

INTER-TRANSITIONAL ARCHITECTURE:
NEW SPATIAL MODELS FOR PRISONER REINTEGRATION IN NEW ZEALAND

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Submitted to Victoria University, School of Architecture in fulfilment of the
requirements for the Degree of Master of Interior Architecture

Victoria University of Wellington
2020

I would first like to thank my thesis supervisor Mr. Kawiti of the Architecture School at Victoria University. Mr. Kawiti's encouragement and support for my work has been much appreciated. I am truly grateful for his direction and valuable comments. Also, I want to thank Mr. Kawiti for lending me his books for my research.

I would also like to thank Dr. McCarthy of the Architecture School at Victoria University who inspired my thesis topic.

My sincere thanks goes to my friends, Joanne Cook, Louise Griffin and Erin Scholtens for their support during this thesis.

Finally, I must express my sincere gratitude to my family for providing me with endless support throughout my years of study and through the process of researching and developing this thesis. This accomplishment would not have been possible without them.

Thank you.

Author

Emilia Brown

ACKNOWLEDGEMENTS

The aim of this research is to explore the design of transitional housing for newly released prisoners from the New Zealand prison environment. This was achieved through the development of an architecture that provides a dynamic, vibrant, beautiful and connective environment for those using the space.

Reconnecting released prisoners with society requires careful consideration. The use of architecture may aid released prisoner's societal habilitation and wellbeing by creating informed dynamic interior spaces.

The issues released prisoners face when trying to reintegrate back into society were analysed. This research focused on how these issues can be addressed through the built environment. Current issues include the lack of supportive accommodation available to released prisoners, the lack of successful mental health interventions, the disproportionate representation of the population in New Zealand prisons and the absence of healing environments for released prisoners.

The research provides evidence that a family and community based model for transitional housing could be successful in New Zealand. It also discussed how released prisoners can improve their personal view of themselves when they are adequately supported by their family and have a strong connection to their site, culture and context. It is argued that released prisoner's positive sense of self may improve their mental health and recidivism rates. An improvement of recidivism rates is valuable to wider society's safety.

The research suggests that an ambient, healing and calm atmosphere might be achieved through material texture and tactility and natural lighting in a family and cultural based model.

The proposed design was aimed at a small focus group of three released prisoners and their family members. The purpose was to reconnect and support the family through the reintegration of the released prisoner. There are three main blocks in the design: a reflection space, a communal block, and three private blocks for each family. The

design of the walls aimed to visually connect the users to the context of the building and to act as a prompt to establish a relationship with their cultural background. The proposed design uses materiality, lighting and symbolism as techniques to improve the therapeutic atmosphere of the interior.

The design research process and the proposed design was critically analysed and reflected on. The research is related back to a global context and collectively a contribution to the existing body of knowledge was made.

ABSTRACT

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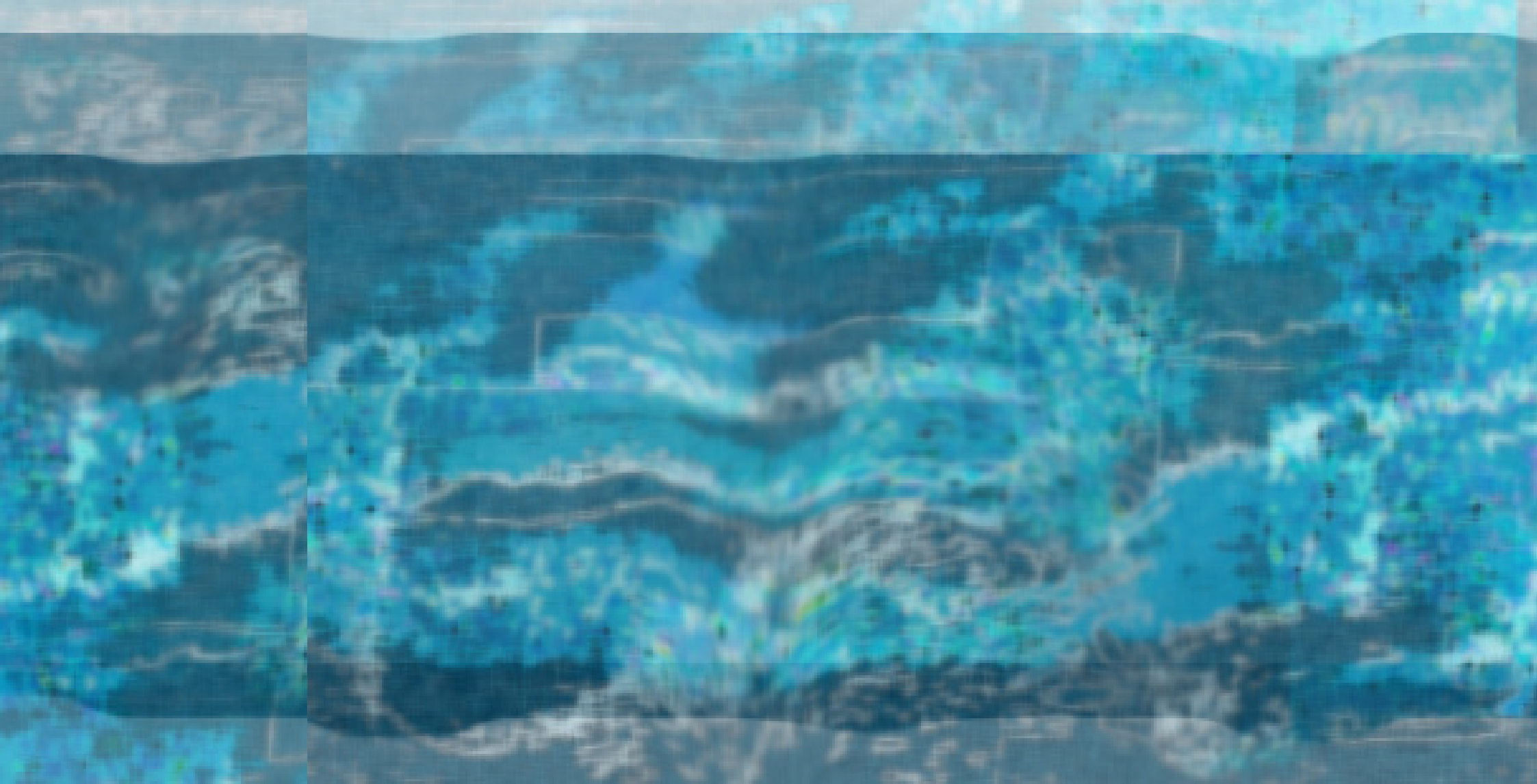
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Figure 1. Graphic Atmospheric Experiment One.



PART 1

INTRODUCTION



Figure 2. Barbed Wire Symbol.

In New Zealand released prisoners face difficult tasks when transitioning back into society. A major issue is the lack of supportive accommodation after their release. Approximately 650 released prisoners become homeless annually (New Zealand Government, 2017). Additionally, 91% of prisoners in New Zealand have had a lifetime diagnosis of a mental health or substance use disorder (Department of Corrections, n.d.). This is important because healing environments could improve released prisoner's mental health and recidivism rates. It is suggested that the facilities for released prisoners in New Zealand are not providing enough opportunity for successful reintegration.

Another substantial issue that affects the effectiveness of transitional housing is the disproportionate representation of the

population in the New Zealand prison system (Pasefika Proud, 2016; Husband, 2018). Māori and Pacific Islanders are over represented in New Zealand prisons (Pasefika Proud, 2016; Husband, 2018). The justice system in New Zealand is predominantly modelled off the British system, which does not account for cultural differences appropriately (Jackson, 1995).

The gap in the existing research, which I have aimed to address, is how informed interior architecture for transitional housing can improve prisoner reintegration using a family and cultural based model.

The research question began as:
How can dynamically formed interior spaces in architecture aid the societal habilitation and wellbeing of recently released prisoners from New Zealand prisons?

The research question then was refined to:

"How can site culture and contextual symbols be incorporated into the design of interior walls to enhance the user's sense of identity?"

This design research is valuable and beneficial not only for the released prisoners but society as a whole. Effective transitional housing may improve public safety because successful reintegration may improve recidivism rates. Government agencies therefore may be interested in this project. Released prisoners may benefit from this research because a more reintegrative and supportive built environment has the potential to improve their inter-relationships, mental health and overall wellbeing.





Figure 3. Prisoner Looking Through Security Wall. "Roundabout that leads back to prison roster," by B. Manson and R. Mitchell. 2018 (<https://www.stuff.co.nz/national/crime/103242797/roundabout-that-leads-back-to-prison-roster>) Copyright by Stuff 2018 reprinted with permission.

DEFINITIONAL ASPECTS



TRANSITIONAL HOUSING

Globally there are many names and differing meanings for transitional housing. Other names for transitional housing can include halfway housing, temporary housing and emergency housing. However these often have slight differences (Work and Income, 2017). Transitional housing can support people who have diverse reasons behind their homelessness, including people who have become homeless from drug and alcohol addiction, refugees, and people who are seeking asylum from family violence. For the purpose of this project transitional housing refers to supportive housing for released prisoners exclusively (Mills et al., 2015).

PRISON

In this project, 'prisons' is a term used to encompass a number of different definitions. For example, correctional facilities, penitentiaries, jails, detention centres, etcetera are grouped to ensure consistent terminology is used. The only exception is where prison titles contain other terminology i.e. The Snake River Correctional Facility.

HABILITATION

According to clinical psychologist Samenow, rehabilitation is a term often used incorrectly in reference to prisoners being released back into society (2016). Instead, rehabilitation is a term used to describe the restoration of something/someone to its previous condition. For many prisoners there is no previous constructive condition to be restored to. The holistic habilitative approach is suggested in effectively transitioning prisoners back into communities (Samenow, 2016). This is why habilitation is used in this project in place of how rehabilitation is typically used.

This thesis aims to reimagine, in relation to the built environment, the current transition that prisoners undergo when released from New Zealand prisons. Prisoners have an arduous task to face when they are released from prison: reintegration.

Some significant existing issues affecting the success of released prisoners' reintegration include: the lack of supportive accommodation for released prisoners, the shortage of techniques addressing the mental health of released prisoners, and a general absence of community connection during the prisoners' time in prison. There are also alarming structural racial issues which create a disproportionate racial representation in prisons. This thesis responds to these issues and suggests methods to improve the built environment for released prisoners through transitional housing.

EXISTING ISSUE



LACK OF SUPPORTIVE ACCOMMODATION

Over 10,000 prisoners are released annually in New Zealand (Department of Corrections, 2018).

Roughly 2,500 people are released annually from Parole with various conditions (Department of Corrections, 2018).

New Zealand has around 3500 slots for released prisoners to go into transitional housing after their release (Department of Corrections, 2018).

160 charitable community housing associations exist in New Zealand (Mills, et al., 2015).

Approximately 650 released prisoners become homeless annually (New Zealand Government, 2017).

There are six supportive accommodation services contracted by the Department of Corrections currently in New Zealand. Prisoners with identified complex needs are selected and referred for consideration but that leaves large numbers of released prisoners to find alternative solutions (Department of Corrections, n.d.).

Released prisoners who are accepted into supportive accommodation are able to stay for a maximum of 13 weeks (Department of Corrections, n.d.). They are then rehoused into post-tenancy-support for another 13 weeks. These released prisoners are required to fund their time in these facilities.

It is thought that supportive housing can reduce re-offending rates by up to 20% (Mills, et al., 2015). Although there are mixed results internationally with supportive accommodation and recidivism, it has benefited recidivism in New Zealand in some cases. For example, the released

prisoners at the Salisbury St Foundation who graduated have a lower reoffending rate when compared to the national statistics (Newbold and Hough, 2009).

MENTAL HEALTH TECHNIQUES

91% of prisoners in New Zealand have had a lifetime diagnosis of a mental health or substance use disorder (Department of Corrections, n.d.). This means that the task of habilitating released prisoners is complicated by their poor mental state. There are certain aspects in the New Zealand prison system, which are contributing to released prisoner's poor mental health. Globally, there are a number of key aspects in prison systems which contribute to the poor mental health of prisoners after their release.

