, or whether it's during the stressful litigation leading up to or during the trial. They're already coming in at a bad place, and so [the design] doesn't help at all. It doesn't help the comfort. It doesn't lower stress. It doesn't put anybody at ease.

Participants' assessments of the existing ECPO spaces highlight the importance of the design of spaces for difficult and emotional conversations, including those with prosecutors and detectives.

# Desired emotions and emotional experience

Survey and workshop participants also articulated how they wanted to feel during and after emotional and difficult conversations, as well as how they desired survivors to feel. They identified five core emotions they desire survivors to experience: **calm**, **care**, **safety**, **respect**, and **confidence**. Like the perceived actual emotions of survivors, these emotions are not mutually exclusive; analysis suggests that they might play off of and influence another. Each emotion is briefly described below, followed by a discussion of the design elements that participants say are likely to facilitate them. In the two sections below,

"survivors" refers to homicide survivors as well those participating in "difficult and emotional conversations."



Miro Workshop Board

Calm refers to feeling relaxed, feeling at home, and feeling able to deal with the stress, as well as feeling distracted from why they are there.One participant gives an example of calm:

We wanted to make it feel like a "home away from home" because a lot of victims, they're scared. They're scared to be home. They want to relocate. So, by them coming to us, we don't want them to feel that same fear that they have. So, by them coming to us, the waiting room offers a sense of peace.

Care refers to feeling cared for physically and emotionally, and feeling welcomed, comforted, and comfortable. This can occur through compassionate and empathetic words, actions, and objects, as well

as through interactions with practitioners and support people who accompany the survivor. A participant explained it this way:

I think when we speak about survivors, we understand that, obviously, they were involved in something traumatic. And while we can't replace the person they may have lost, we at least want them to feel comfortable enough to know that we understand and just provide some type of comfort right upon them entering.

Safety refers to feeling protected from harm, be it physical, emotional, or mental, and feeling able to control your interactions with other people, including those who have accompanied the survivor, practitioners, and other users of the waiting and conference rooms. One participant explains how feeling safety goes beyond formal security measures:

You would think the normal feeling [a survivor] would have coming into a law enforcement office is that they would feel safe because they know that they're going into somewhere where there's guarded security. And you wouldn't think they would feel any type of threat from it, but that's obviously not the case [because they are coming to a courthouse]....So, ideally, you're in a space where when they sit down in the room with you they're allowed to feel like they are safe from not only physical harm but safe in their mind to be able to have that type of conversation with you.

**Respect** refers to feeling like one's humanity and victimization are being recognized and valued. It can come in the form of feeling heard

and validated when speaking of one's experiences, as well as feeling like one has some semblance of control. For example, a workshop participant wanted a space "that allows them to be themselves and be free to do for themselves as opposed to having to ask for everything." In terms of design, respect is felt when a survivor can see themselves and their experiences in the space and have their needs met.

**Confidence** pertains to feeling confident in oneself, feeling able to get through the experience, and feeling able to do what is necessary for justice to be achieved. It is also about trusting both practitioners and the legal system to do what needs to be done for justice. A workshop participant summarizes this emotion clearly:

I would want them to come in knowing that they're coming in for a reason, and that reason is to seek justice, and to have their voice heard. I would want them to express themselves the best way that they can, and just have confidence in me and the rest of the people that work, the prosecutors, detectives, that justice will be served.

Confidence is particularly important for victim involvement in procedural justice.

# Desired design characteristics of survivor-oriented spaces

Participants identified 26 **design characteristics** of spaces that would facilitate the desired emotions and experiences. These characteristics fall under six **design categories**: Furnishings, Fixtures, and Equipment (FF&E); Doors and Windows; Finishes and Materials; Sensory Elements; Objects of Comfort; and Spatial Characteristics. Each design category is further defined by specific **design elements**. Where appropriate, distinctions between desired preferences for the waiting room and the conference room are noted. A summary of these design categories and characteristics is provided in Table 3 on page 33 and in the Appendix.

The language that participants used to describe spaces designed to facilitate the desired emotions articulated above (calm, care, safety, respect, confidence) are quite different from those used to describe the existing ECPO-HU spaces: "Home away from home," like a "spa" or "heaven", and a "safe haven." What follows are their design ideas for creating these types of spaces and generating the desired emotions. Note that in part one of the survey the participants were expressing their own preferences for a hypothetical space; in part two of the survey the participants who had been to ECPO spaces were expressing their perceptions of how survivors experience the spaces, and in the workshops participants were expressing their preferences for how to treat survivors more generally; the sections below reference all of these related but different perspectives.



### A: Furnishings, Fixtures, and Equipment (FF&E)

FF&E refers to those design elements that are movable and not permanently attached to the architecture of the space. Imagine a chair, which can be moved around the room, as opposed to a coat of paint, which cannot. FF&E, though, is not to be confused with design features that can be easily pocketed. Participants identified several key FF&E features: seating, tables, art, signage, and data/technology access.

The majority of survey respondents (75%) indicated that they would prefer to sit while having an emotional and difficult conversation, with half preferring to sit close to the person with whom they were having the conversation. Approximately 25% wanted their support people sitting nearby.

Workshop participants provide more clarity on what type of seating they find to be desirable. They had a clear preference for soft and



comfortable seating, whether it be couches, club or easy chairs, or padded table chairs, and they viewed such seating as a simple expression of care. One participant stated "on top of receiving hard news, being uncomfortable where you're sitting isn't helpful." They also desired diversity in the seating options in the form of different types of seats (e.g., including both sofas and single chairs) or seating arrangements (e.g., including several chairs grouped together plus one single chair in the corner). This diversity meant survivors would be able to choose where they wanted to sit and have some control over the room and their relative position in relation to other people. This was particularly important in the waiting room, given that they may not be alone in the room. In the conference room, practitioners could offer the survivor choices about where to sit and talk; for example, "when they're talking to the detectives, they can use the couches. And when they have to do their paperwork with the advocates, they can move over to the tables so they're not confined to just one spot."



Clustered seating, where seats were grouped together around each other, allowed for both interaction and a sense of privacy. At times, this seating arrangement was accompanied with moveable partitions to further facilitate privacy. Taken together, the seating in the room facilitated feelings of calm, care, and respect. It also suggests a feeling of safety, as expressed by a participant:

[I'd like a] nice, comfortable couch that I can lay down on and nice pillows, anything that can almost render me completely comfortable where I feel open to share and share my feelings and everything that I've experienced. I think something like that would be tremendously helpful to get over a traumatic event that I've witnessed.

Participants also showed a preference for coffee and meeting tables. Coffee tables provided a surface on which to put phones, beverages, plants, tissues, and other objects meant to help survivors feel cared for and comfortable. In the waiting room, some participants placed small round kitchen-like tables to sit around and for children to do activities on. In the conference room, participants wanted to keep the meeting table, noting that it can lead to feelings of calm and safety. One participant explains:

A long table keeps separation from the police officer and the victim....Some people don't feel comfortable with telling what happened to them, you know? So, [police] pressure them. They use things against them. So, a lot of people have experienced trauma from police officers. So, I just want to create that space where you can feel relaxed...a safe space.

The shape of the table can also facilitate a feeling of respect for how it can reflect inclusion and support collaboration. A participant stated:

When you have rectangular tables, there is a head and then someone who's normally in charge sits there. But when you have a round table, it's more like we're all in this together. We're all trying to achieve the same goal. Nobody's the head; nobody's more important than the next person when you have round tables.

Both the seating and tables needed to be connected to the purpose and goals meant to be achieved in the room. For example, the waiting room could have more couches and home-like furnishings because people mostly waited in that space; it was a "home away from home." The conference room, on the other hand, was seen as a more professional space because that is where the difficult conversations largely occurred and participants often disagreed on whether couches were appropriate. One participant explained:

I believe there is a difference in what we need for meeting space with families versus letting them wait in comfort spaces. Because the homicide prosecutor and detective ask you to come have a conversation about the case, I'm not sure I want to be sinking back into a big, comfy couch. I want to be able to sit up and listen.

This suggests a relationship between furniture selection and the goal of instilling a survivor's feeling of confidence — if a survivor can "sit

up and listen," they will be better able to take in information and accomplish what is asked of them.

Art played a prominent role in both the waiting and conference room designs. This art could be in the form of paintings, nature photographs, motivational posters, images of Newark, or a mural. The reason for the art was multi-faceted. For one thing, it simply brought interest and color to the spaces, but more importantly it also provided a distraction,



by giving people something other than the waiting and emotions to focus on and "take your mind away from what's really going on." It could instill a sense of confidence and comfort in the viewer as well, especially in the case of motivational art. A participant envisioned "[s] omething with some words of affirmation. You know, how you have strength, hope, courage...words [like] calm, survivor, conquer." Survey

respondents also showed a desire for art, with 54% saying they wanted it in their room for a difficult and emotional conversation. When asked specifically about the type of preferred art, the majority of respondents preferred paintings (63%), followed by murals (38%).

Signage was felt to be critical, since it was often the first communication that the survivor received from the ECPO-HU when they arrived. Participants expressed a desire for welcoming signage that is non-threatening, "as opposed to the stop/don't enter sign that's currently on there." Suggestions for the new signage included the phone number of the victim/witness office and instructions for how to get into the offices. For example, a participant explained:

Right now, there's a buzzer...even something as simple as a sign...just instructing them to press a button. Because right now, it's not welcome. Let's put it that way. So, something that acknowledges that someone who doesn't know what to do may be coming upon this door and addressing them a professional way as opposed to with a computer printout that was taped to the door 15 years ago.

Overall, the signage can facilitate feelings of care and confidence by helping the survivor make a successful first step of being able to get into the offices.

Data and technology access were also important — e.g., access to outlets and dependable wifi. Phones and other devices are critical tools for communication as well as distractions. A participant who works with survivors recounts their experience:

You could put in portable chargers because I know I've been sitting at my desk and they would come to me and knock on the door and say, "Are you able to charge my phone?" Because they're sitting there for an hour, hour and a half... if they're going to be on their phone, I know they're going to run out of juice.

This experience also suggests that providing data and technology access is a form of engendering a feeling of respect, as the survivor does not need to seek out and ask for access.



#### **B:** Doors and Windows

The majority of survey participants (88%) would have a door into the space they envision in which to have a difficult and emotional conversation. Workshop designs show that doors at the entry points into rooms provide necessary privacy while waiting and when talking with practitioners. In the existing ECPO-HU spaces, the conference room has a door but the waiting area does not. Most participants agreed that a door is necessary for the waiting room, in order to create a barrier from the noise and activity in the hallway and to protect the privacy and identity of those in the waiting room. A participant explained:

There's a lot of traffic with prosecutors...advocates, detectives, and there could be multiple conversations that could be going on that you don't necessarily need to have the victims overhearing. And you don't want there to be an insensitivity factor. Or even if there's laughing or so forth, it could

be very traumatic for a family that has just lost someone to just hear certain conversations or comments....they could just be very insulting to them. So, just to give them their privacy overall.

The type of door was frequently debated. Opaque doors provide privacy but also close off spaces in ways that can contribute to anxiety. Semi-transparent doors (e.g., doors with fogged glass panels or with windows covered by curtains) provide a moderate level of privacy while also keeping an open feel and allowing survivors to see what is happening outside the room, which was believed to reduce anxiety. Such doors also allow ECPO-HU practitioners to see into the room to ensure that the people in the room are ok.



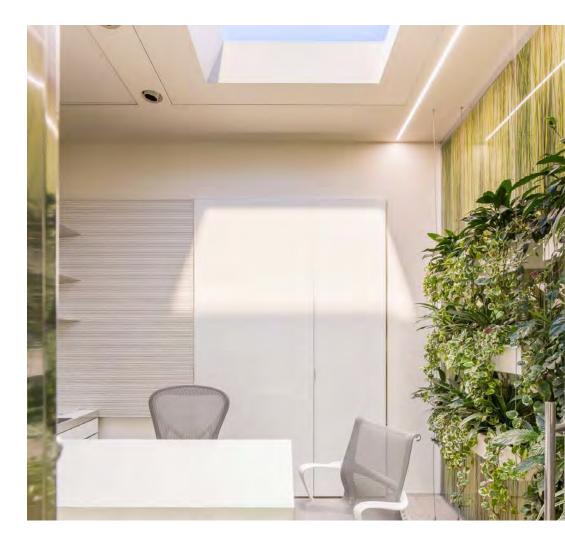
Overall, doors were felt to be necessary regardless of the room's purpose, and should balance the need for privacy with the need for feelings of calm and safety.

All participants desired windows in the waiting room and hallway as well as in the conference room. Windows provide access to natural light, and they contribute to a feeling of calm and openness because of the ability to see outside and have views of nature and/or the urban landscape. For example, one participant noted that windows ensure that the hallway space "doesn't look like a tunnel or you don't know what you're going through." Some participants noted that the rooms under study are in the interior of the building, making windows architecturally difficult to add. They supported the idea of design fixtures that simulate windows and natural light which could be used to create the illusion of windows. Survey participants suggested that privacy was also important with windows. For example, 38% would like curtains over the windows and 21% imagined tinted/frosted windows. (Note: the survey question did not allow participants to indicate whether they were referring to windows on the doors or windows looking outside.)



#### C: Finishes and Materials

Finishes and materials include colors, flooring, and textures. Survey participants preferred light purple (38%), followed by cyan, green, and white (33% each) and neutrals (29%). Workshop participants



preferred neutral or light "non-institutional" colors for the walls, with color being brought into the spaces through, for instance, art, nature, and the color of furniture. While the current colors of the waiting room and conference room are neutral and light, the colors were perceived as "institutional" (which participants defined as meaning "commercial" or "government-issued," and which we further define as bland, unappealing, and unimaginative), and were not perceived to be soft and warm. Participants spoke to the calming impact of

neutral and light color schemes, with some linkages to feelings of care, respect, and safety as well. One participant explained:

We wanted to do it different from the regular prosecutor's office. We wanted to change the colors to make the victims feel like this is not something rigid and this is going to be their space. They can feel secure....We just want them to feel comfortable. And by changing the walls and the colors, it's not dead....It's supposed to show you that you're going to a space that's different. Because once you go into the prosecutor's office, everything's the same. So, we want this space special, especially for them, to be different.

The existing flooring is institutional-feeling tile (likely vinyl, which is common in public buildings) in the waiting room and hallway, and institutional-feeling low-pile carpet in the conference room. Participants wished to change the flooring to wood, laminate, or a more domestic-feeling type of tile in an effort to soften the rooms and make it easy to clean. Many placed throw rugs in the rooms to bring in color, adding dimension and interest to the floor. Flooring related to feelings of care because of how it can be "inviting" and could include the use of "welcome rugs." It also facilitated a feeling of calm by bringing "an element of home," distraction, especially through throw rugs.

Participants also expressed a preference for the textures and materiality they would want to have in the spaces. Survey participants desired finishes that were textured (50%) and smooth (46%), as well as plants and greenery (42%) and softness (33%). Workshops



participants did not include many design elements that referenced textures or materiality, except that they referenced soft textures repeatedly when referring to seating.



#### D: Sensory Elements

The term "sensory elements" refers to design elements that engage the senses, including nature, lighting, privacy, sounds, scents, and thermal comfort. The majority of survey participants wanted plants or views of plants in their space (58%) while a substantial proportion wanted views of sky and/or sunlight (42%) and/or trees or views of trees (38%). All workshop designs included nature in the waiting room and/or the conference room, with some including nature in the hallway outside the waiting room as well. Nature took the form of live plants and flowers,

nature views outside windows, water features, fish aquariums, and artwork and photography that depicted nature scenes. Artificial plants were often suggested when concerns about maintenance were raised. Nature was predominantly meant to instill a feeling of calm in the form of relaxation and distraction, "where I don't always have to continuously think about a certain topic. I can just take that breather..." Nature could also instill a sense of feeling cared for. A participant explained:

These are bare drywall walls. [We could add] some hotel art, a landscape—
some sign that we made an effort, you know? Some sign that we didn't just
find an empty broom closet, take the door off, and put a couple chairs in.

Approximately half of survey respondents also envisioned going outside (outdoors) during breaks in the conversation (though nature was not explicitly referenced in the question).



Another sensory feature is lighting. Fifty-eight percent of survey participants envisioned overhead lighting in their spaces, while a third envisioned lamps. Forty-six percent wanted natural light coming into their spaces through a window, and another 20% indicated they would prefer to be outside for the difficult and emotional conversation and thus experience natural light that way. Given the inclusion of windows in the room designs, many workshop participants suggested a desire for natural light, though they spoke most clearly about wanting bright but soft and warm lighting that might come from ceiling lights or floor lamps. The throughline was a desire to move away from the cold institutional-feeling fluorescent lighting that currently exists in the ECPO-HU spaces. For most participants, the lighting they experience is connected with feelings of calm and care. For example, some said that softer lighting would make the rooms feel less "interrogationlike," while others noted that a room with warm bright lighting might "bring anxiety down" and mitigate the sense of isolation and the "dark situation" the survivor is in. One participant spoke to how lighting is connected to feelings of care when they said "I feel like even some warmer lighting could help in that room...because it [currently] feels like being told about the death of your loved one at the DMV." Another even suggested that lighting can contribute to trust when they said that warm bright light would contribute to "feel[ing] like I'm going to get some solution to my problem."

Privacy is also considered to be a sensory experience because it is concerned with being able to control one's sensory interactions with

others. This may be about controlling one's exposure to the sights and sounds associated with the ECPO-HU office spaces or it may be about having privacy when talking with detectives or APs. One workshop participant explained:

talking about things that are difficult. We're talking about the beginnings of the investigation. Often times, these meetings can be very emotional and I don't think it's appropriate for them to be in that holding area [the waiting room] having experienced those emotions, and having people—detectives, attorneys, defense attorneys even—walk by that room to come and interview with an assistant prosecutor.

Participants noted a variety of ways in which to achieve privacy—e.g., through the type and arrangement of seating, the installation of doors, by placing coverings over windows, and by adding partitions to mark out distinct spaces within a room. Overall, privacy relates to four of the five core emotions: it relates to feelings of calm because it can create a barrier between the survivor and the workings of the nearby office; it relates to feelings of care because it can create conditions for emotional comfort; it relates to feelings of safety because it's connected to one's desire to know that what one says or expresses are not within ear or eyeshot of others; and it relates to feelings of respect because it creates conditions in which the survivor feels like their needs are recognized and addressed.

Participants considered the types of sounds they wished to hear in the room. Among survey participants, music and nature sounds were most popular (46% each), with ambient noise next most popular (30%). The majority of workshop participants preferred soft, subtle background music. These sounds were intended to create a sense of calm by offering a distraction from the noise of the offices, "giving that person a break or time for them to gather themselves" and "have their mind calm down."

Survey respondents indicated an interest in scents, with approximately 50% wanting the smells of hot beverages (e.g., hot chocolate and coffee). Other preferred scents included ocean/water (42%), floral (38%), and plants (29%). Scents were given negligible mention in the workshops, aside from a couple of mentions of scent diffusers. Because of how scents can have a beneficial therapeutic impact, this design characteristics is being connected with feelings of calm.

Survey respondents also expressed preferences regarding thermal comfort, with the majority indicating a desire for moderate to mild temperatures (57%), paired with either a hint of humidity (42%) or dryness (33%). Because of how thermal comfort relates to physical comfort, this design characteristic is being connected to feelings of care.



### **E:** Objects of Comfort

Objects of comfort are those design elements that have the potential to directly and immediately improve the well-being of the person using the room because of their particular functionality. They are usually objects that can be held and/or interacted with. Participants identified four categories of objects of comfort: hospitality, distractions, support, and resources.

Hospitality includes easy access to food and beverages, especially water, coffee, and tea. This simple display of hospitality was seen to demonstrate welcome and care for survivors' physical needs, and to give them much-needed control at a time when things seem out of



their control. The hospitality also shows respect for them as visitors which could lead to feelings of confidence in the detectives and APs.

One participant reflected on this:

We want to feel welcome. They want their water. They want their coffee. And we want to help them out as much as we can. But right now, the way things are set up...It's very, very unprofessional. And it makes us look bad when we're trying to talk to them and tell them how things are. It's just not a good start.

On a related note, almost half of survey respondents (42%) indicated they would seek out food and beverages during breaks in the envisioned difficult and emotional conversation.

Distractions consist of visual, audio, or active elements that draw the attention of the person using the room. Nature, art, and sounds, already discussed, may serve as distractions. Other distractions might include a TV, games, puzzle books, magazines, and toys, crayons, and coloring books for children. The goal of these distractions is to calm and give survivors something to focus on other than why they are there, because "when they're nervous, they tend to just look around." Distractions also offer a way to bring in other elements known to calm, as seen in one participant's suggestion that "you could bring in the sounds and sights of nature on a TV...where you have that drone footage that just goes over beautiful nature areas." Survey respondents identified art (54%) and books (46%) as preferred distractions.

Support refers to those elements in the space related to providing emotional support. The most frequently mentioned support element was a box of tissues because "when your loved one dies, you're going to be crying. And when they tell you what they tell you, you're going to be crying." Providing tissues is a form of respect, since it minimizes the need for the survivor to have to ask for them.

Such elements may also include therapeutic support animals, as well as faith artifacts (which 29% of survey respondents desired).

Resources refers to objects or materials that convey potentially useful information, such as pamphlets or posters about available victim services and other social services. The presence of these resources may serve multiple purposes — demonstrating care for the impact of what has happened, instilling confidence that resources exist to support them through the experience, and providing a distraction. This category of objects of comfort is less common than the other three categories.



### F: Spatial Characteristics

Respondents also identified general spatial characteristics that speak to the nature of the space as a whole and transcend the type of space that is being designed. These spatial characteristics include: purpose, size, flexibility, professionalism, and neutrality.

Purpose: Each space needs to be designed for its purpose, going beyond what was already discussed with respect to seating. For example, if the goal of the waiting room is to provide a space for survivors to wait for meetings with a detective or AP, or during breaks in court proceedings, the room should provide those design elements that prepare the survivor for what is to come or, alternately, support them following what they are coming from. Thus, distractions in the form of magazines and an abundance of nature may be more important in this waiting room type of space than in a room in which services are actually being provided. And the conference room, where the actual conversation with the detective or AP takes place, would need design, for instance, that helps the survivor focus. Designing to match a space's purpose can thus help facilitate the desired survivor experiences. If a space is going to serve multiple purposes for different types of people — e.g., a space where detectives may discuss case work with colleagues and where they will meet with victims — the design needs to take into account all users' needs.

Size: Participants demonstrated preferences in terms of the size of the spaces. The majority of survey respondents (67%) desired spaces that were somewhere between "intimate and cozy" and "large and expansive." Workshop participants followed suit, demonstrating a preference for spaces that were spacious enough to move around in and accommodate various group sizes without feeling crowded while also being cozy enough to feel safe and personal. This mix of coziness and spaciousness contributes to feelings of calm, care (through

comfort), and safety, where survivors "don't feel so confined...
they feel a little bit more free" and have "the freedom to be able to
move around when we get into our conversations." Many workshop
participants pushed out or removed walls to enlarge the spaces.

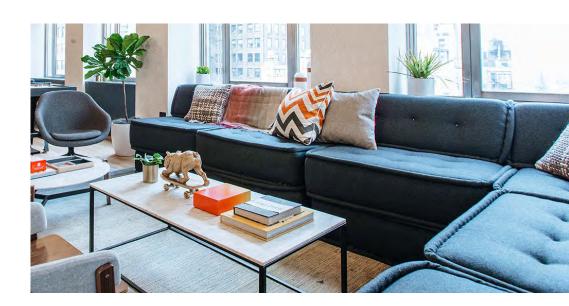
Flexibility: Spaces require a degree of flexibility so that the room can be modified to meet the needs of survivors. This can take the form of moveable chairs, so that survivors and practitioners can configure seating based on who is in the room, how many people are present, and relative comfort levels and/or dynamics. This can also take the form of tables that can be moved, lengthened, shortened, or reconfigured to accommodate various purposes. Curtains or partitions meant to provide privacy can be used or set aside, as can folding chairs.

Professionalism: Participants spoke to a desire for professionalism in the design of the spaces, as evidenced by clean and organized spaces, furnishings, accessories, signage, and surfaces. For example, they wanted closets or storage of some kind for supplies, and high-quality yet durable furnishings. A participant explained the importance of this type of professionalism:

I keep [my office] clean to the best of my abilities...[I]f I'm coming out here talking to you about something traumatic, I would like [to be] able to look at them for comfort...where it's not full of junk. I think cleanliness is a big thing. Even as a clinician, you don't want to see junk on their tables because then you're going to say "How's she going to help me get to where I'm at if she or he can't even handle themself?"

This professionalism spoke to the desired experience of feelings of care, providing physical comfort and a sense of welcome, and demonstrating respect by giving the appearance that the survivor is important.

Neutrality: Participants demonstrated a desire for spaces that are neutral, meaning that they would prefer the spaces to be distanced psychologically, if not physically, from the courthouse and from other justice and legal spaces that are not solely focused on the survivor. This distancing can occur through the design of the existing space so that, for instance, it feels like "home away from home," versus feeling like an office. Several participants also questioned whether the ECPO-HU offices were the appropriate place for survivors and wondered about providing spaces for them outside the courthouse. One participant, concerned that going to the courthouse and the police station "might bring back some feelings" from previous experiences



there, suggested that there needs to be "a neutral place...a community center or somewhere." This neutrality speaks to the desired feelings of calm, respect, and confidence by providing an atmosphere in which the survivor will be relaxed while also experiencing the space as dedicated to them and them alone. They may also feel more confident in their decision to engage with the criminal legal process.

### Additional survey findings

Survey participants offered additional insights that relate to design: the location of spaces in which to have a difficult and emotional conversation, who accompanies the survivor to the space, transportation to the site of the space, and other spaces in which survivors receive services. The majority of survey respondents wanted a difficult and emotional conversation to occur in an inside space (63%), while a third wanted to be in a place that had access to both inside and outside spaces. Survey respondents varied in terms of who they imagined accompanying them to their hypothetical conversation: 46% envisioned adult family members accompanying them, 42% imagined coming alone, 29% envisioned being joined by a friend, and 29% envisioned being joined by someone who could advocate for their needs. When considering who accompanies survivors in real life, the majority indicated survivors come with an adult family member (71%) or friend (71%), followed by those accompanied by children (38%), and those who come alone (29%).

Transportation is a critical factor to the location of survivor services. When considering their imagined space for a difficult and emotional conversation, the majority of survey participants imagined themselves driving or riding in a car to the location of the conversation (71%). When considering what happens in real life for survivors, the majority of respondents indicated that survivors got a ride with family members or friends (70%) or took public transportation (65%) to the site at which they received services. To lesser extent, participants responded that survivors walked (35%) or drove themselves to the site (35%).

Survey respondents also provided insight into what other types of spaces in the community a survivor might visit while seeking services. Respondents indicated that it was their understanding that survivors (either themselves or the survivors they had worked with) received services in the houses of friends and family (63%), in counselors' offices (63%), in houses of workshop (58%), at hospitals (58%), and at the offices of community organizations that provide a variety of social services (58%). Fifty percent of respondents indicated that survivors received services in victim service organizations, followed by police stations (42%), community centers (38%), funeral homes (33%), and courthouses (33%). Of the four survivors who answered this question, the most beneficial of all the spaces were the houses of friends/family (n=2), house of worship, office of a community social service agency, and a "health and wellness space." Respondents also identified spaces and resources that were missing in the community

that would be beneficial for survivors, including housing for those who are homeless and have experienced domestic violence, spaces for survivors to "network" and "empower their own voices," "safe comfortable private spaces," and "greater access to clergy.