KEY ASPECTS IN PRISON SYSTEMS WHICH CONTRIBUTE TO THE POOR MENTAL HEALTH OF PRISONERS AFTER THEIR RELEASE:

- overcrowding,
- violence,
- enforced solitude,
- lack of privacy,
- lack of meaningful activity,
- isolation from social networks,
- insecurity about future prospects,
- inadequate health services.

(World Health Organisation, n.d.)

ABSENCE OF COMMUNITY CONNECTION

The Department of Corrections has the right to send prisoners to any prison in New Zealand, which can mean prisoners are sent some distance from their local community (n.d.). This can be due to reasons such as optimising the management of the prison population or creating better access to specific rehabilitation programmes for prisoners (Department of Corrections, n.d; Community Law, 2015). Moving prisoners away from their local community can create issues as it isolates the prisoner, making it difficult for family and friends to visit, which in turn can compromise their relationships. This form of isolation is harmful because it can lead to increased prisoner misconduct (Lindsey et. al., 2017). A study in the United States suggests that once the prisoner is further than 300 miles away (roughly one days worth of travel) prisoner misconduct increases (Cochran, 2012; Mears et al., 2012). The Department of Corrections aims to locate prisoners near their families however

this is not always an option (Department of Corrections, 2016).

The length of imprisonment also negatively impacts prisoner's connection to their community. Department of Corrections has noted it becomes increasingly harder to maintain prosocial and supportive relationships for prisoners the longer they are in prison (2016).

Transitional housing can be argued to be more beneficial for released prisoners when compared to a prisoner's own housing. Released prisoners in New Zealand struggle to use their skills learnt in rehabilitative programmes in prisons at home, because their families are not familiar with their behavioural tools and cannot identify when they are trying to use them (Husband, 2018). The Department of Corrections General Manager of Cultural Capability, Neil Campbell believes that the rehabilitation

programmes are only as effective as the environment the prisoner is returning to (Husband, 2018).

POLITICAL AND ECONOMIC ISSUES

It is apparent that the biggest issue in relation to released prisoners is the volume of people being released (Brooking, 2018). In New Zealand more housing is needed for released prisoners to provide them with an address, enabling them to create RealMe accounts, meet probation requirements, better their prospects, decrease recidivism rates and arguably most importantly, improve their mental health by feeling supported and safe.

Political Issues

A major issue that is a feature of New Zealand's criminal system, is that historically the public opinion has been in favor of being tough on crime, something politicians have used to gain popularity, translating into harsher sentences for prisoners. This has been an issue politicians have used to

gain popularity (Waltes, 2018). However, it is known by scholars that being tough on crime only exaggerates the existing issues of an overpopulated prison systems, economic issues and recidivism rates (Toynbee, 2017).

Darroch Ball, NZ First's (political party) justice spokesperson highlights that the public perception of the prison system is changing due to the response to overpopulation in prisons (as cited in Walters, 2018). Ball also explains that this attitude has only developed over the past two years (as cited in Walters, 2018).

Economic and Social Issues

An economic issue the New Zealand justice system faces, is the cost of keeping someone imprisoned. Dow, the head of drug treatment centre Higher Ground said

that it costs \$100,000 on average to keep a prisoner in prison annually (Morrah, 2018). The Hon Andrew Little MP, the New Zealand Minister for Courts and the Minister of Justice , states that a substantial amount of taxpayer money goes towards prisoner costs (as cited by Strongman, 2018).

Currently, released prisoners have access to \$350 from the Steps to Freedom Grant when released and due to administration constraints, have to wait two weeks before receiving their first benefit. Many prisoners are unable to receive this money because it requires they hold an existing bank account and ID photo, which often they do not have (Cheng, 2019).

DISPROPORTIONATE REPRESENTATION OF POPULATION

A serious issue in New Zealand prisons is the disproportionate representation of the population. Māori make up 50% of the New Zealand prison population, while only making up 15% of the national population (Husband, 2018). You are 11 times more likely to be convicted of a crime if you are Māori in New Zealand (Husband, 2018). Pacific Islanders face similar imbalance. Pacific Islanders make up 11.8% of the prison population and 7.8% of the national population (Pasefika Proud, 2016).

Currently, there are cultural based support groups such as Whare Oranga Ake, Tiaki Tangata Reintegration Service and Vaka Fa'aola, which try to intersect the release prisoners to guide them down a more supportive track post release (Department of Corrections, n.d.). There are also programmes in prisons such as Tikanga Māori, which aim to reinstate a sense of cultural identity but as pointed out by lawyer Julia Whaipooti,

“Māorifying” prisons is not a solution for the issue (Husband, 2018).



Figure 4. Transitional Housing: The Whare 4 Freedom house in Tauranga New Zealand. “Home for prisoners hopes to curb reoffending rates in New Zealand.” By Matt Shand 2018 (<https://www.stuff.co.nz/national/crime/106813832/home-for-prisoners-hopes-to-curb-reoffending-rates-in-new-zealand>) Copyright by Matt Shand and Stuff 2018 reprinted with permission.

EXISTING TRANSITIONAL HOUSING

When researching the existing condition of the transitional housing buildings (particularly internally) currently in use, it quickly became apparent that there was limited information about the house stock available. This was expected because collecting images and especially accessing the interiors could be considered problematic in relation to the user's privacy.

There are other emergency/short term/ transitional housing solutions excluding the supportive accommodation the Department of Corrections contracts. This is one of the houses Atareira Easy Access Housing which runs as short term accommodation in Wellington. Atareira is an organisation which offers easy access housing for the homeless for up to 6 months (Atareira, n.d.).



Figure 5. Easy Access Housing Exterior View. "Housing others gives Zap meaning to his years on streets," 2018 (<https://dailyencourager.co.nz/housing-others-gives-zap-meaning-to-his-years-on-streets/>)

I visited one of the houses Atareira Easy Access Housing provides for men at 151 Abel Smith Street, Te Aro, Wellington. The layout was disjointed due to the building being narrow and four stories high. The building did not seem to allow for much social interaction. When I visited, people were having a conversation outside of the house, which could have been due to the lack of room within the building.

It had four bedrooms and two bathrooms. There was a lounge but it had been locked because the residents had been known to invite people who were living on the street to sleep there, which is not permitted by the organisation. The organisation was painting two of the bedrooms with the intention of making the spaces brighter. The building was damp and the did not look as though it could be well ventilated. New heaters had just been installed for the first time since the 1970s.



Figure 6. Transitional housing internal view of broken lounge door.



Figure 7. Transitional housing internal view of bedroom.



Figure 8. Transitional housing internal view of kitchen area.

EMERGENCY HOUSING

Work and Income New Zealand also house the homeless. The following images are of emergency housing in New Zealand. The first two images are of a motel being supplied as emergency housing in Manurewa, South Auckland. The third is of emergency housing in Invercargill.

It is clear from the images that the housing provided for the homeless in general in New Zealand is incredibly basic. The facilities look outdated, run down and inadequate. These buildings do not look as though they provide therapeutic and healing environments.

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Figure 9. Interior view of transitional housing with woman. "New daughter and a house has been approved for once-homeless South Auckland mum Maariri Pakuria" 2017, (https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=1188255)

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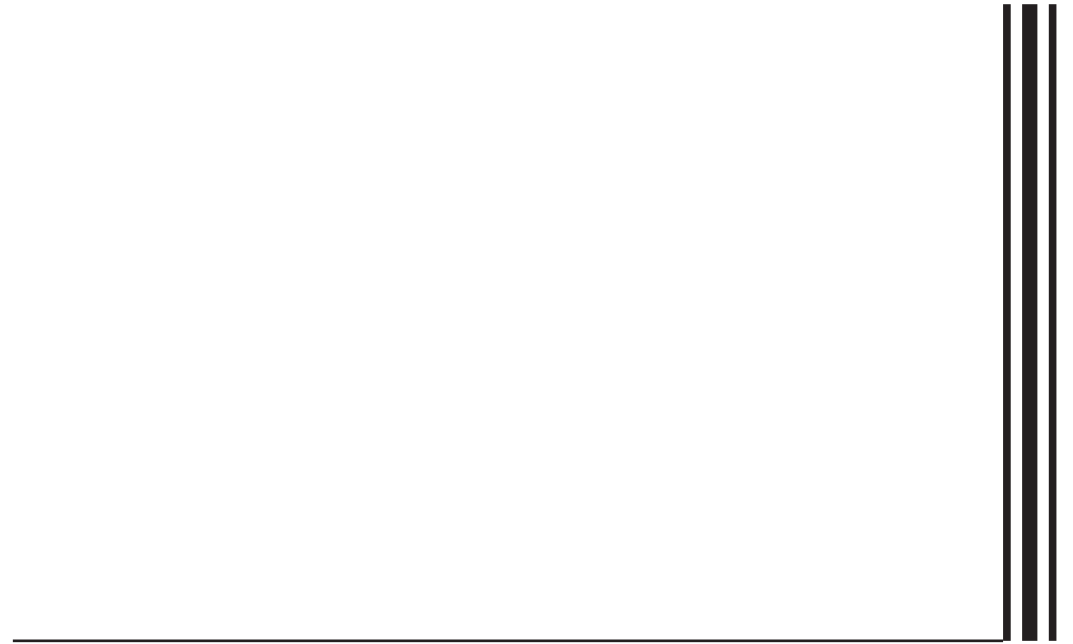
Figure 10. Exterior view of emergency housing. "Eight-week-old baby among hundreds homeless," 2016, (<https://www.rnz.co.nz/news/national/304200/eight-week-old-baby-among-hundreds-homeless>)



Figure 11. Interior bedroom view of emergency housing. "Invercargill emergency accommodation available but people must help themselves," by Hannah McLeod 2016, (<https://www.stuff.co.nz/national/77673046/invercargill-emergency-accommodation-available-but-people-must-help-themselves>). Copyright by Robyn Edie 2016 reprinted with permission.

"How can dynamically formed interior spaces in architecture aid the societal habilitation

RESEARCH FOCUS AND SCOPE



and wellbeing of recently released prisoners from New Zealand Correctional Facilities?”

RESEARCH QUESTION

It is important to note that although architecture alone is unable to solve the social and political issues within and surrounding the New Zealand prison system, it does have the ability to mitigate harm during the transition back into society.

At the beginning of this project, there was a broad scope and the research question reflected this question:

“How can dynamically formed interior spaces in architecture aid the societal habilitation and wellbeing of recently released prisoners from New Zealand prisons?”

The aim was to promote holistic habilitation in transitional housing where well-being and mental health were prioritised. The relationship between site, culture and context were key ideas identified to sculpt this project. The specific design drivers were materiality and texture, natural light and negative spaces.

FOCUS:WELL-BEING

Released prisoner’s well-being is the core of this project. When the issues of the prison system as discussed above were evaluated, it became clear that the way in which interior architecture could positively impact released prisoner’s reintegration is through spaces which were tailored to the user’s unique situation. The major motivation behind the aim to design for better mental health for released prisoners, came from the statistics on the commonality and severity of the prisoners’ mental health issues.

DESIGN STRATEGY

Having strong links between the released prisoner, their family and wider community can promote better mental health, a positive sense of identity and sense of purpose (Veysey, et al., 2011 & The New Zealand Government, 2017). This form of support may improve recidivism. Some studies suggest that if released prisoners believe that they are supported there is an increase in the motivation for non-criminal behaviour (Veysey et al., 2011). It is therefore reasonable to draw a link between the success of prisoner reintegration into society and a strong family connection.

The family members themselves are proven to feel a strong sense of purpose when completing a moral duty helping their loved ones (Uehara, 1995). It can be argued that there is a beneficial relationship for all parties. Another flow on effect a strong family connection is the improvement of the released prisoner's sense of identity.

SITE, CULTURE AND CONTEXT

I believe that the success of the outcome of this project was almost entirely reliant on how well the site, culture and context was intertwined into the design process. Reflecting the site, culture and context into the design was a tactic to help encourage the released prisoners to have a positive identity and sense of belonging/purpose.

ROLE OF DESIGN

The major deliverable was the design of a transitional housing solution for released prisoners. This transitional housing has morphed into a responsive model where intensive, purposeful design aims to habilitate the released prisoner and their loved ones. The facility aimed to create a conceptual corridor for a gradual and fluid reintegration into society.