# 6 Discussion // Linking findings to procedural justice tenets

Both violence survivors and justice practitioners who work with violence survivors communicated clear perceptions about how survivors negatively experience the current design of the waiting and conference rooms within ECPO-HU; they also articulated their preferences for how to design those spaces to facilitate more positive experiences and to address the physical, emotional, and psychological needs of people who have lost a loved one to homicide. The design preferences that they expressed are consistent with what is already known about environments designed to facilitate health, well-being, and healing — e.g., access to nature, natural lighting, privacy, furnishings that facilitate social support, and design elements that can relax the brain and restore attention. Survivors seem no different than most others in their desire for healthy environments. They want their "home away from home" to deal with the difficult and tragic experiences in life.

The findings in this document also highlight the interconnectedness between the design of spaces, a survivor's experience of justice, and a survivor's willingness to engage and participate in the justice process. As this study shows, a poorly designed space can work against the justice process and further victimize survivors, whereas a space designed to meet the needs of survivors has the potential to support the goals of the justice process, if not be a significant experience of justice in and of itself. The availability of spaces that have been designed with the

survivor in mind is a critical piece of procedural justice. Lessons from this study can subsequently be mapped onto the four procedural justice tenets: voice, neutral decision-making, respect, and understanding. In the discussion that follows, "existing design" refers to the spaces in which survivors currently interact with the justice process and justice practitioners, the design of which leads to experiences of anxiety, insignificance, and a lack of safety and trust. "Survivor-oriented design" refers to redesigned versions of the existing spaces, versions that have been redesigned to facilitate experiences of calm, care, safety, respect, and confidence using the design elements from this study. Table 3 on page 33 and in the Appendix offers a summary of the relationship between survivor-oriented design and procedural justice, highlighting the relationship between the desired experiences, the corresponding design elements, and each of the four procedural justice tenets.

#### Voice

Inviting an individual's side of the story and their questions

The procedural justice tenet of "voice" is predicated on a survivor's willingness to speak to their experiences and ask their questions and, if willing, the ability to do so in a way that is beneficial to them and to the justice process. The emotional experiences that participants perceive that survivors are having / will have in the existing room

designs within the ECPO offices do little to facilitate this willingness to speak, to prepare survivors to have the ability to do so, or to assure them that they are heard. For example, there are no design elements to instill a sense of calm, and a lack of feelings of calm may interfere with survivors' ability to recall or articulate things that have happened. As another example, the lack of privacy in the existing room designs has a twofold impact: being exposed to the workings of the office increases anxiety and distrust for the process; it also increases the risk of exposing the survivor to others who enter the space, which can erode the sense of safety needed to be willing and able to give voice to one's experience. If they choose to speak to their experiences, they may not have confidence that they are being heard.

Survivor-oriented design creates conditions that are more likely to facilitate a survivor's willingness to speak to their experiences and to ask questions, and the conditions are also more likely to support their ability to do these things. An environment designed to be caring, safe, and respectful reassures the survivor that they will be supported, unharmed, and validated in the process of giving voice, increasing the likelihood that they will be willing to do so. Design elements that facilitate a sense of calm assist the survivor in relaxing so that they can focus and are thus better able to remember and recount their experiences and articulate their questions. Design elements that instill

confidence in the survivor are likely to lead to the survivors feeling better about their decisions to speak to their experiences and ask questions, which will in turn make them more likely to stay engaged in the justice process as it continues.

#### **Neutral decision-making**

Consistently applied, unbiased practices and transparency about how decisions are made

The procedural justice tenet of "neutral decision-making" requires that survivors be aware of decision-making processes and trust that they are consistent and unbiased. The existing designs offer too much of the wrong kind of transparency, which works against trust. Survivors are constantly exposed to the workings of the office — e.g., they see and hear detectives, APs, and suspects in the waiting room hallway and on their way to and inside the conference room, which exposes them to various images and sounds of violence. This has the potential to increase the survivors' anxiety and also raises questions — and potentially doubts — about how their cases are going to be handled.

Survivor-oriented design creates the conditions in which survivors receive the right kind of information and are able to process and trust it. Safety is paramount; survivors need environments that shield them from aspects of the justice and decision-making processes that they do not need or that they can be harmed by. Calming, caring, and respectful environments also support this tenet. When calm, survivors will be better able to understand decision-making processes and

how they are applied. A caring environment will support the survivor as they receive and process the information, and a respectful one will assure the survivor that their role as the survivor has been given consideration in the design, and by extension the decisions. When combined with an environment that instills confidence, a survivor may have increased trust for the decision-making process.

#### Respect

Treating individuals with dignity and respecting their rights

"Respect" is both a procedural justice tenet and an experience that research participants desired for survivors. Respect is most concerned with the dignity of survivors and recognition for their humanity and experience as survivors. The existing design does little to acknowledge survivors as people who have recently experienced the homicide of a loved one and all that that entails. Whether it is the jail-like feel, lack of privacy, lack of reception, or overall lack of attention to how spaces look, survivors do not see their experience acknowledged in the waiting and conference rooms. Instead, the existing design is more likely to make them feel that they are insignificant, both as people and to the justice process.

Survivor-oriented design demonstrates clear and tangible respect for survivors, for the impact of the violence or the trauma of their experience, and for what they are experiencing or will experience while going through the legal process. First and foremost, the design prioritizes their experiences as survivors and communicates

to them that they are important, as people who have experienced tragedy and who are deserving of justice, respect, or dignity, and as people who have an important role to play in the justice process. This means creating environments that allow survivors to take a step back, breath, and begin to process their experiences with violence and/or with the justice process. These spaces also provide comfort in a variety of ways, from simple access to tissues, coffee, and water to comfortable seating that is positioned so one can hold the hand of a loved one. These spaces protect the survivor from further harm through, for instance, privacy. They are also designed to instill a sense of hopefulness so that the survivor can begin or continue to believe that they can get through the experience and justice process in a way that they will find just and reassuring.

#### **Understanding**

**66** Ensuring understanding of the justice system process

The procedural justice tenet of "understanding" is similar to "neutral decision-making" in that it requires that survivors be aware of justice processes and it requires that they are not exposed to too much of the wrong kind of information about those processes. Survivors become aware of justice processes through their direct communication with detectives and APs as well as from seeing and hearing them doing their work in the hallways and at their open desks. What they inadvertently see and overhear, coupled with the other features in the design that exacerbate anxiety, may interfere with their ability to hear

and process information intentionally given to them about the justice system. Additionally, the feeling of insignificance that the existing designs engender may make it difficult for survivors to see that their needs and concerns will be given consideration in the justice process, while the lack of trust that is bred by the environment may limit their ability to believe that the process will effectively work to achieve justice on their behalf. Even if they understand and trust the criminal justice process, the existing design is not creating safe conditions in which to engage with it.

Survivor-oriented design seeks to create spaces in which survivors can receive and understand the information that they need to know about justice processes, as well as their contributions to it. This design starts with safety, ensuring that survivors are not harmed in the process of receiving and processing that information. Such design also seeks to ensure that survivors remain calm and focused so they can take in information and ask questions, and that they do so in an environment that supports and acknowledges them as they make sense of what those processes mean for them personally. A respectful environment speaks to the humanity of the survivor and how they might be feeling, thus creating a sense that the justice process does as well. When the survivor feels confident in the space, this confidence may translate into a confidence in the justice process and their ability to maneuver through it.

		PROCEDURAL JUSTICE TENET			
EMOTIONS	DESIGN ELEMENTS*	VOICE	NEUTRAL DECISION- MAKING	RESPECT	UNDERSTANDING
Calm	<ul> <li>A: Seating, Furnishings, Art, Data/Tech</li> <li>B: Doors, Windows</li> <li>C: Color, Flooring, Textures</li> <li>D: Nature, Lighting, Privacy, Sounds, Scents</li> <li>E: Distractions, Resources</li> <li>F: Purpose, Size, Flexibility, Neutrality</li> </ul>	Able to focus, remember and recount experiences, and articulate questions	Able to focus and understand decision-making process	Able to [breath] and process experience	Able to focus and understand the criminal justice process
Care	<ul> <li>A: Seating, Furnishings, Signage</li> <li>B: Doors, Windows</li> <li>D: Nature, Lighting, Privacy, Thermal Comfort</li> <li>E: Hospitality, Support, Resources</li> <li>F: Purpose, Size, Flexibility, Professionalism</li> </ul>	Feel welcomed and supported in speaking to experiences	Feel supported in receiving and processing information	Feel comforted	Feel supported in receiving and processing information
Safe	A: Seating, Furnishings B: Doors, Windows C: Color D: Privacy F: Purpose, Size, Flexibility	Unharmed in the process of speaking to experiences	Unharmed by the type of information and how it is given	Feel safe from further harm	Unharmed by the type of information and how it is given
Respect	A: Seating, Furnishings, Data/Tech  D: Privacy  E: Hospitality, Support  F: Purpose, Flexibility, Professionalism, Neutrality	Experience validation as a survivor	See how experience as survivor is considered in decisions	Feel valued	See role for oneself as survivor in the process
Confident	A: Furnishings, Art, Signage E: Hospitality, Resources F: Purpose, Flexibility, Neutrality	Feel good about decision to speak to experiences	Trust system, actors, and decisions	Feel hopeful that they can get through the experience	Trust justice system and actors to bring about justice

<sup>\*</sup> Refer to Table 3: Design Categories & Characteristics in the Appendix.

### 7 Limitations

This study has several limitations. The sample size is relatively small, with 56 people participating in the survey and design workshops combined. Among those participants, only seven self-identified as violence survivors (five in the survey and two in the design workshops). This means the findings are coming predominantly from practitioners, as opposed to survivors themselves. There are several possible explanations for the minimal involvement of survivors. The indirect recruitment strategy limited the design-research team's ability to access survivors and nurture their interest in participation. Additionally, the design-research team are not Newark community members or even based in New Jersey. As "outsiders," they may not have been trusted by the gatekeepers responsible for disseminating study information or by the survivors themselves. Further, during a year of pandemic-related isolation and stress, the idea of participating in an electronic and virtual study about the design of spaces they cannot physically access may have seemed unattractive or off-putting to potential participants. More effective recruitment strategies will be developed for future studies in order to create a larger sample of violence survivors. Even so, there was significant overlap in survivor perspectives and those of the practitioners, instilling confidence that the findings hold for survivors.

The design-research team had dual interests — they wished to gather information about survivors' experiences with and preferences for design, and they wished to educate non-designers in how to design spaces to support health and well-being. These two goals sometimes came into conflict with each other when, for instance, a workshop facilitator would show a participant how one of their design ideas could be improved. The result is a design that shows the influence of the facilitator. There was also a desire on the part of the design-research team for participants to "dream big!" in their design work and not feel limited by budgets, bureaucracy, or existing architecture. Dreaming in this way was more challenging for some participants than others. To help people see beyond limitations like those listed above, a facilitator sometimes asked a question in a way that suggested a radical change to space — e.g., "would you like to remove a wall?" This type of question may have also lead to designs that show the influence of the facilitator. On occasion, though, such suggestions by the facilitators were shot down because the participant prioritized real-world constraints. Thus, the lack of some more radical design interventions may be connected to an inability to dream big, as opposed to a lack of desire for that intervention.

The original protocol planned for in-person and on-site data collection involved the design-research team assessing the existing

environment while physically present in and walking through the site. It also involved the design-research team hosting in-person design workshops in which groups of people would together (re) design the waiting and conference rooms using a variety of art/ design materials while co-located together physically in the same room. Pandemic restrictions shifted all protocols online and into virtual platforms. The design-research team's assessment of the space occurred through the analysis of photos sent by ECPO-HU leadership, and the workshops occurred over Zoom, using a virtual collaboration platform (Miro) instead of physical art/design materials. Neither form of data collection is ideal. When assessing spaces using photos, the assessor is limited to those just perspectives provided by the photographer, limiting the knowledge one gains about a space. Further, the assessor is not able to walk around and interact with the space, a simple observation strategy that adds depth to their understanding of the space, its limitations, and its possibilities. In the case of the workshops, this study engaged non-designers in design work, which can be challenging in the best of times. It is even more challenging in a virtual environment, wherein not only do participants have to familiarize themselves with design thinking and strategies, but they also have to learn how to use an online design platform and they can't actively interact with the design tools (e.g.,

scissors, paper, glue), instead passively interacting with a computer screen. One beneficial result of the shift to online data collection, however, was that it necessitated the creation of an electronic survey, and through that innovative illustrated survey we collected valuable quantitative information.

Pandemic restrictions also impacted data analysis, especially that of the designs created in the workshop. The typical approach to the analysis of this type of data involves the design-research team gathering in person to view all the designs at one time and engage in dialogue to explore common and divergent themes across the designs. Codes are created together, written on post-its and attached to the design, and moved around as codes evolve, emerge, and disappear. This relational and dialogic approach to analysis makes it possible to draw out multiple perspectives and interpretations right from the start of data analysis in a way that is not possible when researchers analyze data separately and then reconvene to compare analyses. This preferred in-person approach to analysis was hampered because the design-research team was spread across two states and adhered to travel restrictions. The team thus adapted to a virtual dialogic process, but it likely did not lead to the creativity or depth that would have grown out of in-person analysis.

# Environmental Design Recommendations

comfortable in a stressful environment would be a nice, comfortable couch...and nice pillows...where I feel open to share my feelings and everything that I've experienced. I think something like that would be tremendously helpful to get over a traumatic event that I've witnessed.

- Design Workshop Participant



# Design Guidelines for Survivor-Oriented Spaces

Survivor-oriented designs are environmental strategies and elements that are focused on the physical and emotional experiences of survivors. These designs seek to create safe conditions that facilitate survivors' willingness to speak about their experiences, ensure that they remain calm and focused so they can take in information and ask questions, demonstrate that they are respected, and communicate that they have an important role to play in the justice process.

Survey and workshop participants identified 26 design characteristics of spaces that would facilitate the desired emotions and experiences, falling under these six design categories.