I have used materiality, natural light and symbolism as design drivers. These aspects of design were strategically chosen to improve the design by having strong links to the site and enhancing the atmosphere through layering visual applications.

RELEVANCE

Although this research was entirely theoretical, it may provide potential benefits for correctional architecture research in New Zealand. In a larger context this research aimed to influence or inspire new approaches of design for released prisoners in New Zealand. This could have an affect on general public safety because if recidivism decreases as a result of improved successful reintegration, then there may be less criminal behaviour in society. Government agencies therefore may be interested in this project. Most importantly, released prisoners may have an opportunity to experience a reintegrative and supportive built environment to enhance the existing efforts the Department of Corrections are making for released prisoners.

USER GROUP

Male released prisoners were intentionally selected for this project because male prisoners make up 93% of the current prison population in New Zealand (Department of Corrections, 2018). Substantial research from this project would be applicable for other genders, however for the purpose of this project, the identified needs are refined to men in order to outline an achievable scope. The facilities are designed for three men and their families who rank as low risk release prisoners.

Housing is a critical consideration for release prisoners. A major breakdown occurs when many are released with no supportive housing, or are returning to environments where living arrangements may have been a contributing factor for the individual originally entering the prison system.

This thesis is directly addressing the issues that interior architecture can improve for released prisoners, rather than catering for

all those being released without housing. For this reason, the option of designing a modular village of supportive housing was dismissed and instead a small, dynamic approach was implemented. Spending time tackling a modular system had the danger of becoming a design which aimed to 'fit most' and potentially did not allow for innovative and personable solutions or refined atmospheric quality, when compared to designing for a smaller user group.

The proposed facility is moderately abstract in its design given the project is theoretical. When considering the scope, it was decided that defining the amount of users to a small focus group (three families with additional staff) created more of an opportunity to pay attention to the design detail. This would provide insights that may otherwise have been missed if the project was expanded. The small focus group highlights the unique issues release prisoners face, especially once family members are introduced to the

facilities. This is purposeful as it exaggerates the concept that family can play a big part in helping the ongoing issue of recidivism in the New Zealand prison system.

USER GROUP CHARACTERISTICS

The following user groups are based off existing transitional housing support workers used in New Zealand (Ministry of Housing and Building Development, 2019). The needs and characteristics were formed from a mixture of evidence based assumptions and evidence.

Users:

- Released male prisoners x3
- Released prisoner’s family x3
- Live-in programme facilitator
- Receptionist/administration
- Social workers, mental health services, budgeting assistance, tenancy managers
- Security
- Chef
- Kitchen help
- Cleaners

*This equates to 17 beds in the final design.

Released Prisoners:

The released prisoners will all be male and considered low risk as they would have been released back into society. They will most likely have some form of mental health issues according to the research mentioned previously. For example, some will have a history of addiction problems. These men will have to adjust to the new built environment along with being surrounded with loved ones and unfamiliar staff. The men will have different cultural backgrounds. Their spatial needs include: bedrooms, dining areas, private nooks, commune areas, meeting rooms, spiritual/reflection spaces, bathrooms, and outdoor areas. Their cognitive needs i.e. general mental health are aimed to be exceeded through the built environment (via programming and aesthetics), and the support from the staff.

Family of the released prisoner:

The family members may have been any gender or age. The reason there is no age limit is to encourage the closest family members to have the ability to be involved in the reintegration. The idea was to create an environment which is inclusive. The family members may have lived in extremely different circumstances and with different cultural/religious backgrounds. This means that the facilities were required to be flexible to cater for different preferences and in some cases accommodates for multi use spaces. For example a spiritual space/ reflection space has been designed to be inclusive for different types of users. Their spatial needs were the same as the released prisoner, however they would have differing cognitive needs. The family needs included, but are not limited to, a smooth adjustment to a new environment and daily schedule, and encouragement to support their loved one who is transitioning back into society.

*It is important to acknowledge that housing recently released prisoners may come with some risk for the users depending on the nature of the crimes the users have committed. However, if the released prisoners are out of prison then there is an understanding that they are of low risk to society. The proposed design has no designated safe room, however security workers are included to mitigate risk.

Programme facilitators:

These staff members were imagined to be live-in staff, and would have been experienced in prisoner support post-release. They would be men or women who could have training similar to a probation officer but have a job similar to those who work as rehabilitation programme facilitators in the New Zealand Department of Corrections. Their spatial needs within the facility included individual offices, and larger areas for group meetings/activities.

Social workers, mental health services, budgeting services and tenancy managers:

These staff members would be called in to the facility as they are needed. They would require meeting rooms.

Receptionist/administration:

This staff member would need an allocated desk/work space at the front of the building who is aware of the functional details of the facility.

Security:

These staff members would need to be able to defuse potentially violent situations within the facility as well as not letting unauthorised people enter the building.

Chef, kitchen help and cleaners:

These staff members would complete their standard tasks. Their needs included a commercial kitchen and cleaning cupboards/storage.

SUMMARY OF AIMS AND OBJECTIVES

- Critically analyse the existing predicaments prisoners face in the process of being released in a national context.
- Establish wellbeing and mental health as the motivation.
- Build a strong argument for holistic habilitation in transitional housing through the design strategy of family support techniques.
- Undertake this project with a social angle: the importance of context in relation to site, culture and context.
- Use materiality, texture, natural light and negative space to drive the project.
- Develop an appropriate research methodology.

SCOPE DEVELOPMENT

As the project progressed, the research question became more refined. The original research question remained relevant as it continued to frame the project as the broader focus. The refined question was developed after the design process began.

“How can site culture and contextual symbols be incorporated into the design of interior walls to enhance the user’s sense of identity?”

MOTIVATION

In New Zealand embellishing interior walls has become unpopular due to the rise of minimalism and neo-modernism (Gately, 2014). Typically in New Zealand internal walls are finished with plaster board (GIB) and a solid paint colour.

However, in Māori whare, specifically whare whakairo (carved meeting houses) there are images on the exterior and interior, which depict the history and context relating to the (Iwi’s/tribes) culture (Brown, 2014). The purpose of these buildings was to revive Māori communities and cultural traditions (Brown, 2014). This inspired the idea of using interior walls to express meaning within transitional housing in the hope that the walls would help reinforce the released prisoner’s positive identity. The intention was to create spaces/imagery, which were therapeutic and calming while also acknowledging the context and important nature of the facility.

GENERAL AIMS AND LIMITATIONS

Theoretical design projects are sometimes more qualitative in nature than quantitative, which leaves the success of the design difficult to judge. For this project, the subjective design means that the atmospheric quality aiming to be achieved must be convincingly portrayed in the imagery. It also means that the issues identified must be addressed in the programme and aesthetic.

When tackling a project, which has complex issues that exist exclusively in an architectural context, the design work should not attempt to solve these issues. It is unrealistic to attempt to tackle these without experience as a social scientist for example. It was vital to engage with these issues but the effect this project can have is refined to an interior architectural scope.

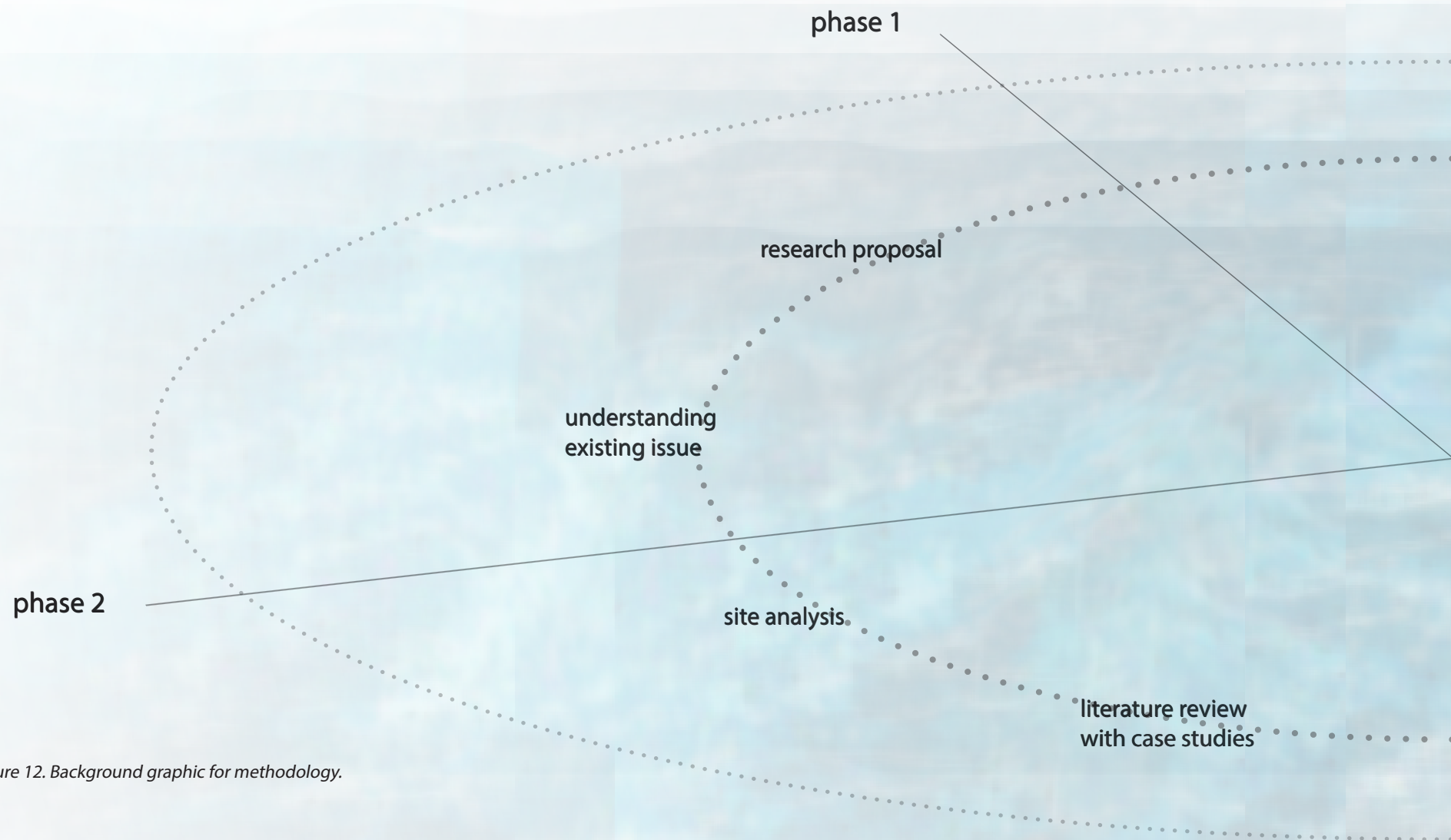
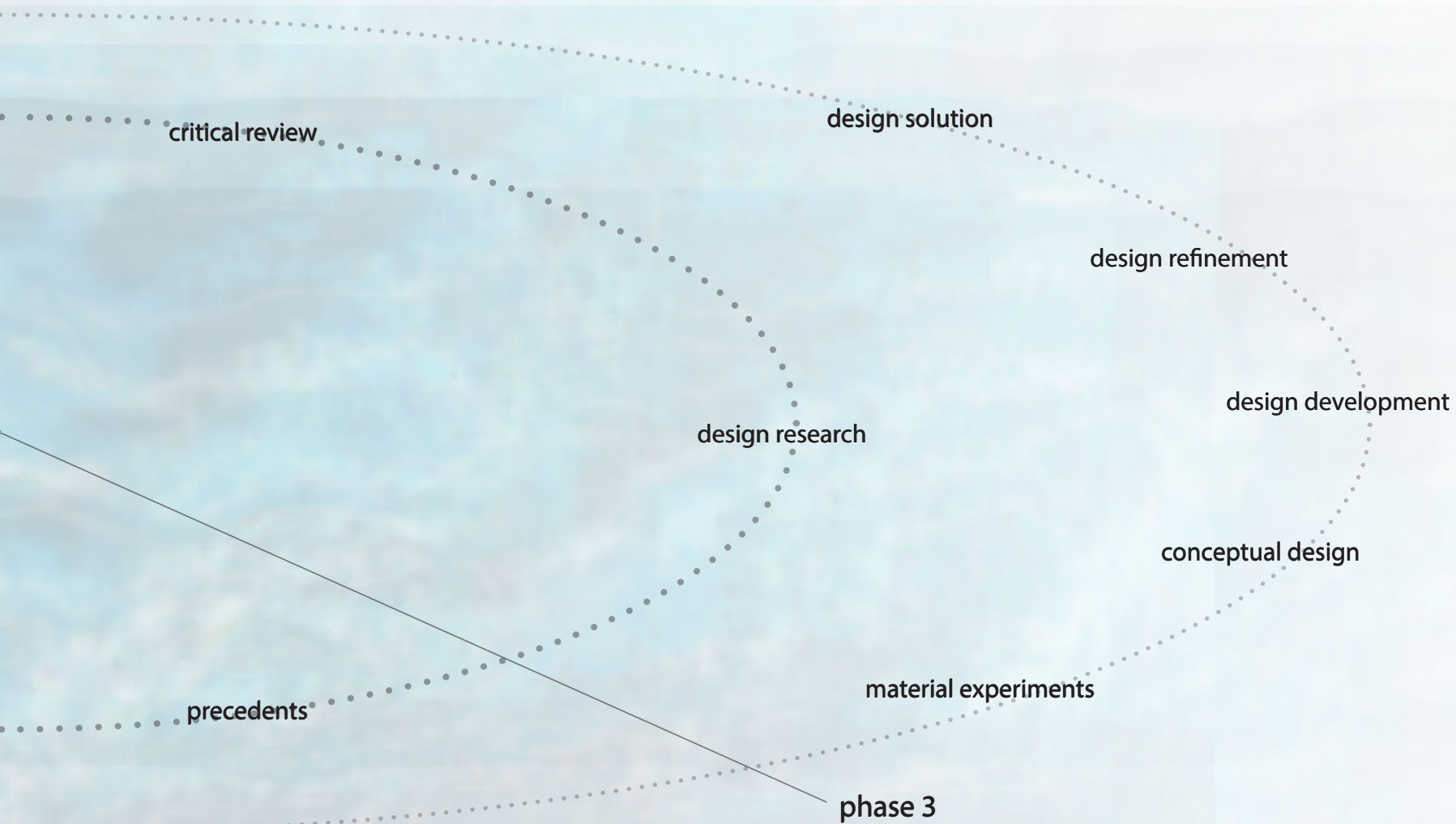