#### FURNISHINGS, FIXTURES, AND EQUIPMENT (FF&E)

FF&E refers to those design elements that are movable and non-permanent fixtures in the space.



#### **SENSORY ELEMENTS**

The term "sensory elements" refers to design elements that engage the senses, including nature, lighting, privacy, sounds, scents, and thermal comfort.



#### **DOORS AND WINDOWS**

The majority of survey participants would have a door into the space. Workshop designs show that doors at the entry points into rooms provide necessary privacy while waiting and when talking with justice practitioners



#### **OBJECTS OF COMFORT**

Objects of comfort are those design elements that have the potential to directly and immediately improve the well-being of the person using the room because of their particular functionality. They are usually objects that can be held and interacted with.



**FINISHES AND MATERIALS** 

Finishes and materials include colors and flooring.



#### SPATIAL CHARACTERISTICS

Respondents also identified general spatial characteristics that speak to the nature of the space as a whole and transcend the type of space that is being designed. These include: purpose, size, flexibility, professionalism and neutrality.



#### FURNISHINGS, FIXTURES, AND EQUIPMENT (FF&E)

#### 1 SEATING

- **1.1** *Type*: Soft and comfortable chairs and couches
- **1.2** *Diversity*: Multiple seating options to choose from, and that can be moved (control of environment)
- **1.3** *Clustered*: Creates distinct seating areas and semblances of privacy
- **1.4** *Tables*: Around a table (for meeting or waiting)

#### 2 FURNISHINGS

- **2.1** *Tables*: Side tables and meeting tables
- 2.2 Purpose and goal-driven: Choices facilitate intended purpose of and desired experiences within the space (e.g., round tables or chairs arranged in a circle facilitate collaboration)

#### 3 ART

**3.1** *Paintings, photography, murals*: nature, community, or motivational themed

#### 4 ORIENTING & WAYFINDING

**4.1** *Signage*: Welcomes and instills a sense of safety and confidence in system

#### 5 DATA / TECH

**5.1** *Technology*: Access to reliable wifi, power, and tech accessories (e.g., charging stations)



#### **DOORS AND WINDOWS**

#### 1 DOORS

**1.1** Balance transparency with the ability to create privacy (e.g., through frosting or curtains)

#### 2 WINDOWS

**2.1** Access to nature views, natural light, and distractions



#### FINISHES AND MATERIALS

#### 1 COLOR

**1.1** Neutral and/or light (non-institutional) with color accents through accessories and objects

#### 2 FLOORING

**2.1** Tile, wood, or laminate flooring with floor rugs

#### **3 TEXTURES**

**3.1** Soft and interesting textures



#### **SENSORY ELEMENTS**



1.1 Plants (live or fake), nature art, and/or views out windows

#### 2 LIGHTING

2.1 Natural light and/or soft and warm lighting

#### **3 PRIVACY**

**3.1** From the workings of the office and from other people using the space

#### 4 SOUNDS

**4.1** Nature sounds or soft background music

#### 5 SCENTS

**5.1** Hot beverages and nature scents (e.g., ocean, florals, plants)

#### **6 THERMAL COMFORT**

**6.1** Moderate/mild temperature



#### **OBJECTS OF COMFORT**

#### 1 HOSPITALITY

**1.1** Access to food and beverages

#### 2 DISTRACTIONS

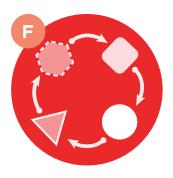
**2.1** Objects and activities to draw one's attention

#### **3 SUPPORT**

**3.1** Access to tissues and other objects of emotional support

#### 4 RESOURCES

**4.1** Access to information about victim services and other social services



#### **SPATIAL CHARACTERISTICS**

#### 1 PURPOSE

1.1 Spaces provide what's needed for how the room is used

#### 2 SIZE

2.1 Spacious enough for movement and varying group sizes, but cozy enough to feel safe and personal

#### **3 FLEXIBILITY**

**3.1** Space is designed to be modified or changed based on what survivors need

#### 4 PROFESSIONALISM

**4.1** Clean and uncluttered spaces, furnishings, accessories, and signage; durable and high quality; regularly maintained

#### 5 NEUTRAL

**5.1** Space is distanced physically and/or psychologically from the courthouse

# Design Recommendations Case Study // ECPO

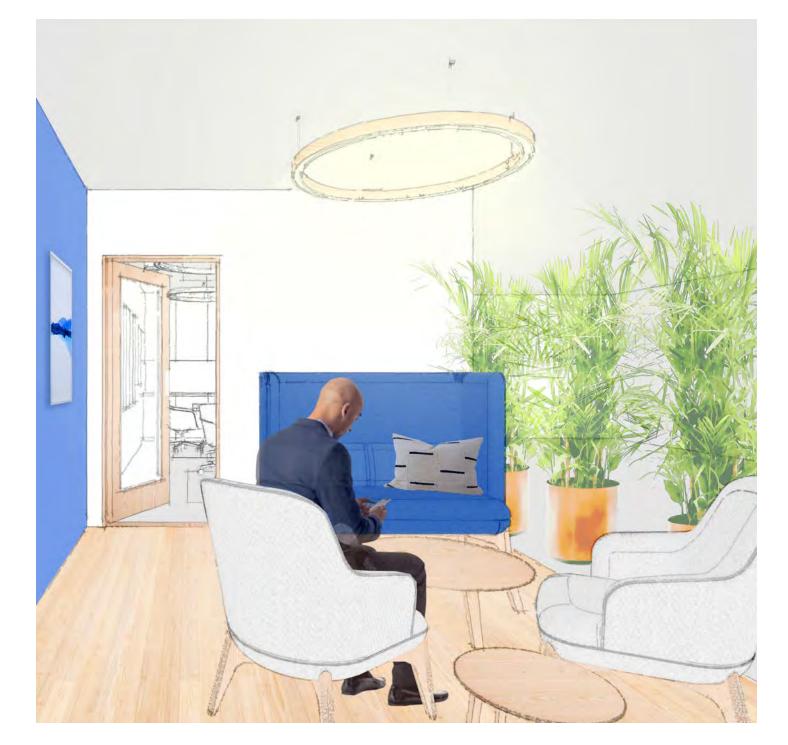
The following design studies look at how the desired design characteristics gathered from the research can be applied to the existing ECPO spaces. Although these examples are specific to the current ECPO offices, the design strategies and elements for each space can be applied in



other spaces that serve similar survivor-oriented functions. These schemes also show different strategies that can be implemented to accomplish the same design goals. The schemes are broken out by four distinct space types:

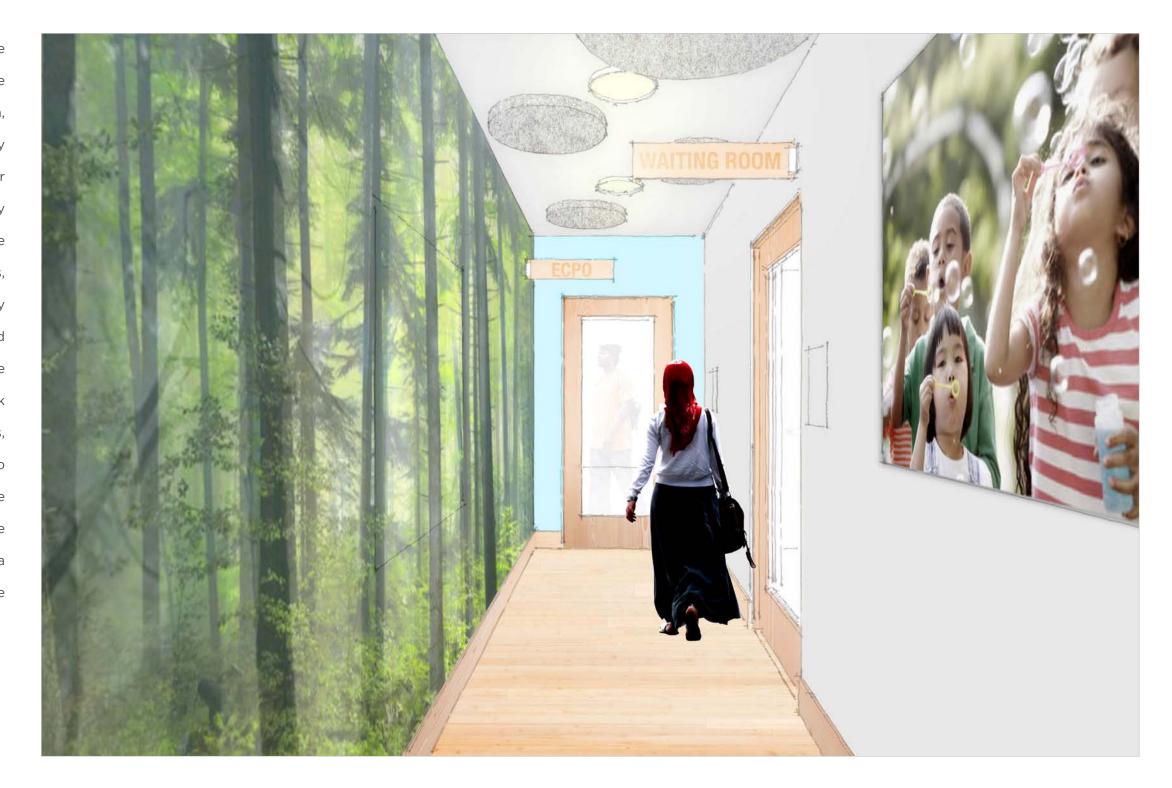
- 1. Hallway (transitional spaces);
- Waiting Area (spaces designed to accommodate one individual group waiting at a time);
- **3.** Waiting Area Expanded (spaces that are designed to accommodate multiple groups at the same time); and
- **4.** Conference Room (spaces designed to foster private conversations between survivors and justice practitioners).

A fifth space type that is important to consider, which was not included in this case study, is the lobby and welcome area. Given the security provisions found in most institutional justice spaces, these entry sequences require the same level of care in design. When these survivor spaces are colocated in buildings that serve other justice and law enforcement functions, the welcome and entry sequence for survivors needs to ensure that they are not exposed to aspects of the justice process that can re-victimize them.



### Hallway: A Safe Transition

When survivors arrive in the prosecutors' office for the first time, it is important that they be able to quickly orient themselves, feel a sense of calm, navigate through the space, and feel safe once they reach the waiting area. The three design strategies for the entry and transitional space between the lobby and the waiting area focus on providing clear signage to orient them, imagery of nature to calm the senses, motivational posters, and acoustic and visual privacy between the various spaces. Given the narrow and confined characteristics of the hallway, the three design approaches emphasize activating the stark white walls. The addition of rich textures, materials, and nature images brings warmth and comfort into the space. To accommodate the variety and volume of individuals who might be circulating through the hallway, acoustic ceiling baffles, wall panels, and a waiting room door are introduced to protect the privacy and identity of those in the waiting room.

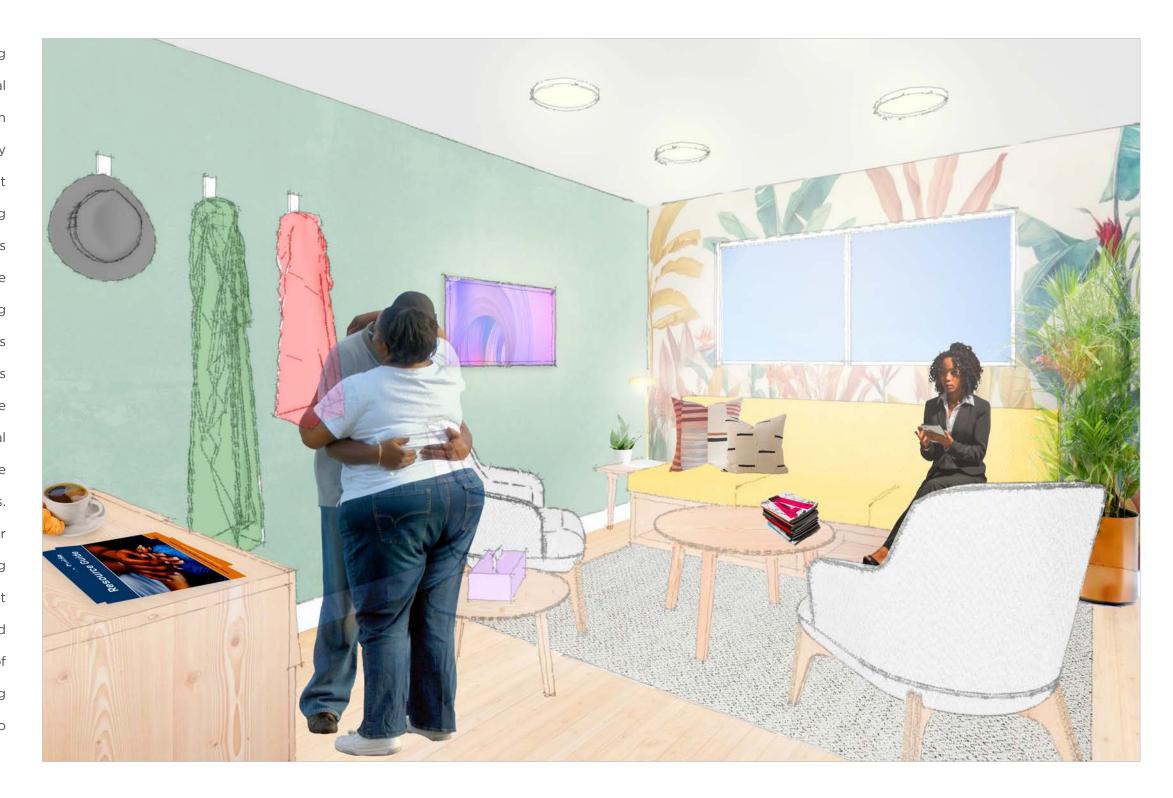


# **Hallway: A Safe Transition**



### **Waiting Room: The Living Room**

As survivors navigate the justice process, the waiting areas should serve as physical and emotional thresholds that provide elements that support them and prepare them for what is to come. Survivors may come to the offices alone or with multiple support people. "The Living Room" strategy for the waiting room provides a calming environment that reinforces the safety, security, and privacy of the survivors while also providing the same comforts of a domestic living room. The use of diversity in seating options gives survivors and their support people a variety of ways to interact, console, and support one another while waiting to speak with justice practitioners. It is critical that survivors feel protected in the space before being called in to meet with the justice practitioners. To provide this layer of security, a frosted wood door was added, allowing for privacy while also allowing light to enter the space. With about 120 square feet of space, the existing waiting room size is designed to fit 5-7 people comfortably. Through the use of comfortable furniture, cozy materials, and welcoming design elements, this waiting room scheme aims to create a "home away from home."