Figure 12. Background graphic for methodology.



ASSESSMENT OF EXISTING ISSUES

The methodology has been carefully formulated to create a responsive and well informed design solution. The main methods include:

- Research proposal
- Researching the existing issue
- Site Analysis
- Literature review with case studies
- Precedents
- Design research
- Critical reflection.

The purpose of the above assessment of the existing issues for released prisoners in New Zealand was to identify the key pitfalls with the current processes released prisoners face during their transition back into society. By identifying these issues it helped to form a set of criteria to develop a design which appropriately responds to these issues. Some issues are specific to New Zealand's system, however many are applicable in a global context. It was useful to filter these problems into social, physical and cognitive problems as it facilitated an understanding of the layered complexity of the situation.

SITE ANALYSIS

The site analysis was vital to this project. This is because the site culture and context were key design drivers. To appropriately design with a connection to the site, an investigation into the history, culture, climate exetera needed to be carried out. The information realised through this investigation informed details within the design which strengthened the meaning of the design. Understanding the surrounding environment of the chosen site was useful because it led to better informed design decisions.

LITERATURE REVIEW WITH CASE STUDIES

The literature review investigated the existing body of knowledge on transitional housing for released prisoners design. It focused on how materiality and lighting affects mental health, and how re-engaging with the walls could be used as a technique to enhance the user's sense of place. The purpose of this method was to gain a comprehensive understanding of the existing academia on this topic.

PRECEDENTS

Looking at existing successful solutions for transitional housing is useful because it allows the use of techniques proven to work in other situations as inspiration for the design work. Looking into precedents was useful because, although many of them were not transitional housing, the ethos behind the design for buildings were helpful with providing examples of therapeutic and empathetic design.

DESIGN RESEARCH

I have interpreted the findings from the previous methods and researched through design. This involved an array of tangent experiments. The design research aimed to be explorative. The design experiments were led by user centred design linked with innovative thinking. The design process included concept design, design development, design refinement and finally a design solution. The design experiments contributed to an integrated final design implementing different layers of design techniques. This stage required constant reflection to ensure a well considered solution was achieved.

CRITICAL REVIEW

The critical review summarised and discussed the design solution. The review refers back to a global context. Implications were identified. Suggestions for future related research were made in the hope to ultimately add to the existing body of knowledge.

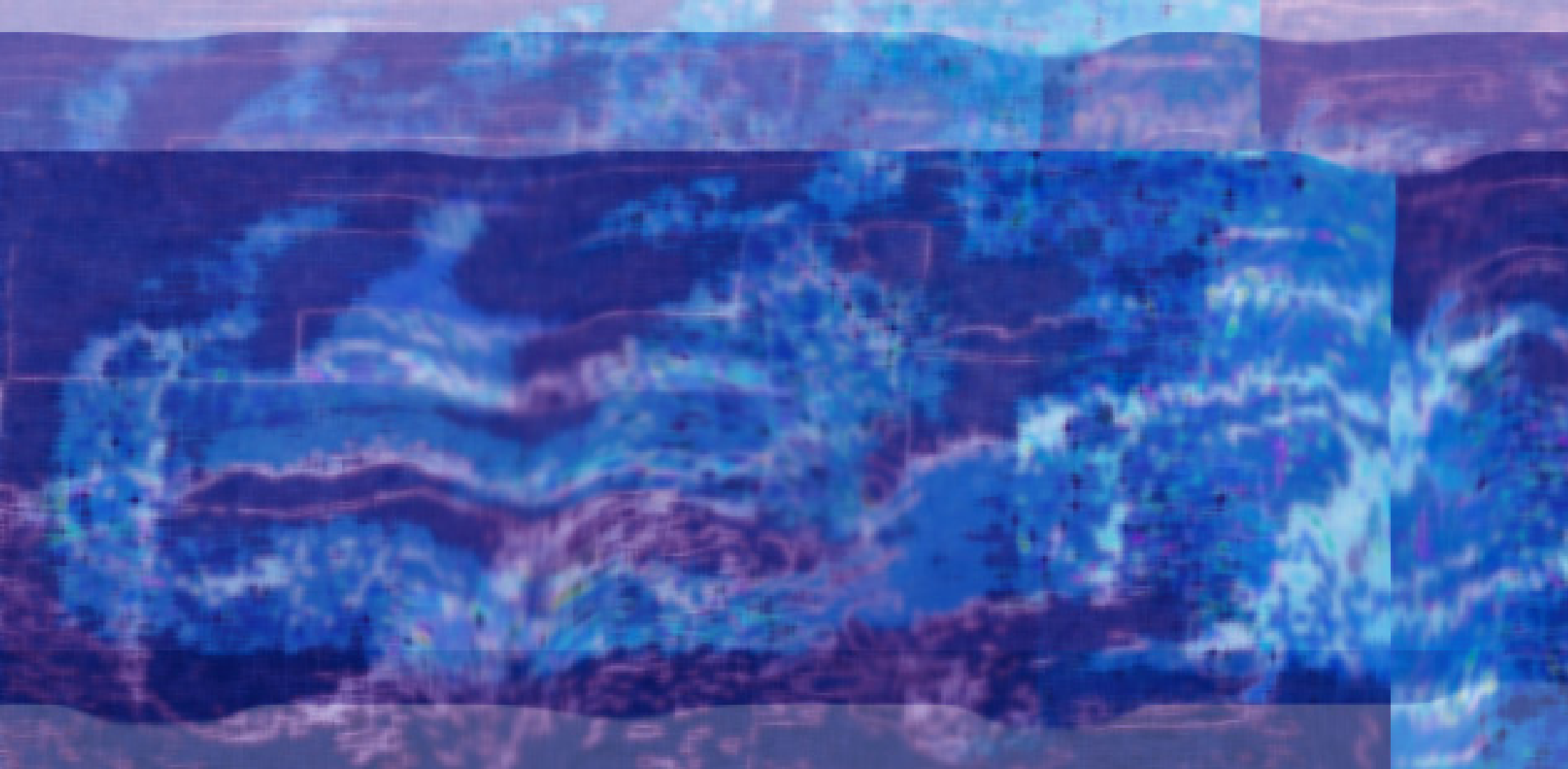
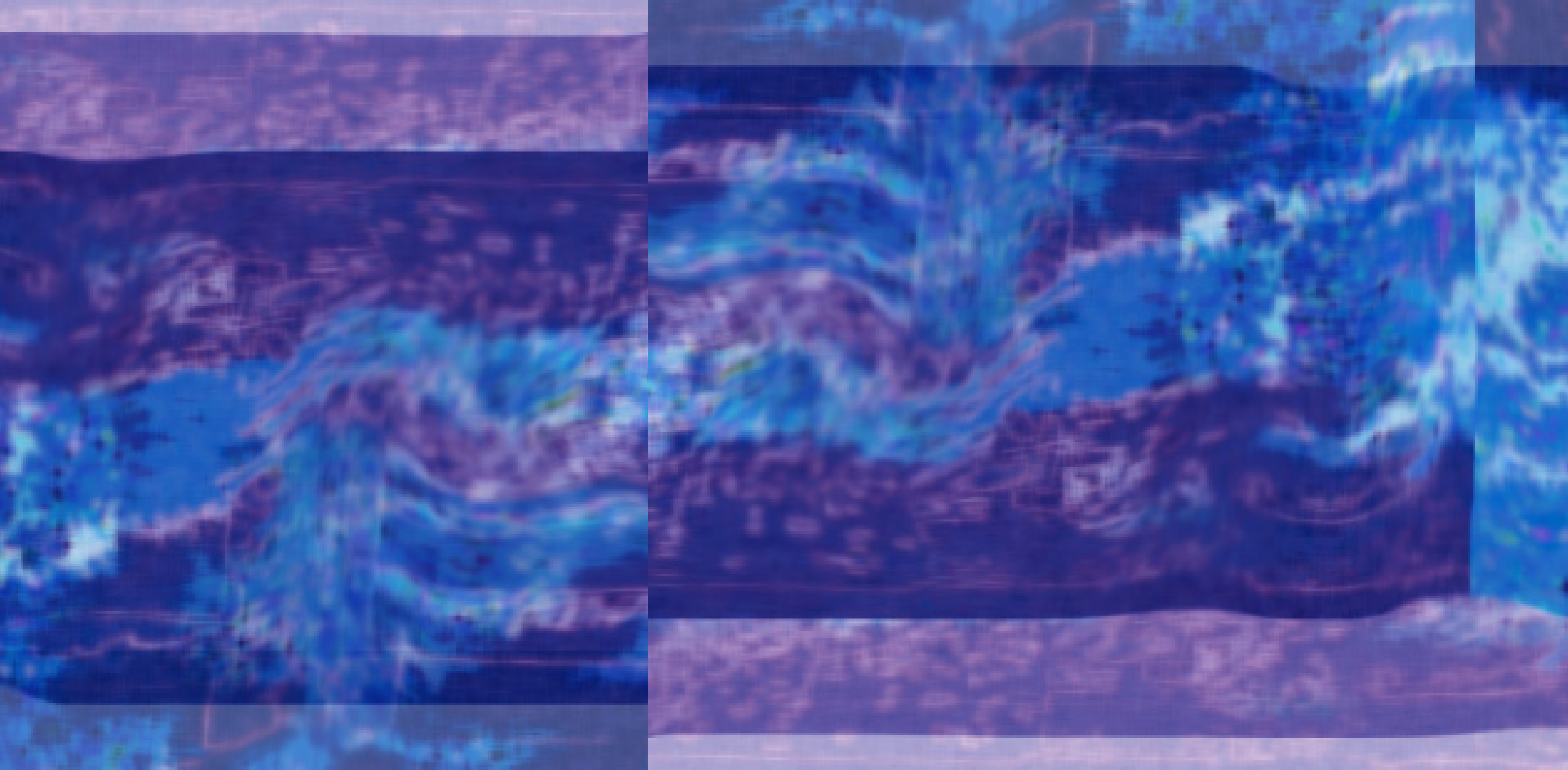


Figure 13. Graphic atmospheric experiment two.



PART 2

MOUNT EDEN/MAUNGAWHAU.
AUCKLAND,
NEW ZEALAND

Mt. Eden is known both as a suburb in Auckland (Mt. Eden Village) as well as a scoria cone within the suburb. Maungawhau in Māori translates to 'the mountain of the whau' in English. Whau is a native shrub and translates to *Entelea arborescens*, more commonly known as corkwood in English (Taranaki Educational Resource: Research, Analysis and Information Network, 2017).



SITE ANALYSIS

Figure 14. Site plan

SCORIA CONE

Mt. Eden was formed from a number of lava flows and is situated on an Auckland Isthmus (Mt Eden Village Business Association, n.d.). The highest point measures 196 metres above sea level (Mt Eden Village Business Association, n.d.). The crater measures approximately 50 meters deep. Māori are thought to have used the mountain as a pa as early as 1200AD (Mt Eden Village Business Association, n.d.). Mt. Eden housed hundreds of people (Smith et al., n.d.). Titahi, a Māori chief defended the mountain by getting people to help create terraced gardens, stone walls, ditches and palisades (Mt Eden Village Business Association, n.d.). In 1879 Mt. Eden was officially protected as public reserve. Today 27 hectares of the mountain are protected by the crown (Mt Eden Village Business Association, n.d.).

There are two Māori myths which explain the creation of Mt. Eden. According to Te Ara the New Zealand Encyclopedia, the Māori God Mataaho lived in the crater of Mt. Eden (n.d.).

Mataaho's wife left him and took his clothes so Mataaho asked for help from the goddess Mahuika. The goddess sent fire to warm him. It was said that the fire formed the gathered volcanoes of Mataaho on the isthmus.

Another myth explains that Mt. Eden was created when Hinemairangi, a supernatural being (patupaiarehe) eloped with Tamaireia from the Waitākere Ranges (Te Ara New Zealand Encyclopedia, n.d.). Priests from the area chanted incantations which brought down powerful sunrays, which led the isthmus to erupt in fire. According to Te Ara this event is called Te Pakūrangarāhihi, which translates to the battle of sunrays (n.d.).



SUBURB AND SURROUNDING
ARCHITECTURE

The area used to be farmed due to the fertile volcanic soil. Mt Eden also had a surplus of volcanic stone which was useful for making roads.

By 1905 most of the land was subdivided for housing, which meant many villas were erected (Mt Eden Village Business Association, n.d.). These homes are now hidden with commercial buildings in front of them after the value of the sites increased. Along with villas, many Californian and English bungalows are scattered around the area. On the east of Mt Eden there were many large country houses. Some of these have been since converted, for example Harewood House is now Mercy Hospital (Mt Eden Village Business Association, n.d.).

Between 1950 and 1970 the suburb was unpopular so many of the large properties were transformed into flats (Mt Eden Village Business Association, n.d.). Mt. Eden was considered bohemian in the 60s and 70s

due to the influx of writers, artists and students and teachers. Since then the suburb has been known as a creative hub because of the professions of the people residing there (Mt Eden Village Business Association, n.d.).

POPULATION DENSITY AND
ETHNICITY

If the suburb is refined down to north east Mount Eden (0.466km²), then the population density is 3670/km² (2018 estimate from 2013 census) (Brinkhoff, n.d.).

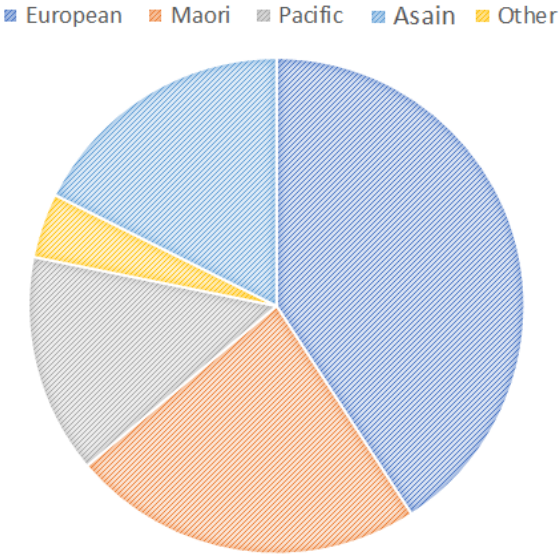


Figure 15. Ethnicity Distribution in North East Mount Eden (2018 estimate from 2013 census).

CLIMATE

Auckland is considered to have a subtropical climate (Chappell, 2013). Summers in Auckland are described as warm and humid, and Winter is mostly mild as there are only usually a couple of frosts each Winter (Chappell, 2013). Auckland however does have high rainfall. Occasionally there are extreme weather events resulting in impacts such as flooding and wind damage but in comparison to the rest of New Zealand they are not as intense (Chappell, 2013).

INCOMES

Mount Eden is a high income suburb when compared to the rest of Auckland. The average annual income for individuals over 15 years of age in Mount Eden is \$33,800 according to the 2013 census (Statistics New Zealand, n.d.). This is notably higher than the average Auckland income of \$29,600 (Statistics New Zealand, n.d.). 33.5 % of people in Mount Eden have an annual income of more than \$50,000, In 2013 when the data used from the census took place the average income for a New Zealander was \$28,500.

PROJECT SITE

Originally the boundary lines of the site were going to be plots 51, 53, 57, and 63 Normanby Road, Mount Eden, Auckland. However as the project developed the boundary decreased in size. The final design is situated on 63 Normanby Road.

Mount Eden, and specifically the site next to Mount Eden Prison was chosen as the site for a few reasons. The first is that this site was situated in a city because after researching the importance of family connection it became apparent that having a

loved ones was beneficial as support is more accessible.

Firstly, choosing a site in a city increases the likelihood that a released prisoner’s family members and loved ones will be able to reach them. The close proximity provides accessible support and is beneficial for the prisoners habilitation.

The second was situating transitional housing next to an existing prison would allow for a fluid visual progression from

into society could be a good way to acknowledge the context. Functionally this creates an opportunity for programmes which are relevant to both prisoners and released prisoners to be run in a synchronised manner.



Figure 16. Google Maps screenshot of site in Mt. Eden.



Figure 17. Mount Eden Prison. "Mt Eden Corrections Facility Redevelopment," n.d. (<http://www.stephensonturner.com/mt-eden-corrections>)

CULTURE AND CONTEXT



IMPORTANCE OF INCLUDING CULTURE AND CONTEXT

As pointed out by the Waitangi Tribunal, the Department of Corrections has an obligation to conform to the principles of te Tiriti o Waitangi (principles of partnership, participation and protection) and work to restore equity between the maori and non-Māori prisoners (2017). In other words, it would be injudicious if this project was designed without consideration for the cultural imbalance in the current justice system.

The Māori Services Manager at the Department of Corrections in New Zealand, Schwass, believes that many of the men in prison have lost their cultural identities (as cited in Fletcher, 2016). It is argued by Nopera, the cultural navigator in high security units in Rimutaka Prison, that reconnecting the men with their cultural identity is a way of fostering pride in themselves (as cited in Fletcher, 2016). Schwass also suggests that

this gives the men a pro-social focus and this positively affects those around them (as cited in Fletcher, 2016). These suggestions can be applied to the Pasifika community.

It is suggested that Māori and Pacific Islander prisoners/released prisoners could be encouraged to participate in cultural practices to strengthen their cultural identities (Tamatea & Brown, 2016); such as prayer groups, fasting and healing through massage etcetera (Tamatea & Brown, 2016).

Something interesting to note, however, is that there must be some form of compromise when implementing cultural norms into transitional housing and prisons because as Tamatea and Brown highlight that the way in which some cultures punish their people does not fit with New Zealand's law (2016). In Samoa traditional punishments such as being stoned for speaking loudly during evening

payer are sometimes still practiced (Tamatea & Brown, 2016). This type of behaviour would not be appropriate for transitional housing in New Zealand.

NAVIGATING CULTURAL REFERENCES

During this project I have sought advice from a cultural advisor. In order to be respectful to all cultural groups, the aspects of the design, which involves cultural references are not stylised by redesigning existing cultural patterns. These traditional patterns are researched and copied exactly, and then inserted into aspects of the design as suggestions. This aimed to not misuse or stylise the patterns. This is expanded on in Part 3.

If this project was being built in reality I would be collaborating with appropriate designers to design the cultural references for the different cultural groups in New Zealand. This is because introducing cultural aspects may be seen as tokenism and therefore highly inappropriate. I do not want to offend people by misusing symbols and appropriating the culture.

Due to the nature of this project I am unable to collaborate with designers to produce an outcome as this is a solo research project. If I had longer to research this topic, I would interview designers from different cultural backgrounds. This would enable me to understand how cultural references may be implemented in a sincere and appropriate

RESTORATIVE JUSTICE

A monocultural criminal justice system was put into effect in New Zealand after the Treaty of Waitangi was signed in 1840 (Jackson, 1990). Prisons did not exist before the British system was established (Hurihanganui, 2018). Prior to that Māori used their own justice systems (Jackson, 1995).

Offences in Māori culture usually affects tapu and a person's status (mana) (Jackson, 1995). Tapu, which is sacred and the spiritual essence of all things is violated when offences and crimes are committed (Jackson, 1995). When tapu is violated the whole whānau (family) and iwi (extended kinship group) is affected, not just the individual(s) directly involved (Jackson, 1995). Their goal is to restore harmony in the relationships between the offender and those affected, which may be why the offender is kept in the community rather than isolated in prison (Jackson, 1995).

RESTORATIVE JUSTICE CONFERENCE

The previous research has similarities with the Māori justice system in that it is based around a restorative community based approach.

People who are waiting to be sentenced can opt into a restorative justice conference (Ministry of Justice, 2019). This is an informal meeting where the following aims are to be met: the offender takes responsibility and apologises to the victim, the group finds how the offender can put right the harm they've caused and finds ways to make sure the offender does not continue to offend (Ministry of Justice, 2019). Community-based groups are contracted by the Ministry of Justice to operate these conferences (Ministry of Justice, 2019). There are options available to integrate into the conference if desired. These include rituals such as prayers, specific requests for the location for the conference and a cultural support person (Ministry of Justice, 2019). After the conference is held a report is submitted to the judge and the judge makes a decision on whether or not the arrangements made are implemented into their sentence (Ministry of Justice, 2019).



Figure 18. Handcuff Image



Figure 19. David Garland collage. "Q&A with Baylor interim President David Garland," 2016. (https://www.wacotrib.com/sports/college/baylor/q-a-with-baylor-interim-president-david-garland/article_2c0a9908-bb52-5dd4-835e-c241fc8fa9bf.html)

When questioning existing systems, such as prisoner reintegration and more specifically transitional housing, it is important to look at the causes as to why these systems are failing. In this case I believe that the environment (both architecturally and culturally) in prison is so juxtaposed to society's, that the expectation for released prisoners to reintegrate immediately is naive and unreasonable. It is relevant to understand the environmental conditions prisoners are subject to prior to entering transitional housing to adequately design for their needs.

Prison Design

The use of confinement and imprisonment has only been popular since late medieval times and the length that prisoners are being held has increased over time (Qian, 2012).

It was not until the end of the 18th century that there was significant interest in the living conditions of prisons. During this time, three identifiable styles of layouts emerged: the rectangular layout, the circular (Panopticon) or polygonal layout and the radial layout (Pennsylvania Style) (Qian, 2012). Each style had positive design features, however it was not until the late 20th century the 'campus style' prison was formed. This was arguably the most humane design in terms of enhancing a prisoner's mental health because the layout is designed to improve social interaction. It is interesting to note that Garland believes that conventional socialisation is noted to be the only successful approach to promote regular and stable lawful behaviour (1991).

“Punishment historically hasn’t achieved high rates of crime control. Conventional socialisation is noted to be the only successful approach to promote regular and stable lawful behaviour.”