## **Waiting Room: The Living Room**







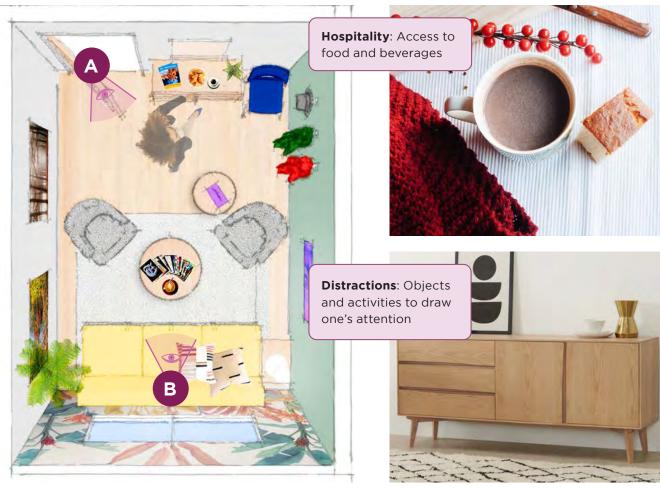


#### **AERIAL VIEW**

**Sounds**: Nature sounds or soft background music Color: Neutral and/or light (noninstitutional) with color accents through accessories and objects

**Seating**: Clustered to create distinct seating areas and semblances of privacy

Windows: Access to nature views, natural light, and distractions

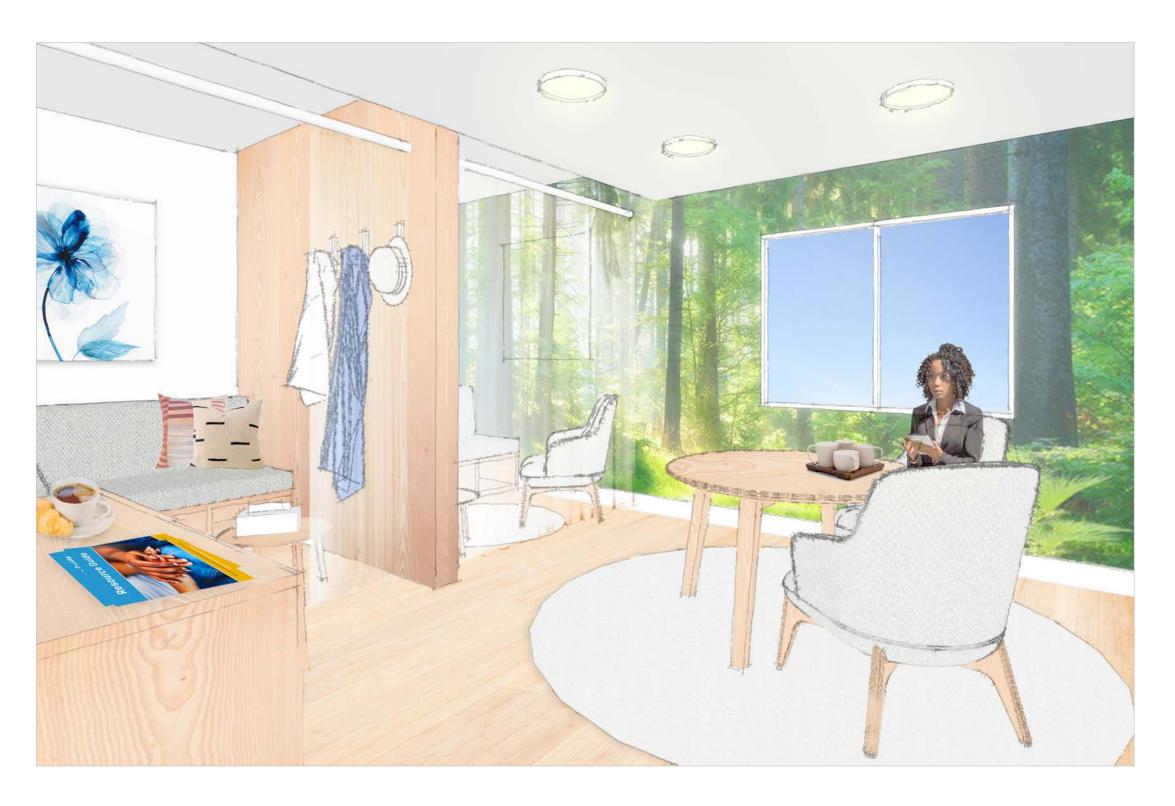




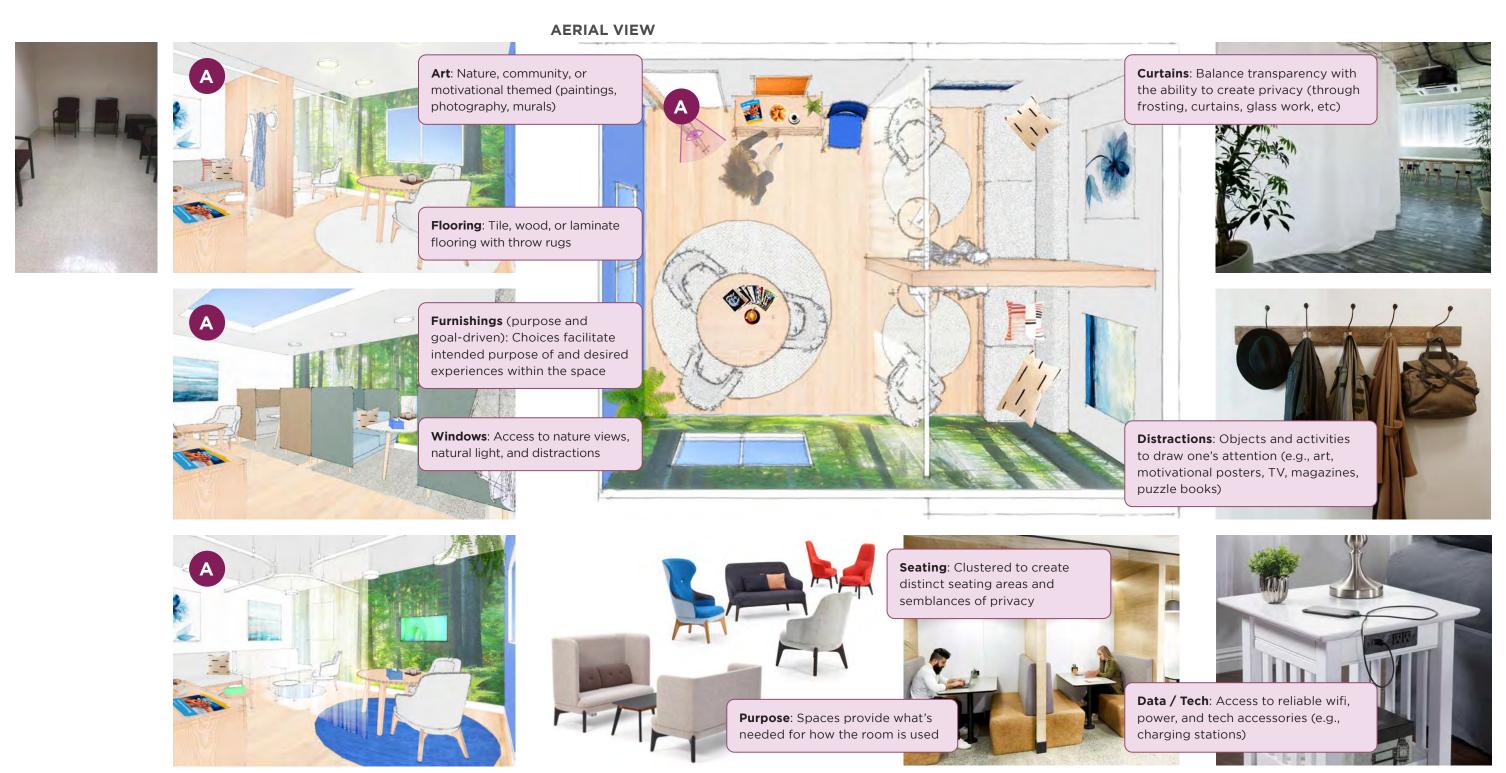


### **Waiting Room Expanded: Nooks and Niches**

To accommodate larger support systems or multiple groups at a time while maintaining the same intimate atmosphere of a living room, the waiting areas may need to grow in size. The "Nooks and Niches" strategy explores how partitions, flexible furniture, and diverse seating clusters can foster a variety of interactions between survivors and their support people while also maintaining a sense of privacy. The three variations of the "Nooks and Niches" approach show how built-in booths, high-backed acoustic furniture, and curtains can accommodate a larger number of people in the same physical space. With the use of controllable domestic lighting fixtures, area rugs, and purposefully-chosen objects of comfort, individuals in the space can reclaim a sense of control during their time in the offices.

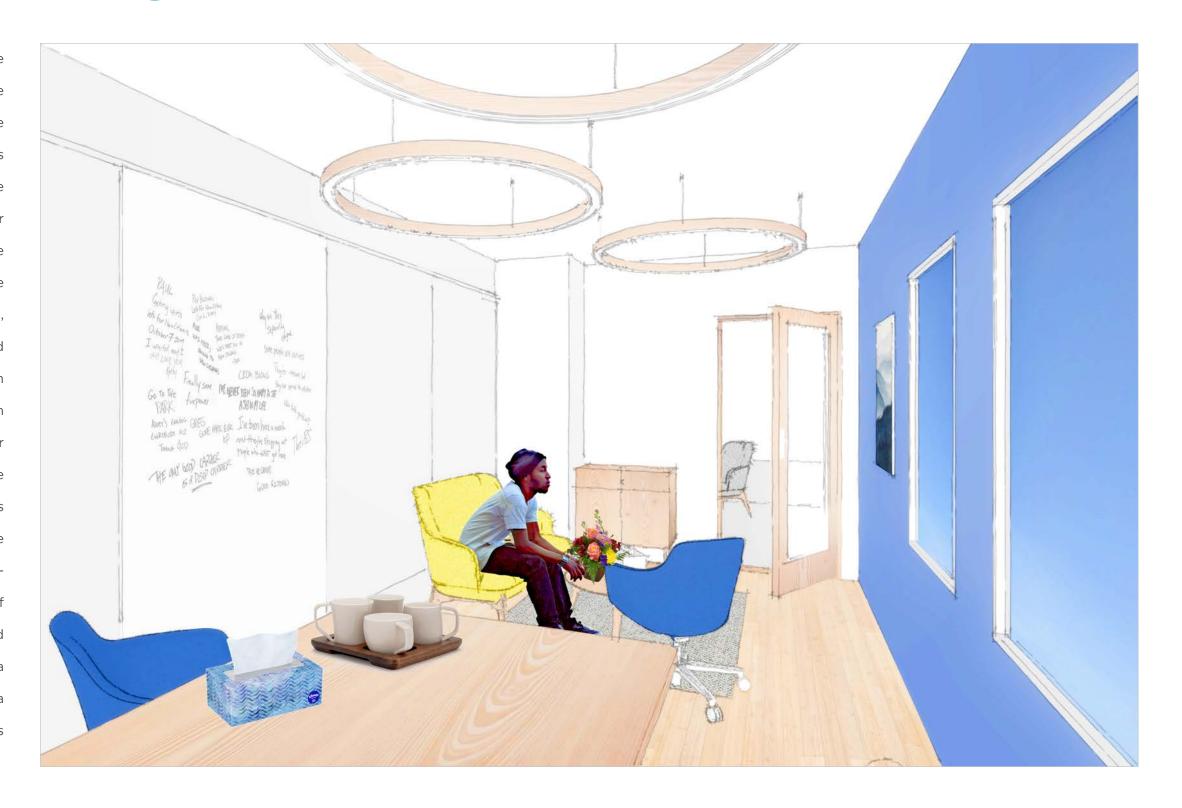


### **Waiting Room Expanded: Nooks and Niches**



### **Conference Room: Convening with Care**

Given the multipurpose nature of the space, the design strategy of the conference room is to provide flexibility for survivors to modify and control the environment to serve their needs. Participants demonstrated a strong desire for the spaces to be neutral, psychologically distanced from the other justice spaces, and clear of clutter. Through the use of easy-to-move furniture, accessories, and storage that hides unwanted elements within the space, this strategy provides survivors a physical and emotional separation from the courthouse and from other justice spaces that are not solely focused on the survivor. A kitchenette is introduced at the far end of the room to replace the two existing storage closets. Easily accessible food and beverages display hospitality, demonstrate welcome and care for survivors' physical needs, and give them muchneeded control at a time when things seem out of their control. To emphasize the separation needed from the offices, a buffer zone composed of a seating area, with distinct flooring material and a privacy screen, is inserted in place of the cubicles immediately outside the conference room.