- D. Garland 1991

A strong theme is seen throughout prison design literature, being, punishment does not improve prisoner’s behaviour. Therefore it is reasonable to hypothesise that harsh architecture is not effective at improving recidivism. According to

Garland, a sociology and law professor, criminal justice practitioners have historically viewed punishment as a technique of crime control (1991). However when analysed it hasn’t ever achieved high rates of crime control (Garland, 1991). It was found to be ineffective at promoting lawful behaviour due to the fundamental issue that correctional facilities do not provide an appropriate environment needed for prisoners to conform to the law. This is because there is no version of incarceration, currently that would allow for the freedom of decision making that comes after being released (Garland, 1991). Hohensinn, an architect who designed a compassionate prison in Austria with good living conditions believes that prison environments should be similar to the rest of society’s environments because it decreases the amount of re-socialisation a

prisoner will require when released (Lewis, 2009).

Currently it is of popular view that prison design should become more rehabilitative and less disciplinary (Qian, 2012). The harsh built environment in prisons can increase mental stress according to psychological research (Qian, 2012). Michael Jacobson, a former commissioner of the New York City Department of Corrections said “It’s absurd to think that the worse you make these places, the less recidivism you’ll have” (Lewis, 2009). Improving prisoner’s mental health by implementing strategies such as providing them with therapeutic environments is argued to improve recidivism (Krueger, n.d.)

LITERATURE REVIEW



Introduction

The following literature review focuses on how interior architecture can improve the mental health of released prisoners. Specifically it investigates how and why materiality, lighting and symbolism within a building can affect mental health in a positive manner. There are many ways to use materiality to create therapeutic spaces. Two techniques have been chosen due to the effect it can have on people who are coping with emotional distress: using raw materials without deceptive finishes and using an array of diverse textures. Natural lighting paired with views of nature is a useful technique in lowering stress levels for the emotionally distressed. It also discusses why and how reengaging with the design of interior walls could be a strong technique to connect users to the site's culture and context of transitional housing.

Materiality and Mental Health

Literature suggests that using material finishes in their natural form can be used to improve the emotional state of distressed

users (Onaran, 2009). Practicing architects also agree. Nightingale Associates (a London based architectural firm) suggest that the choice of material finishes in the built environment are important for people with emotional distress (Mazuch & Stephen, 2005). They argue that materials should contain properties which are usually associated with the natural form of that material in its natural condition (Mazuch & Stephen, 2005). For example a metal door should not be covered with a timber veneer because this would change the perception of how heavy the door truly is (Mazuch & Stephen, 2005). This is important because it reassures the user of their understanding of the space (Mazuch & Stephen, 2005).

A case study which demonstrates how materiality can be designed for users who are under mental distress is the Rehabilitation Centre for Children in Hokkaido, Japan. The rehabilitation centre was designed by Sou Fujimoto Architects. The designers used Bamboo flooring and cast in place concrete as the predominant materials in the interior (Verderber, 2018). The furniture and fixtures also fit a natural

colour pallet (Verderber, 2018). The result is a clean aesthetic where the materials in their natural form will not create a disconcerting reaction from the user.

The specification of material tactility could be a therapeutic tool for those struggling with mental stress. An investigation in Austria tested the sensation of timber (Berger et al., 2006). The participant's results showed that natural timber flooring was perceived to be more pleasant than the laminate flooring they interacted with (Berger et al., 2006).

Another study suggests that tactile contact with plastic and aluminium materials raises a participant's blood pressure (Sakuragawa et al., 2008). Tactile contact with timber was also tested. The timber did not create any change in the participant's blood pressure (Sakuragawa et al., 2008). The conclusion from these tests was that the tactility of timber as opposed to the artificial materials caused no psychological stress responses (Sakuragawa, 2008). Both studies suggest that the tactility of material has an effect on the user's comfort. They also both suggest

that natural materials are preferable when compared to man-made materials.

Note: Nightingale Associates also believe that the materials used in therapeutic spaces should include a high level of soft finishes to help with the acoustic properties (Mazuch & Stephen, 2005). Recurrent uncontrollable loud noises can lead to reactions associated with stress (Mazuch & Stephen, 2005).

Note: Other negative aspects to avoid for therapeutic design includes: dark and narrow corridors, lack of privacy and temperature fluctuations (Lopez & Maiello-reidy, 2017).

Lighting and Mental Health

Windows play a critical role in reducing stress for prisoners as outlined by Heerwagen(1990). "Providing views to the outside world and of nature can offer inmates benefits for stress reduction, mental restoration and recovery, and are capable of unconsciously influencing the level of satisfaction with an environment"

(Heerwagen, 1990). This knowledge is transferable to transitional housing and mental health facilities because these are all institutions which should provide empathetic environments for the often mentally distressed users. A case study which demonstrates this is the Delaware Co-ed Forensic Mental Health Facility designed by RicciGrenne Architects. The design for this facility allows for ample natural light. The exterior walls have glazing, which stretch nearly the entire length of the wall (Elias & Ricci, 1997). Another case study which incorporates plenty of natural light is the Exodus Cube. This design is expanded on below under the precedents section.

Symbolism and Contextual Understanding

Architecture is connected to ideas of identity (Te Ari Prendergast, 2012). Cultural identity is not strengthened by implementing a system of objects alone. It can be strengthened through a dialogue which instills these objects with meaning (Leech, 2002).

It is impossible to completely comprehend the environmental desires of an individual, as parts of the individual's desires are subconscious and therefore not communicated (Rabuffo, 2005). This in essence explains that it is theoretically difficult to design a solution for a user, which perfectly meets the user's desires. This poses the question: How can a design solution be successful in meeting multiple user's desires who have unique complex needs? With that in mind, there is a technique which could help tackle this: design imagery which allows everyone to interpret the forms in their own way. This could be used to create universally inclusive solutions (Rabuffo, 2005). Implementing imagery in the proposed design aims is to meet the needs of culturally diverse users.

"Though few of us may ever build a house for ourselves, let alone reflect on its symbolic meaning, most of us do create some space in the world that is ours and, whether consciously or unconsciously, we shape and decorate it to express our values." (Marcus, 2006)

A case study, which demonstrates how symbolism can be used to enforce a strong sense of connection and identity is the Chapel of Futuna designed by John Scott. The building is successful at fusing Maori and Pakeha architectural traditions (Wellington City Council, 2017). This creates a narrative within the space which is unique to the site. The building has spiritual significance to the religious community, which articulates the importance of personal connection to architecture. It is clear that the symbolism within the chapel is sentimental to the community because when a sculpture from within the chapel was stolen, the public cooperated with the police to retrieve it. This story was published in a news article (Dastgheib, 2012).

Discussion

The outcome of the proposed design has combined the above themes and used the findings from the research. The lessons learnt from the research about using universal symbolism to create abstract

designs has been incorporated into the interior walls of the proposed design. The design includes subtle references to cultural aspects, the site and the context of the facility. This aimed to improve the user's perceptions of their identity through their connection to their culture and their relevance in the facility.

Using the walls could be effective as a tool to situate the users and to add context to the building. This is because walls, in comparison to floors and ceilings, may be more engaging as they are in the user's eyeline. Using materiality and lighting carefully helps to create a tranquil atmosphere.

An aspect of the cultural considerations in this project specify that the design must be inclusive to a range of cultures. Designing forms, which allows everyone to interpret the form in their own individual way, can be used to create universal solutions (Rabuffo, 2005). Using a multitude of existing forms (so as not to lose the cultural meaning) in a new way to create a web of symbolic forms/

designs could eliminate the potential for generalising all users (Rabuffo, 2005).

Conclusion

This literature review investigated how interior architecture can help improve the mental health of released prisoners. It investigated how materiality, lighting and symbolism in a building can affect mental health in a positive way. The material techniques discussed were: using natural materials without deceptive finishes and using an array of diverse textures. The was as a result of evidence that natural materials contain calming properties when compared to artificial materials. Natural lighting, combining views of nature, is a useful technique in lowering stress levels for the emotionally charged. It also discusses how re-engaging with the design of interior walls through symbolism could be a strong technique to connect users to the site's culture and context of the transitional housing project.



Figure 20. Exodus Cube interior view. "Exodus Cube by Personal Architecture," 2013. (<https://homeadore.com/2013/12/11/exodus-cube-personal-architecture>)

PERSONAL ARCHITECTS:
EXODUS CUBE
ROTTERDAM, NETHERLANDS
YEAR BUILT: 2005

The Exodus Cube is a successful example of a renovated existing building repurposed as a halfway/transitional housing block for prisoners on their last stage of their prison sentences (ArchDaily, 2013). Personal Architects designed the housing with a focus on bettering mental health and social interaction for the released prisoners (ArchDaily, 2013). The intervention which enabled this was an atrium cut out, which created a visual connection to the other floors and filtered extra natural light down through the floors. Along with reworking

other aspects of the layout this technique improved the coherence of the space (ArchDaily, 2013). This in turn encouraged higher interaction with other users of the space. This precedent is notable because it shows how a building catered to the released prisoner's needs can be achieved in reality.

The choices of material I found interesting because the high use of light timber paired with the white wall and ceiling finishes and accents of chrome hardware created

a bright environment. This contrasts with existing materials commonly associated with prison architecture where there is often a heavy use of concrete and steel. Their approach to the interior detailing seems minimalistic, which allows for customisation. This is a technique used for people in transitional housing sometimes as it gives the user a sense of self-expression (Mazuch & Stephen, 2005).



Figure 21. Whare Oranga Ake external view. "Corrections News Sept-Oct 2011," 2011. (https://www.corrections.govt.nz/resources/newsletters_and_brochures/corrections_works/2011/corrections_news10)

ARCHITECT UNSPECIFIED
 HAWKE'S BAY REGIONAL PRISON: WHARE ORANGA AKE
 HAWKE'S BAY, NEW ZEALAND
 YEAR BUILT: 2011

Whare Oranga Ake units provide accommodation for prisoners in New Zealand who are coming to the end of their sentence. They have been designed to support prisoners in their transition back into society (Department of Corrections, n.d.). The Māori modelled kaupapa approach is proving successful (Radio New Zealand, 2012).

This transitional housing has been important to this project because it provides a strong example of a cultural based programme already implemented in New Zealand. There are two Whare Oranga Ake, one in Hawke's Bay Regional Prison and one in Spring Hill Correctional Facility. The buildings house

40 prisoners collectively (Department of Corrections, 2016). The prisoners who are able to reside in these units are required to be on the last 6 months of their sentence and are monitored via electric bracelets similar to those used in home detention (Te Karere TVNZ, 2011). The Prisoners do not have to be Māori to be accepted into the housing. The programme is unconventional not only because it operates under Māori philosophies but also because it is unstructured nature and is catered to meet user's individual needs. The prisoners are encouraged to communicate their unique personal goals and needs and this is said to improve the service of the transitional housing (Te Karere TVNZ, 2011).

Support programmes include employment support, networks with iwi, hapū and community organisations (Campbell, 2016).

According to Shane White, the manager of the Whare Oranga Ake units, the aim of the programme is to empower the prisoners instead of rehabilitating them (Te Karere TVNZ, 2011). The Associate Corrections Minister Dr. Pita Sharples, supports Whare Oranga Ake because he believed that the facility might solve some complicated social issues.



Figure 22. Las Colinas Women's Detention And Reentry Facility. "Incarceration Meets Rehabilitation," n.d. (<https://hmcarchitects.com/portfolio/civic/las-colinas-detention-and-reentry-facility/>)

HMC ARCHITECTS AND KMD ARCHITECTS:
LAS COLINAS WOMEN'S DETENTION AND REENTRY FACILITY
CALIFORNIA, UNITED STATES
YEAR BUILT: 2015

An example of empathetic prison design is seen in the Las Colinas Women's Detention and Reentry Facility. HMC Architect's and KMD Architect's brief acknowledged that prisoners often suffer from trauma and mental illness, and wanted to create an environment which promotes well-being (HMC Architects, n.d.). This was achieved through careful decision making with lighting, colour palettes, materials and acoustic properties (HMC Architects, n.d.).

The Architects used college campus programming to inspire the layout to create a "normative" environment where social interaction is encouraged (KMD

Architects, n.d.). The intention to increase the opportunity for social interaction was a theme developed throughout the research of this project. This was one of the reasons this precedent was important to this project because it is reasonable to argue that this was a design technique which needed to be incorporated into the proposed design.