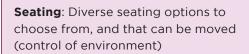
# **Conference Room: Convening with Care**









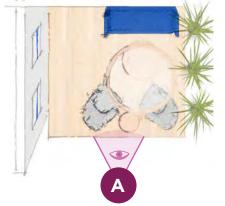


**Flooring**: Tile, wood, or laminate flooring with throw rugs

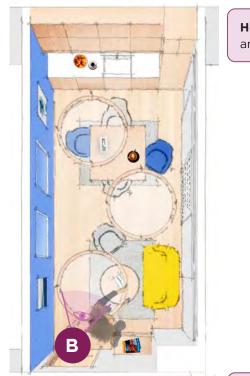
**Professionalism**: Clean and uncluttered spaces, furnishings, and signage; durable and high quality; regularly maintained



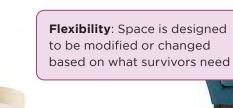




















#### Comfortable chairs and couches

Comfortable chairs and couches, in a variety of shapes and sizes, provide a diversity of seating options that can accommodate the wish for control that survivors and their support people may experience in order to feel safe and comfortable in their environment. Comfortable seating also shows that survivors are being cared for physically and emotionally.

#### Related Design Characteristics



A: Furniture & Fixtures: Seating 1.1, 1.2, 1.3



C: Finishes & Materials: Color 1.1



F: Spatial Characteristics: Professionalism 4.1



#### Flexible seating

Flexible seating that can easily be moved, stacked, or put away gives survivors an added level of control of their environment. Some survivors may come to the offices alone or with a large support system. Diversity in seating arrangements means that survivors can choose where they want to sit, whether they sit with or near others, and their physical placement relative to other people in the space.

#### Related Design Characteristics



A: Furniture & Fixtures: Seating 1.1, 1.2, 1.3



C: Finishes & Materials: Color 1.1



**F: Spatial Characteristics**: Purpose 1.1, Flexibility 3.1,

Professionalism 4.1



#### Private group seating booths

Private group seating booths with high backs are an effective way to provide the cozy comforts of a living room while also providing a sense of acoustic and visual privacy. They are also helpful in defining seating clusters in situations where walls and other partitions are not feasible.

#### Related Design Characteristics\*



A: Furniture & Fixtures: Seating 1.1, 1.2, 1.3



**D: Sensory Elements**: Privacy 3.1



F: Spatial Characteristics: Professionalism 4.1

<sup>\*</sup> Refer to Table 3 in Appendix for detailed design categories and characteristics.







#### Signage

Signage was felt to be critical, since it was often the first communication that the survivor received from ECPO-HU when they arrived. Signage can facilitate feelings of care and confidence by helping the survivor succeed at the first step of being able to locate and access the offices.

#### Related Design Characteristics



A: Furniture & Fixtures: Orienting & Wayfinding 4.1





#### **Charging stations**

Charging stations can be built into furniture or be installed as part of stand-alone device lockers, which add an extra layer of security. Phones and other devices are critical tools for communication, and they also act as distractions — through social media, games, and music/podcasts.

#### Related Design Characteristics\*



A: Furniture & Fixtures: Data/Tech 5.1





#### **Frosted Doors**

Frosted doors are an effective way to provide a moderate level of privacy while also keeping an open feel to the entryway and allowing for survivors to see what is happening outside the room, two characteristics that are believed to reduce anxiety on the part of individuals inside the space.

#### Related Design Characteristics



**B: Doors & Windows**: Doors 1.1



D: Sensory Elements: Privacy 3.1

<sup>\*</sup> Refer to Table 3 in Appendix for detailed design categories and characteristics.





#### Pinup Boards and Resource Walls

Pinup boards and resource walls provide a dedicated organized surface that conveys potentially useful information, such as pamphlets or posters about what victim services are available, or about other types of social services in the community. The presence of these resources may serve multiple purposes: demonstrating care for the impact of what has happened, instilling confidence that resources exist to support them through the experience, and providing a distraction.

#### Related Design Characteristics\*



F: Spatial Characteristics: Flexibility 3.1







#### **Furniture with Integrated Storage**

Furniture with integrated storage, like ottomans, coffee tables, and side tables, are efficient strategies to reduce clutter in a space. Uncluttered spaces can go a long way in instilling a sense of professionalism and demonstrating respect by giving the appearance that the survivor is important.

#### Related Design Characteristics\*

F: Spatial Characteristics: Purpose 1.1; Flexibility 3.1





#### **Acoustic Ceiling Baffles and Wall Panels**

Acoustic ceiling baffles and wall panels are surface-mounted or free-hanging sound absorption products. These products, paired with other privacy design features, can help create a barrier from the noise and activity in the hallway and protect the privacy and identity of those in the waiting room or other spaces in the office.

#### Related Design Characteristics



D: Sensory Elements: Nature 1.1; Privacy 3.1

<sup>\*</sup> Refer to Table 3 in Appendix for detailed design categories and characteristics.







#### Live and Fake Plants

Live and fake plants have been shown to have physical and psychological benefits to the body. The presence of nature or natural elements lower heart rates, blood pressure, and stress. In spaces where natural light is limited or nonexistent, low-lighttolerant and/or fake plants are recommended.

#### Related Design Characteristics



D: Sensory Elements: Nature 1.1



F: Spatial Characteristics: Professionalism 4.1



#### Flexible Meeting Tables

Flexible meeting tables in this case refers to modular collapsible tables that can be rearranged to accommodate different seating arrangements and then tucked away when not in use. These allow rooms to be modified and adjusted based on survivors' needs as well as the current use(s) of the space. This is especially critical when rooms are used for multiple purposes.

#### Related Design Characteristics



A: Furniture & Fixtures: Furnishings 2.1



F: Spatial Characteristics: Flexibility 3.1; Professionalism 4.1









#### Credenzas, Coffee Tables, and Side Tables

Credenzas, coffee tables, and side tables provide domestic-feeling surfaces for resources, objects of comfort, food, and beverages. These are placed near entries, seating areas, and other easy-toaccess locations.

#### Related Design Characteristics



**E:** Objects of Comfort: Hospitality 1.1; Distractions 2.1; Support 3.1; Resources 4.1

<sup>\*</sup> Refer to Table 3 in Appendix for detailed design categories and characteristics.





#### Area Rugs

Area rugs are an easy way to add dimension and richness to a space. Participants talked about how flooring can be "inviting." The feeling of calm comes from the home-like feeling as well as the interest and distraction that the rug can provide. Area rugs are also great at defining smaller areas and seating clusters within a larger space.

#### Related Design Characteristics



C: Finishes & Materials: Flooring 2.1; Textures 3.1



F: Spatial Characteristics: Professionalism 4.1





#### **Laminate Wood Flooring**

Laminate wood flooring can be used to help soften a room. It's a cost-effective alternative to hardwood; it's highly resistant to moisture and scratches; and it's also highly durable and can be used in areas that have high foot traffic, such as hallways and lobby areas.

#### Related Design Characteristics



C: Finishes & Materials: Flooring 2.1



F: Spatial Characteristics: Professionalism 4.1







#### Moveable Curtains and Screens

Moveable curtains and screens are an effective strategy to create private areas within a larger space. These are good solutions for situations in which constructing walls and doors is not feasible.

#### Related Design Characteristics



C: Finishes & Materials: Textures 3.1



D: Sensory Elements: Privacy 3.1



F: Spatial Characteristics: Flexibility 3.1; Professionalism 4.1

<sup>\*</sup> Refer to Table 3 in Appendix for detailed design categories and characteristics.







#### Warm and Soft Artificial Lighting

Warm and soft artificial lighting placed throughout the spaces can help calm the inhabitants of the spaces and make the rooms feel less institutional. Adjustable lighting fixtures, as well as lamps that can be moved and adjusted by the users of the space, allow rooms to be modified and adjusted based on survivors' needs as well as the current uses of the space.

#### Related Design Characteristics\*

B: Doors & Windows: Windows 2.1



D: Sensory Elements: Lighting 2.1







#### **Portable Speakers**

Portable speakers are a flexible way to bring a sense of calm into the space, by offering distractions from other noises in the office. Since the sensory needs of each survivor might be different, having easy-to-access control switches lets the users of the space adjust the sounds as needed.

#### Related Design Characteristics\*



D: Sensory Elements: Sounds 4.1



**E: Objects of Comfort**: Distractions 2.1



F: Spatial Characteristics: Flexibility 3.1







#### Air Purifiers, Aromatherapy, Fans, Heaters, and Humidifiers

Air purifiers, aromatherapy, fans, heaters, and humidifiers, which can be portable or surface-mounted, are devices that can help survivors control the thermal, airflow, and aromatic comfort of the space. (Note that because some survivors may have sensitivities to smells, use of aromatherapy or other scents should be limited to strategies that allow for the smell to be removed from the room if a person with sensitivities is present.)

#### Related Design Characteristics



D: Sensory Elements: Sounds 4.1; Scents 5.1; Thermal Comfort 6.1



F: Spatial Characteristics: Flexibility 3.1

<sup>\*</sup> Refer to Table 3 in Appendix for detailed design categories and characteristics.



#### **Artificial Skylights and Windows**

Artificial skylights and windows are an alternative way to simulate natural light in spaces that do not have direct access to exterior surfaces of a building.

#### Related Design Characteristics



B: Doors & Windows: Windows 2.1



D: Sensory Elements: Lighting 2.1



#### **Built-in and Portable Kitchenettes**

Built-in and portable kitchenettes are simple ways to provide easy access to food and beverages, especially water, coffee, and tea. This simple display of hospitality was seen to demonstrate welcome and care for survivors' physical needs.

#### Related Design Characteristics



E: Objects of Comfort: Hospitality 1.1



F: Spatial Characteristics: Professionalism 4.1









#### **Sliding Whiteboards and Concealment Systems**

Sliding whiteboards and concealment systems are modular systems that can hide visual clutter and information. These allow rooms to be modified and adjusted based on survivors' needs as well as the current use(s) of the space. This is especially critical when rooms are used for multiple purposes, such as in conference rooms.

#### Related Design Characteristics

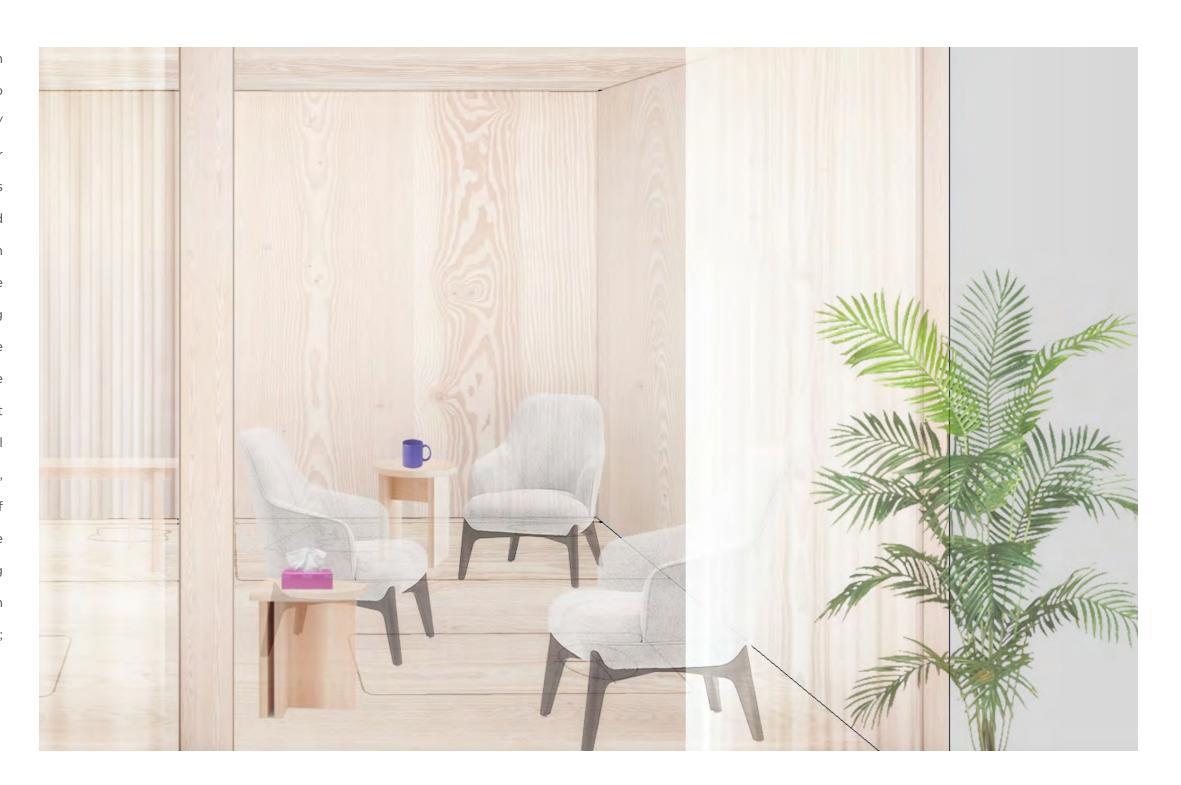


**F: Spatial Characteristics**: Purpose 1.1; Flexibility 3.1; Professionalism 4.1

<sup>\*</sup> Refer to Table 3 in Appendix for detailed design categories and characteristics.

# Conclusion

Design is a powerful tool for promoting the health and well-being of all people. For people who have lost a loved one to homicide, poor and/ or unthoughtful design that doesn't account for their experiences and needs as violence survivors can not just re-victimize them, but it can also lead to negative experiences with the justice system and even impede their participation in the justice process. The findings of this study and the resulting design recommendations demonstrate that there are many simple design interventions that can be made in justice spaces that will better meet, at least in part, the physical, emotional, and psychological needs of violence survivors. Of equal significance, this research suggests that the application of survivor-oriented design characteristics to justice spaces can support the justice process, including the procedural justice approach, and that it can even provide a type of justice experience for survivors; spatial design may be a way to do justice.



# Appendix // Tables

### Table 1: Existing design and perceived emotional impact

PERCEIVED EMOTION	Anxious	Insignificant	Unsafe	Distrustful
DESIGN CHARACTERISTICS	<ul> <li>Opaque security doors</li> <li>No door at entry to waiting room</li> <li>Bland and uninteresting spaces</li> <li>Wall decorations related to homicide work</li> <li>Small and crowded spaces</li> <li>No windows</li> <li>Cubicle offices visible</li> <li>Multi-use spaces</li> <li>Lack of nature</li> </ul>	<ul> <li>No reception</li> <li>Intimidating signage</li> <li>No door at entry to waiting room</li> <li>Lack of privacy</li> <li>Cubicle offices visible</li> <li>Multi-use spaces</li> <li>No access to water or coffee</li> <li>Furniture choices</li> <li>Clutter and cleanliness</li> </ul>	<ul> <li>No door at entry to waiting room</li> <li>Bland and uninteresting spaces</li> <li>Cubicle offices visible</li> <li>Intimidating signage</li> <li>Security features</li> </ul>	<ul> <li>No door at entry to waiting room</li> <li>Bland and uninteresting spaces</li> <li>Cubicle offices visible</li> <li>Intimidating signage</li> <li>Security features</li> </ul>

### Table 2: Desired emotions and related design characteristics

DESIRED EMOTION	Calm	Care	Safe	Respect	Confident
DESIGN CHARACTERISTICS	<ul> <li>A: Seating, Furnishings, Art, Data/ Tech</li> <li>B: Doors, Windows</li> <li>C: Color, Flooring, Textures</li> <li>D: Nature, Lighting, Privacy, Sounds, Scents</li> <li>E: Distractions, Resources</li> <li>F: Purpose, Size, Flexibility, Neutrality</li> </ul>	<ul> <li>A: Seating, Furnishings, Signage</li> <li>B: Doors, Windows</li> <li>D: Nature, Lighting, Privacy, Thermal Comfort</li> <li>E: Hospitality, Support, Resources</li> <li>F: Purpose, Size, Flexibility, Professionalism</li> </ul>	A: Seating, Furnishings B: Doors, Windows C: Color D: Privacy F: Purpose, Size, Flexibility	A: Seating, Furnishings, Data/Tech  D: Privacy  E: Hospitality, Support  F: Purpose, Flexibility,     Professionalism, Neutrality	A: Furnishings, Art, Signage E: Hospitality, Resources F: Purpose, Flexibility, Neutrality

### Table 3: Design Categories & Characteristics

#### A: Furnishings, Fixtures, and Equipment (FF&E)

#### 1 SEATING

- **1.1** *Type*: Soft and comfortable chairs and couches
- **1.2** *Diversity*: Multiple seating options to choose from, and that can be moved (control of environment)
- 1.3 Clustered: Creates distinct seating areas and semblances of
- **1.4** *Tables*: Around a table (for meeting or waiting)

#### 2 FURNISHINGS

- **2.1** *Tables*: Side tables and meeting tables
- **2.2** Purpose and goal-driven: Choices facilitate intended purpose of and desired experiences within the space (e.g., round tables or chairs arranged in a circle facilitate collaboration)

#### 3 ART

**3.1** Paintings, photography, murals: nature, community, or motivational themed

#### 4 ORIENTING & WAYFINDING

**4.1** Signage: Welcomes and instills a sense of safety and confidence in system

#### 5 DATA / TECH

**5.1** *Technology*: Access to reliable wifi, power, and tech accessories (e.g., charging stations)

#### **B: Doors and Windows**

#### 1 DOORS

**1.1** Balance transparency with the ability to create privacy (e.g., through frosting or curtains)

#### 2 WINDOWS

**2.1** Access to nature views, natural light, and distractions

#### C: Finishes and Materials

#### 1 COLOR

1.1 Neutral and/or light (non-institutional) with color accents through accessories and objects

#### 2 FLOORING

**2.1** Tile, wood, or laminate flooring with floor rugs

#### **3 TEXTURES**

**3.1** Soft and interesting textures

#### D: Sensory Elements

#### 1 NATURE

1.1 Plants (live or fake), nature art, and/or views out windows

#### 2 LIGHTING

2.1 Natural light and/or soft and warm lighting

#### **3 PRIVACY**

**3.1** From the workings of the office and from other people using the space

#### 4 SOUNDS

**4.1** Nature sounds or soft background music

#### 5 SCENTS

**5.1** Hot beverages and nature scents (e.g., ocean, florals, plants)

#### 6 THERMAL COMFORT

**6.1** Moderate/mild temperature

### 1 HOSPITALITY

**1.1** Access to food and beverages



**E:** Objects of Comfort

**2.1** Objects and activities to draw one's attention

#### **3 SUPPORT**

**3.1** Access to tissues and other objects of emotional support

#### 4 RESOURCES

**4.1** Access to information about victim services and other social services

#### F: Spatial Characteristics

#### 1 PURPOSE

1.1 Spaces provide what's needed for how the room is used

#### 2 SIZE

**2.1** Spacious enough for movement and varying group sizes, but cozy enough to feel safe and personal

#### **3 FLEXIBILITY**

**3.1** Space is designed to be modified or changed based on what survivors need

#### 4 PROFESSIONALISM

4.1 Clean and uncluttered spaces, furnishings, accessories, and signage; durable and high quality; regularly maintained

#### 5 NEUTRAL

**5.1** Space is distanced physically and/or psychologically from the courthouse





# Table 4: Emotions, Design, and Procedural Justice



**FURNISHINGS, FIXTURES,** AND EQUIPMENT (FF&E)



DOORS & **WINDOWS** 



**FINISHES & MATERIALS** 



**SENSORY ELEMENTS** 



**OBJECTS OF** COMFORT



**SPATIAL CHARACTERISTICS** 

			PROCEDURAL	JUSTICE TENET	
EMOTIONS	DESIGN ELEMENTS*	VOICE	NEUTRAL DECISION-MAKING	RESPECT	UNDERSTANDING
Calm	A: Seating, Furnishings, Art, Data/Tech B: Doors, Windows C: Color, Flooring, Textures D: Nature, Lighting, Privacy, Sounds, Scents E: Distractions, Resources F: Purpose, Size, Flexibility, Neutrality	Able to focus, remember and recount experiences, and articulate questions	Able to focus and understand decision-making process	Able to [breath] and process experience	Able to focus and understand the criminal justice process
Care	<ul> <li>A: Seating, Furnishings, Signage</li> <li>B: Doors, Windows</li> <li>D: Nature, Lighting, Privacy, Thermal Comfort</li> <li>E: Hospitality, Support, Resources</li> <li>F: Purpose, Size, Flexibility, Professionalism</li> </ul>	Feel welcomed and supported in speaking to experiences	Feel supported in receiving and processing information	Feel comforted	Feel supported in receiving and processing information
Safe	A: Seating, Furnishings B: Doors, Windows C: Color D: Privacy F: Purpose, Size, Flexibility	Unharmed in the process of speaking to experiences	Unharmed by the type of information and how it is given	Feel safe from further harm	Unharmed by the type of information and how it is given
Respect	A: Seating, Furnishings, Data/Tech D: Privacy E: Hospitality, Support F: Purpose, Flexibility, Professionalism, Neutrality	Experience validation as a survivor	See how experience as survivor is considered in decisions	Feel valued	See role for oneself as survivor in the process
Confident	A: Furnishings, Art, Signage E: Hospitality, Resources F: Purpose, Flexibility, Neutrality	Feel good about decision to speak to experiences	Trust system, actors, and decisions	Feel hopeful that they can get through the experience	Trust justice system and actors to bring about justice

<sup>\*</sup> Refer to Table 3: Design Categories & Characteristics on the previous page.

# Appendix // Design Workshop Agenda

#### **PART 1: INTRODUCTIONS**

- Participant Introductions and Check-In Question:
  - Imagine you were designing a space in which to have an emotional and difficult conversation. What is the one design feature of such a space that you could not do without?
- Introduction to Designing Justice + Designing Spaces and the Trust-Building Through Environmental Design project
- Workshop Overview

#### PART 2: EMOTIONS AND EXPERIENCES IN ECPO-HU SPACES

• Question 1:

What feelings and physical reactions do you want survivors to have when they walk into the prosecutor's office or other spaces where they meet with CJ professionals?

How do these feelings/reactions support their journey after violence and through the justice process?

• Question 2:

We have here images of the victim spaces in the prosecutor's office. To what degree do these spaces elicit the feelings and experiences you just identified?

What is it about these spaces that gets in the way of the feelings/experiences you want them to have?

#### **PART 3: DESIGN WORK**

Group workshops: Split up into break-out rooms

Your next task is to reimagine the design of the spaces so that it elicits the feelings and reactions you want survivors to have. On the Miro board in front of you, you will see a blank layout of the two 4th floor ECPO victim spaces. Below it are design elements that you can add to the layouts to design the space. To get started, think about what the first thing is you want the survivors to see when you enter the space. Add that element to the space.

Prompts as the participant(s) designs:

- 1. Who would be in the space with the survivor? (e.g., support people, CJ professionals)
- 2. Where will participants, survivors and CJ workers sit? What type of furnishings will they sit? How are the furnishings positioned?
- **3.** What **accessories** go with them (e.g., pillows, blankets, etc.)?
- **4.** Where will the survivor **sit in relation** to others?
- 5. Where are windows in the space, if any? What do they look out on?

- **6.** Where are **doors**, if any? What do they open out to?
- 7. To what degree is there **nature** or natural elements in/within view of the space? What type (e.g., plants, sun, trees, water, fire, animals)? If none, explain.
- **8.** What kind of **colors** are in the space? (e.g., brights, neutrals, earth tones, primary colors, pastels, specific colors)
- 9. What kind of sounds are in the space, if any? (e.g., nature, music, cityscape, white noise)
- 10. What kind of lighting is in the space? (e.g., natural, overhead, lamps)
- 11. What other design features are necessary? (e.g., art, faith artifacts, photos, animals, scents, textures, temperature). Explain intention behind the choices.

#### **PART 4: DISCUSSION AND CLOSING**

Participants present their designs to others in their workshop, if group workshop. Facilitators and participants offer closing thoughts.

# Appendix // Visual Design Survey (text only)

### PART 1: IMAGINING A SPACE FOR AN EMOTIONAL AND DIFFICULT CONVERSATION

[For all questions — except for questions 1, 19, 20, and 21 — each answer option was accompanied by a representative image. For example, the answer option "trees" would be accompanied by a small photo of trees.]

Imagine you are about to have a difficult and emotional conversation. Consider where you want to have this conversation and how you want to feel in the space. This can be a space that already exists or you can imagine a space unique to you.

Once you have an image of this space in your mind, answer the following questions to describe the design features of the space. You may skip any question you do not want to answer and end the survey at any time.

#### Your Space: Feelings, Location, and People

- 1. Imagine you are getting ready to have this difficult conversation. How would you be feeling (e.g., anxious, fearful, strong)?
- 2. Where is the space located?
  - **a.** Fully inside
  - **b.** Fully outside
  - **c.** Includes both inside and outside areas
  - **d.** Other: \_\_\_\_\_
- **3.** How big is the space?
  - a. Intimate and cozy
  - **b.** Large and expansive
  - **c.** Somewhere in between
  - **d.** Other: \_\_\_\_\_
- **4.** Aside from the person with whom you are having the difficult conversation, who do you imagine is in the space with you? (check all that apply)
  - **a.** I am alone with the person with whom I am having the conversation

- **b.** Close adult family members
- **c.** Close friends
- **d.** Children
- e. Faith leader
- **f.** Health professional (e.g., related to physical, mental, and emotional health)
- **g.** Someone who can help me and the other person talk with each other
- **h.** Someone who can advocate for my needs/perspectives
- i. Animals (e.g., dog, cat, or fish)
- j. Other: \_\_\_\_\_
- 5. If you had to travel to the space, how did you get there?
  - **a.** Driving or riding in a car
  - **b.** Walking
  - c. Biking
  - **d.** Public Transportation
  - e. I wouldn't have to travel (e.g., it is in my home)
  - **f.** Other: \_\_\_\_\_

#### Your Space: Characteristics, Objects, and Qualities

- **6.** Which of the following elements of nature are in the space or viewable from within the space (e.g., through a window)? (check all that apply)
  - a. Plants (e.g., flowers, potted plants, gardens)
  - **b.** Trees
  - c. Water (e.g., fountain, lake, river, ocean)
  - **d.** Hills or mountains
  - e. Sky and/or sunlight
  - **f.** Animals (e.g., dogs, fish, cats)
  - g. There are no natural elements in the space
  - **h.** Other: \_\_\_\_\_