Something I found interesting about this facility was that the interior choices were not what you would typically see specified for a prison which contained multiple security classes. There is an emphasis on bringing nature inside it seems. This is because the colour palette has a base of neutral tones

with blue and green accents. There are also large landscape images inserted as murals on the walls. Having references to nature is another technique said to promote better behaviour for prisoners (Heerwagen, 1990). I am also intrigued by how they have achieved a residential aesthetic while still adhering to the security/safety measures required for a prison. Although the proposed design is not for a prison the techniques used in prison design are often still valid and transferable to transitional housing as it is an extension from prisons.

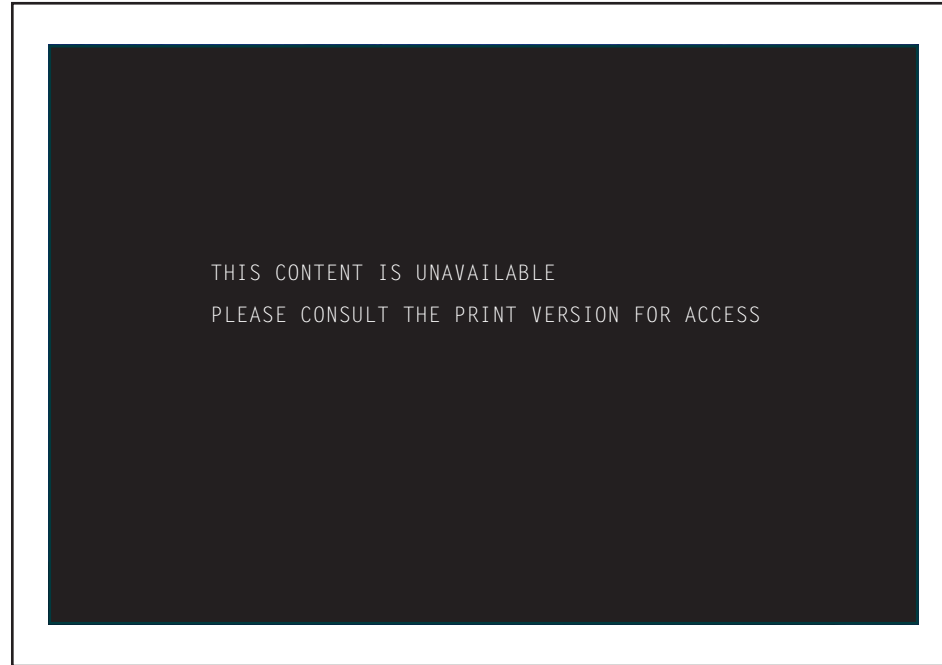


Figure 23. The Blue Room - The Snake River Correctional Facility. "Can Nature Videos Calm Prisoners In Solitary? A Fringe-Science Pilot Program Wants to Find Out," n.d. (<https://prisonphotography.org/tag/snake-river-correctional-institution/>)

DR. NALINI NADKARNI
 THE BLUE ROOM - THE SNAKE RIVER CORRECTIONAL FACILITY
 ONTARIO, UNITED STATES
 IMPLEMENTED IN 2014

The Snake River Correctional Facility in America have implemented biophilic techniques, which have proven successful in creating positive emotional and behavioural results (Nadkarni et al., 2017). This was a study run by ecologist Dr. Nalini Nadkarni. There is significant evidence that nature has a positive effect on prisoners (Masashi et al., 2016). She tested this in the intensive management unit in the Snake River Correctional Facility by screening nature videos in what is called 'The Blue Room.' The colour blue has been observed to subdue

aggressive individuals (Mazuch & Stephen, 2005).

This study uncovered that 70 percent of the staff experienced positive outcomes from their observations with prisoners from the Blue Room intervention (Vera Institute of Justice, n.d.). There were 26% fewer violent interactions in comparison to those who did not use the Blue Room (Nadkarni et al., 2017). Prisoners also reported improvement with their calmness, irritability, capability of empathy (Nadkarni et al., 2017), It is

important to note that research suggests that if people are separated from nature they can develop phobias of nature or disinterest with nature (Nadkarni et al., 2017).

This study along with the supporting research gives my project incentive to implement biophilic aspects into my design. More specifically, it triggered the idea of having dedicated zones which could be used as relaxing/calming/reflective spaces in the proposed design.

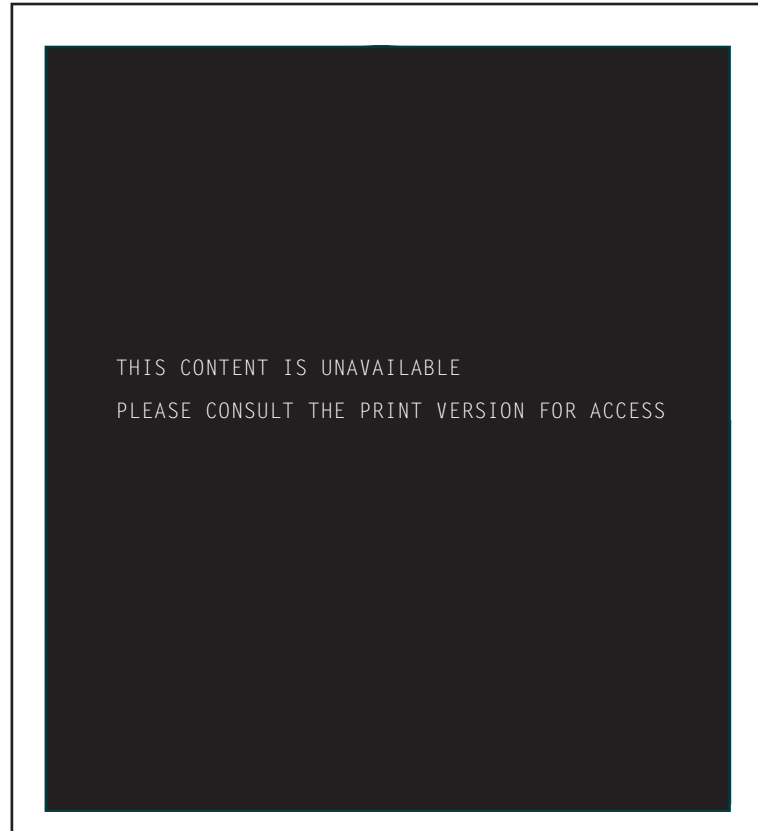


Figure 24. House of One section. "Checking the structural design of Berlin's 'House of One,'" 2019. (<https://www.sbp.de/en/news/checking-the-structural-design-of-berlins-house-of-one/>)

KUEHN MALVEZZI
HOUSE OF ONE
BERLIN, GERMANY
DESIGNED IN 2012 (NOT BUILT)

The concept of the House of One was what initially drew my attention. The building acts as a mosque, synagogue and church all in one (House of One, n.d.). The idea was that these religions could coexist in an open minded and peaceful facility where diversity is celebrated (House of One, n.d.). The critical note made with this design is that the designers did not believe that using a single space for all religions was going to be appropriate or successful (House of One, n.d.). This was due to the fundamental differences in the theology (House of One,

n.d.). This meant that three different spaces were created with a fourth for all users to intervene (House of One, n.d.).

I was interested in using the reasoning behind the design of this spiritual space in my proposed design because I too needed to design for different religious (and cultural) backgrounds. I think the cultural side of this project can absorb the same ethos that the Baeck believes about religion (as cited in House of One, 2011):
"They will know that they belong together,

that they are all part of one humanity, that they should live together on this earth, recognizing and understanding one another..." - Leo Baeck (theologian and scholar).

For this reason I believe that even though there is a major need for cultural intervention in the current prison system in New Zealand, the transitional housing facilities should aim to facilitate all cultures.



Figure 25. Maggie's Lanarkshire Reiach and Hall Architects. "Maggie's Lanarkshire / Reiach and Hall Architects," 2015. (<https://www.archdaily.com/photographer/david-grandorge/page/2>)

RANGE OF ARCHITECTS: MAGGIE'S CENTRES

Maggie's Centres were established to help people who have been diagnosed with cancer and their family and friends (Maggie's Centres, n.d.). It was Margaret Keswick Jencks' legacy to improve cancer patient's quality of life through good design (ArchDaily, 2014). They provide alternative spaces on hospital grounds where users can find solitude (Maggie's Centres, 2015).

The centres were valuable examples for my research because they step away from and challenge the typical design language clinical institutions use. The Maggie's Centres offer the users strategically designed built environments which act as therapeutic sanctuaries (Maggie's Centres, n.d.).

The centres are usually starkly contrasted with the often sanitised nature of hospital design. Many renowned architects have designed Maggie's Centres including Zaha Hadid and Frank Gehry (Mendina, 2014). The

architects are told to create bold, inviting and safe feeling environments (Maggie's Centres, n.d.)

The spatial requirements have individual specifications. The following areas are always included: entrance, entrance/welcome area, office, kitchen, computer desk, notice board, library, sitting rooms, toilets, retreat, views in and parking (Maggie's Centres, n.d.) I used these

requirements to inspire some of the proposed design because I can see the value in adding areas such as a computer room into transitional housing.

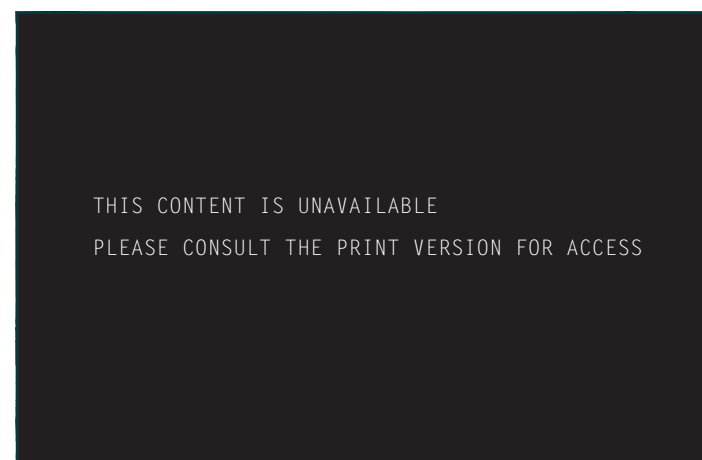
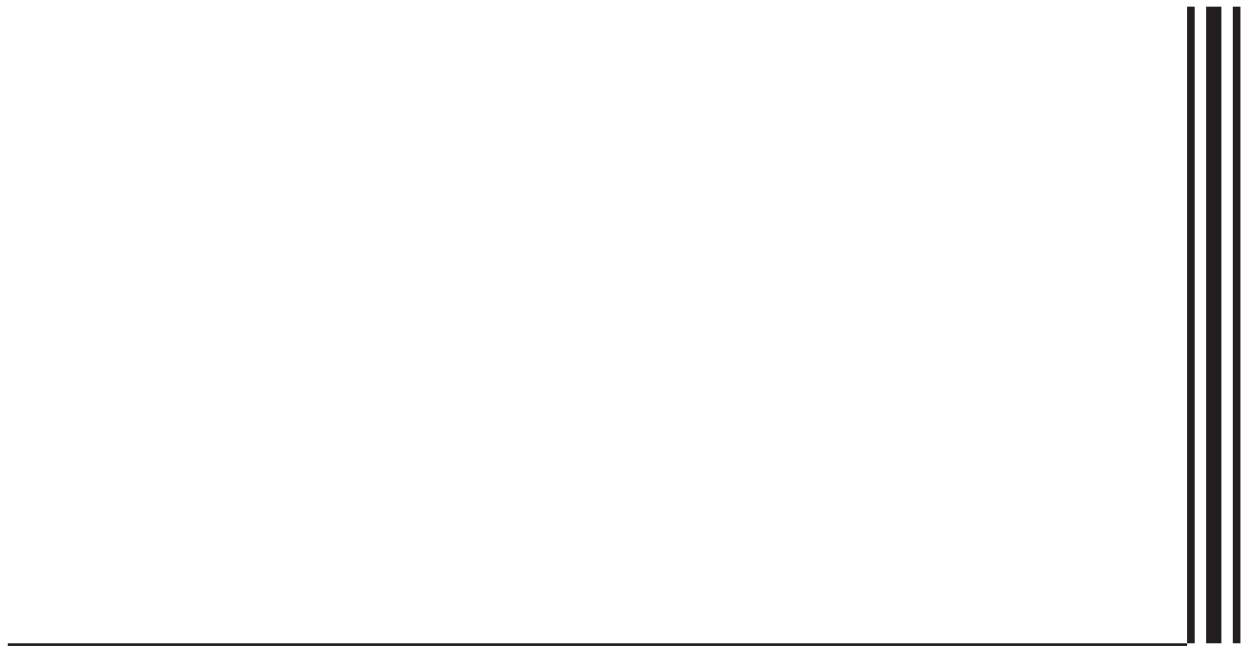