- **7.** What objects of comfort are in the space? (check all that apply)
  - a. Faith artifacts
  - **b.** Books
  - c. Blankets or pillows
  - **d.** Photos (e.g., loved ones)
  - e. Art
  - **f.** Animals
  - g. Technology (e.g., TV, cell phone, tablet, game console)
  - **h.** Other: \_\_\_\_\_
- **8.** What sounds do you hear in the space? (check all that apply)
  - a. Music
  - **b.** Ambient sounds (e.g., fan blowing, white noise)
  - **c.** Animal sounds (e.g., birds chirping, cat purring, frogs croaking)
  - **d.** Water sounds (e.g., rain, ocean waves, babbling brook)
  - e. Nature sounds (e.g., wind blowing, leaves rustling)
  - f. People talking
  - g. City sounds (e.g., horns, traffic, doors closing)
  - **h.** No sounds. There is silence.
  - i. Other:
- **9.** What is the temperature in the space?
  - **a.** Cold 0
  - **b.** Moderate, Mild 5
  - **c.** Hot 10
- 10. How humid is the space?
  - a. Dry
  - **b.** Hint of humidity
  - **c.** Moist
  - d. Sticky

e. Muggy

**f.** Very humid

	What materials and textures can you see and touch in the	<b>k.</b> Neutrals	
	space? (check all that apply)	I. Other:	
i	a. Soft finishes and fabrics	<b>14.</b> What kind o	f art is in the space? (check all that apply)
ı	Textured finishes and fabrics	a. Sculptur	es
•	. Smooth and clean finishes / surfaces	<b>b.</b> Hanging	mobiles
	d. Patterns	<b>c.</b> Folk art	
•	e. Glassy	<b>d.</b> Crafts	
1	. Water	e. Painting	5
9	. Metallic	<b>f.</b> Murals	
ı	1. Plants / greenery	<b>g.</b> There is	no art in the space
i	. Grass		
j	Earth (e.g., sand / dirt)		f lighting is in the space? (check all that apply)
I	<b>c.</b> Other:	<b>a.</b> Natural I	ight because I am outdoors
	What scents and aromas are in the space? (check all that apply)		ight coming through windows because I am
ě	a. Florals (e.g., lavender, lilac)	<b>c.</b> Candleli	ght or fire
I	Fruity (e.g., citrus)		hidden lights (e.g. glowing walls, LED lights)
•	. Woody (e.g., pine, cedar)		d lighting (e.g., fluorescent, pendant lights)
	d. Ocean or water	<b>f.</b> Lamps	
	Plants (e.g., grass)	·	
1	Spices or herbs (e.g., cinnamon, cardamom, sage)		
9	g. Foods (e.g., bread, cookies, roasted chicken)	Your Space: Moveme	ent, Privacy, and Other Needs
- 1	<b>1.</b> Hot beverages (e.g., coffee, tea, cocoa)		e following elements provide privacy so people
i	. Other:	outside the (check all th	space cannot see or hear the conversation?
13. \	What colors are in the space? (check all that apply)		
i	a. Yellows		o close off the space r fogged windows
-	<b>b.</b> Browns		or shades on windows
	C. Oranges		
	d. Reds		to block views (e.g., trees, columns)
	e. Purples		
1	. Blues	that apply)	re and how to have the conversation. (check all
9	g. Cyans and teals		to the person I am having the conversation with
	1. Greens	a. De close	to the person ram having the conversation with

i. Blacks

**j.** Whites

- **b.** Be distanced from the person I am having the conversation with
- c. Be close to someone who came with me
- d. Be distanced from someone who came with me
- e. Sit
- f. Stand
- g. Walk around
- h. Face windows and/or doors
- i. Be near the door
- j. Other: \_\_\_\_\_
- **18.** If you need a break in the conversation, which of the following options would you prefer? (check all that apply)
  - **a.** Stay in the space with the person I am having the difficult conversation with
  - **b.** Stay in the space alone or with loved ones/support people only
  - **c.** Leave the space and be alone elsewhere
  - **d.** Leave the space to be with loved ones and support people
  - **e.** Get food and/or beverages (either provided in the room or outside in a restaurant)
  - f. Go outside, if space is inside

a	Other:			
ч.	Other.			

- **19.** How do you want to feel while you are in the space? (e.g., happy, calm, fearful)?
- **20.** Once the conversation is over, how do you want to feel as you leave the space (e.g., happy, calm, fearful)?
- **21.** Is there any additional information you would like to tell us about your imagined space that we haven't asked about? If so, please explain below.

### PART 2: SPACES FOR VIOLENCE SURVIVORS TO RECEIVE SERVICES AND SUPPORT

As a reminder, you are able to quit taking the survey at any time and may choose to skip any questions you do not wish to answer.

#### **Screening questions**

- 1. Which of the following fits your relationship to violence? If you fit both options, choose which experience you are going to use to answer survey questions. (A response to this question is required to continue in the survey)
  - **a.** I am a survivor of violence committed against me and/ or have experienced the homicide of a loved one.
  - **b.** I work with violence survivors (as a paid job or volunteer).

#### If survivor:

- **1.** What type of violence did you experience? (check all that apply)
  - a. Homicide of a loved one
  - **b.** Rape or sexual assault
  - **c.** Robbery
  - d. Aggravated assault

_	Other:			
_	()Inar			

- 2. What year did the violence or homicide occur? If you have experienced more than one act of violence or homicide, please give the year of the most recent event.
- **3.** Did you visit the Essex County Prosecutor's Office related to the violence you most recently experienced?
  - a. Yes
  - **b.** No
  - c. I don't remember
- **4.** Did you visit the Essex County Courthouse related to the violence you most recently experienced?
  - a. Yes
  - **b.** No
  - c. I don't remember

If work with survivors:

- 1. What is the nature of your work with violence survivors?
  - **a.** Prosecution
  - **b.** Law enforcement, detective work, or criminal investigation
  - c. Victim services/advocacy
  - **d.** Medical and health related (e.g., physical, mental, or emotional)

<b>e.</b> Other:
------------------

- 2. Does your paid/volunteer work with survivors take you to the Essex County Prosecutor's Office? (A response to this question is required to continue in the survey)
  - **a.** Yes
  - **b.** No
- **3.** Does your paid/volunteer work with survivors take you to the Essex County Courthouse?
  - **a.** Yes
  - **b.** No

### Design questions for respondents who had been to ECPO or the courthouse

#### Notes:

The following questions are worded as if a survivor was responding to them. When the respondent worked with survivors, they received the same question but it was edited to ask about their perceptions of survivors' experiences.

The following questions are worded for those who answered in the screening question that they had been to ECPO. If they had not been to ECPO but indicated they had been to the courthouse, they were asked the same questions but about the courthouse.

The following questions ask about the design of the Essex County Prosecutor's Office, including your interaction with it, its design features, and how it compares to the space you imagined for an emotional and difficult conversation.

If you have been to the office more than one time, please think about the time you were there for your most recent experience with violence or homicide.

- 1. How did you get to the office?
  - **a.** Riding in a vehicle driven by law enforcement or other criminal justice worker
  - b. Riding in a vehicles driven by a family member or friend
  - c. Driving my own car
  - **d.** Walking
  - e. Biking
  - f. Public transportation
  - **g.** I don't remember.

h.	Other:							

- Other than law enforcement or other criminal justice worker, who joined you when you were in the office? (check all that apply)
  - **a.** Adult family member(s)
  - **b.** Adult Friend(s)
  - c. Child(ren) (under 18 years old)
  - d. Clergy (e.g., Pastor, Priest, Imam, Rabbi)
  - e. I was alone

f	Other:			
	Othich.			

- **3.** What did you notice then or recall now about the office? (check all that apply)
  - a. Colors
  - **b.** Lighting
  - c. Furniture
  - **d.** Size
  - e. Room temperature
  - f. Degree of privacy
  - **g.** Sounds
  - **h.** I don't remember anything about the office.

ı.	Other:	

- **4.** Look at the photo below of the space(s) associated with the prosecutor's office. What characteristics stand out to you and why?
- **5.** How is the design of the prosecutor's office <u>similar</u> to the design of the space you imagined for an emotional and difficult conversation?

- **6.** How is the design of the prosecutor's office <u>different</u> from the design of the space you imagined for an emotional and difficult conversation?
- **7.** Rate the degree to which the prosecutor's office is designed to be a space in which to have an emotional and difficult conversation.
  - **a.** 1 = Horribly designed (e.g., It felt really unsafe, unsupportive, and disrespectful)
  - **b.** 2 = Poorly designed (e.g., It felt mostly unsafe, unsupportive, and disrespectful)
  - **c.** 3 = Adequately designed (e.g., It felt equally safe, supportive, and respectful and not that way)
  - **d.** 4 = Decently designed (e.g., It felt mostly safe, supportive, and respectful)
  - **e.** 5 = Well designed (e.g., It felt really safe, supportive, and respectful)
- **8.** Think of all the services and support you received as a violence survivor outside the context of the prosecutor's office. Where did you go to receive those services and that support? (check all that apply)
  - a. Police Station
  - **b.** Courthouse
  - **c.** Prosecutor's office [included as an option if the respondent hadn't been to ECPO)
  - **d.** Hospital or medical office
  - e. Counselor/therapist office
  - **f.** House of worship
  - g. House of a friend or family member
  - h. Restaurant or other food/beverage establishment
  - i. Community center
  - Office of an organization that solely serves crime victims
  - **k.** Office of a community organization that offers services for a variety of issues
  - I. Office of a government agency not related to criminal justice
  - m. Funeral home

- **n.** Park or other outside space
- o. Other:
- **9.** What kinds of spaces are missing from your community that could be created to benefit violence survivors?
- **10.** Is there any additional information you would like to tell us about the prosecutor's office or other space(s) in which you received services and/or support? If so, please explain below.

### Design questions for respondents who had not been to ECPO or the courthouse

#### Notes:

The following questions are worded for those who screened themselves as survivors. When the respondent worked with survivors, they received similar questions that were edited to ask about their perceptions of survivors' experiences

People who worked with survivors also answered additional questions, included as Questions 30-33 here.

The following questions ask about the design of community-based space in which you received services and support, including your interaction with the space, its design features, and how it compares to the space you imagined for an emotional and difficult conversation.

If you have been to the space more than one time, please think about your most recent time there.

- 1. Think of all the services and support you received as a violence survivor. Where did you go to receive those services and that support? (check all that apply)
  - a. Police Station
  - **b.** Courthouse
  - c. Prosecutor's office
  - d. Hospital or medical office
  - e. Counselor/therapist office
  - **f.** House of worship
  - g. House of a friend or family member
  - h. Restaurant or other food/beverage establishment
  - i. Community center
  - **j.** Office of an organization that solely serves crime victims

- **k.** Office of a community organization that offers services for a variety of issues
- I. Office of a government agency not related to criminal justice
- **m.** Funeral home
- **n.** Park or other outside space

o. Other:
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- **2.** Of all the spaces that you selected in the previous question, which ONE was the most supportive or beneficial to you?
  - a. Police Station
  - **b.** Courthouse
  - c. Prosecutor's office
  - d. Hospital or medical office
  - e. Counselor/therapist office
  - **f.** House of worship
  - g. House of a friend or family member
  - h. Restaurant or other food/beverage establishment
  - i. Community center
  - j. Office of an organization that solely serves crime victims
  - **k.** Office of a community organization that offers services for a variety of issues
  - I. Office of a government agency not related to criminal justice
  - m. Funeral home
  - **n.** Park or other outside space

0	Other:		

- **3.** How did you benefit from being in this space?
- **4.** How did you get to this space?
  - **a.** Riding in a vehicle driven by law enforcement or other criminal justice worker
  - **b.** Riding in a vehicles driven by a family member or friend
  - c. Driving my own car
  - d. Walking
  - e. Biking
  - **f.** Public transportation

a I don't romambar

	9.	radir t remember.		
	h.	Other:		
5.	Other than law enforcement or other criminal justice			
	worker, who joined you when you were in this space?			
	(ch	neck all that apply)		
	a.	Adult family member(s)		
	b.	Adult Friend(s)		
	c.	Child(ren) (under 18 years old)		
	d.	Clergy (e.g., Pastor, Priest, Imam, Rabbi)		
	e.	I was alone		
	f.	Other:		
5.	What did you notice then or recall now about that space?			
	(ch	neck all that apply)		
	a.	Colors		
	b.	Lighting		
	c.	Furniture		
	d.	Size		
	e.	Room Temperature		
	f.	Degree of privacy		
	g.	Sounds		
	h.	I don't remember anything about the space.		
	i.	Other:		
7. Describe what you liked and/or disliked abou		scribe what you liked and/or disliked about the design of		
	the	e space (e.g., lighting, furniture, color, etc.).		
3.	How is the design of this space similar to the design of			
	the space you imagined for an emotional and difficult			
	conversation?			
9.	How is the design of this space different from the design			

of the space you imagined for an emotional and difficult

10. Rate the degree to which this space was designed for you,

**a.** 1 = Horribly designed (e.g., It felt really unsafe,

**b.** 2 = Poorly designed (e.g., It felt mostly unsafe,

unsupportive, and disrespectful)

unsupportive, and disrespectful)

- **c.** 3 = Adequately designed (e.g., It felt equally safe, supportive, and respectful and not that way)
- **d.** 4 = Decently designed (e.g., It felt mostly safe, supportive, and respectful)
- **e.** 5 = Well designed (e.g., It felt really safe, supportive, and respectful)
- **11.** What kinds of spaces are missing from your community that could be created to benefit violence survivors?
- **12.** Is there any additional information you would like to tell us about the space(s) in which you received services and/or support?
- **13.** What type of violence have the survivors you work with experienced? (check all that apply) [asked of practitioners only]
  - a. Homicide of a loved one
  - **b.** Rape or sexual assault
  - c. Robbery
  - d. Aggravated assault
  - e. Other: \_\_\_\_
- **14.** In which of the following spaces does your work with violence survivors primarily occur? [asked of practitioners only]
  - a. Survivor's home
  - **b.** House of worship
  - c. Office of a community-based organization
  - d. Restaurant or other food/beverage establishment
  - e. Park or other outside space
  - f. Other:
- **15.** Picture the space in which in you primarily work with violence survivors. What characteristics do you think stand out to violence survivors and why? [asked of practitioners only]
- **16.** How does the design of the space impact you, as someone who works with violence survivors? [asked of practitioners only]

#### PART 3: DEMOGRAPHICS

The following demographic questions are optional. If you do not wish to answer, please leave the question blank

- 1. How old are you, in years?
- **2.** What is your gender?
  - **a.** Female
  - **b.** Male
  - c. Transgender
  - **d.** Other identification:
- **3.** What is your ethnicity?
  - a. Hispanic/Latino
  - **b.** Not Hispanic/Latino
- **4.** What is your race? (check all that apply)
  - a. Black/African American
  - **b.** Asian
  - c. American Indian or Alaska Native
  - d. Native Hawaiian or Other Pacific Islander
  - e. White

f.	Other:	

#### Are you interested in a virtual brainstorm to design a space?

We would like to talk with violence survivors and people who work with violence survivors to learn more about their ideas for the design of spaces in which survivors receive services.

The interview is done online using Zoom and participants will design a space for survivors using a web-based whiteboard. They will also answer questions about some of their design ideas provided in this survey.

Violence and homicide survivors who complete both the survey and the interview will receive \$30 as a thank you. They will not be asked to talk about the violence they experienced or their experiences with justice workers or the justice process/outcomes related to their case.

Would you like to learn more about this interview?

- **a.** Yes. My name and contact information is in the text box below.
- **b.** No

the violence survivor, in mind.

## **Endnotes**

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  YWCA Pierce County, visit <a href="ywcapiercecounty.org/">ywcapiercecounty.org/</a>
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