Figure 26. Maggie's Oxford. "Wilkinson eyre envisions maggie's centre as an elevated treehouse," n.d. (<https://www.designboom.com/architecture/wilkinson-eyre-maggies-centre-oxford-10-10-2014/>)

KEY DESIGN ASPECTS



The following key aspects were selected from the findings previously discussed to bring into the proposed design:

- References to the site, culture and context. (The site references could include nods to the bohemian background of Mount Eden, the terraces on the scoria and/or material references to the volcanic stone present on the site.)
- Natural materials with tactility and texture
- Soft surface finishes
- Ample natural light
- To design for a small focus group
- To include the following areas: bedrooms, dining areas, private nooks, commune areas, meeting rooms, spiritual/reflection spaces, bathrooms, outdoor areas, a library, a computer room, a commercial kitchen, storage space, a cleaning cupboard, a laundry, offices, a reception area and a security room.
- Room for the user to customise their space
- Spaces for social interaction
- Biophilic interventions

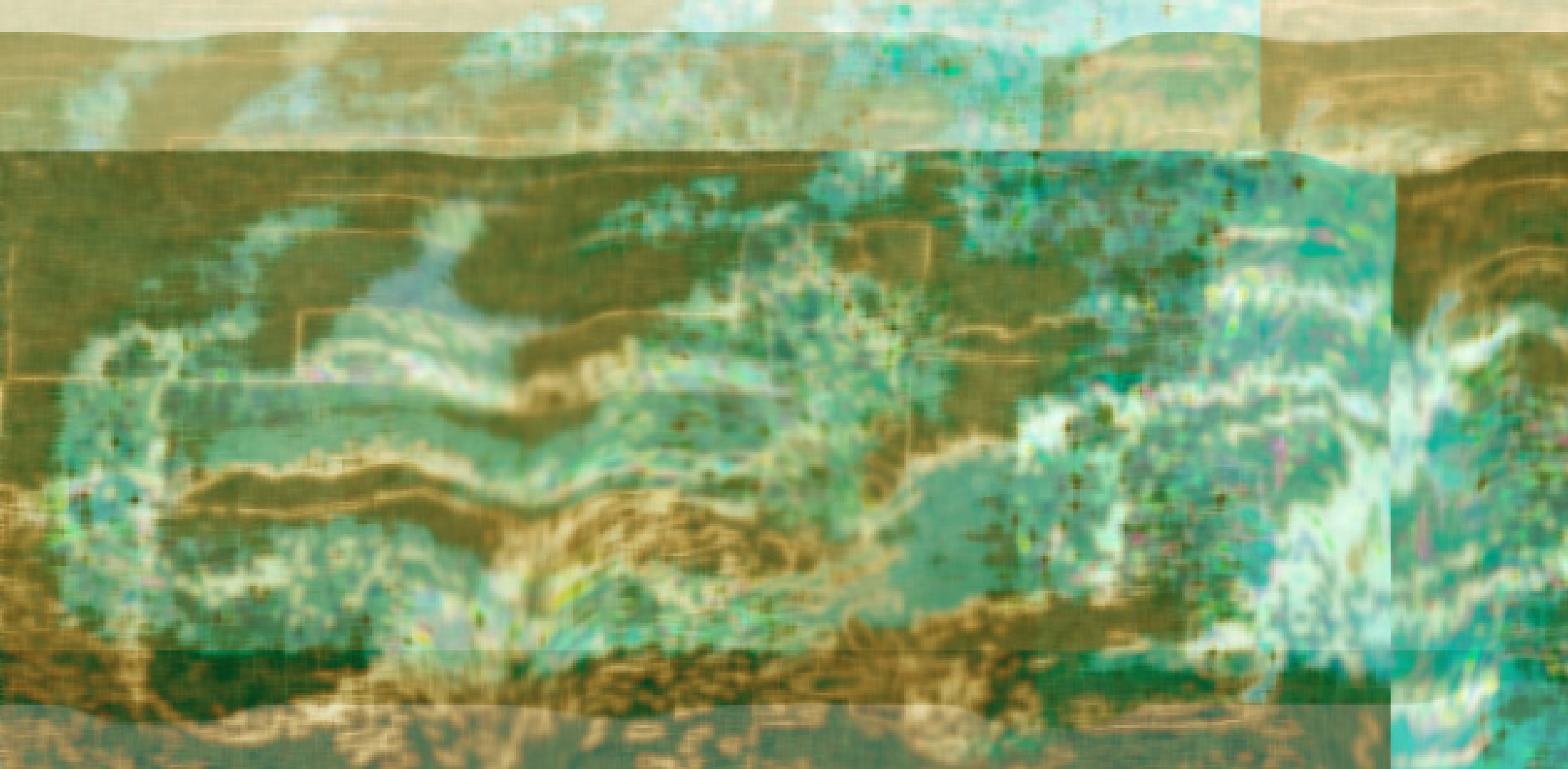
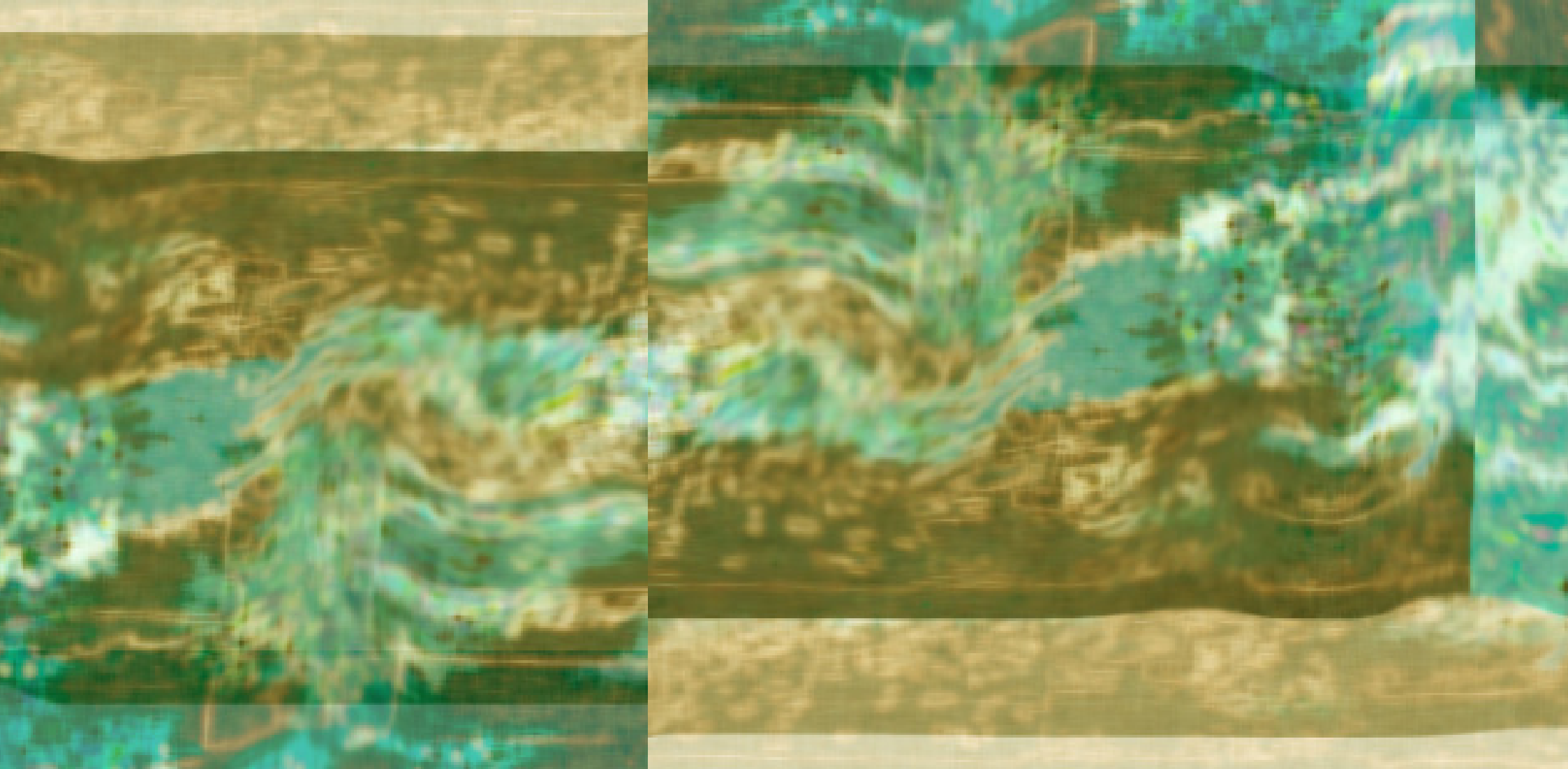
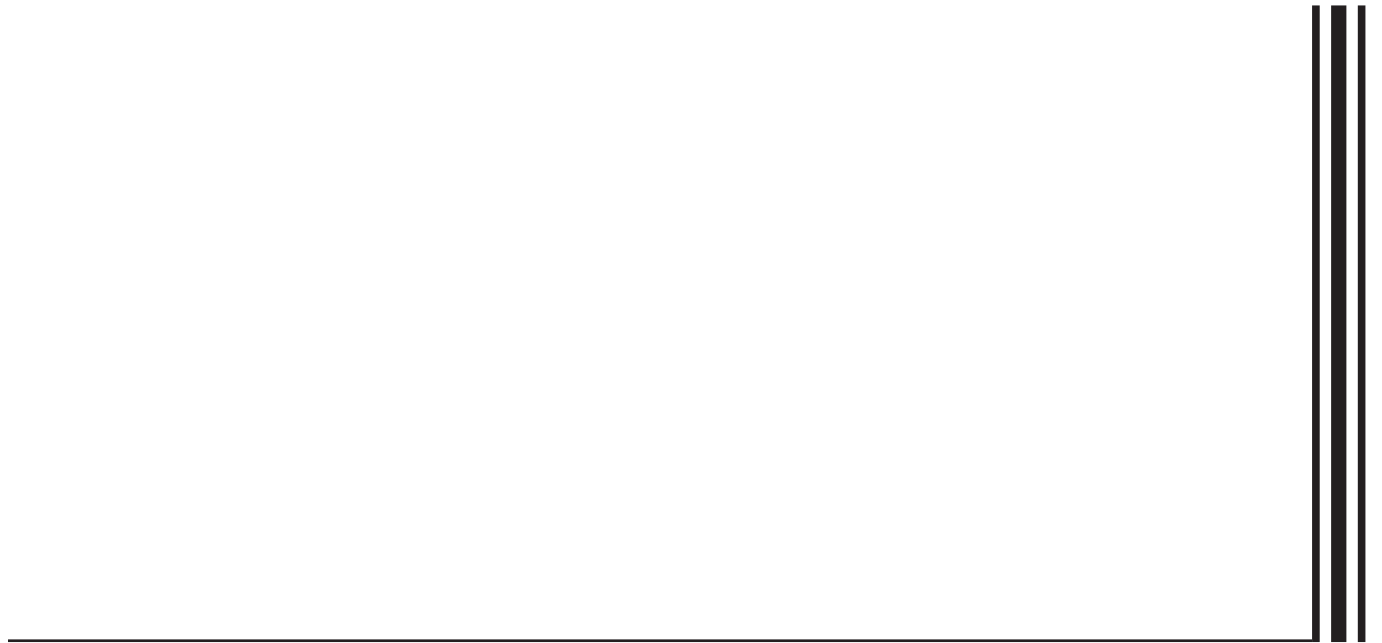


Figure 27. Graphic atmospheric experiment three



PART 3

DESIGN CONCEPT



Firstly it is important to note that the proposed design was a design suggestion, which aimed to communicate a theory. The design was created with the intention of exploring how a family and cultural model could work in a New Zealand context. The proposed design was moderately abstract and idealistic because it was best to design a facility, which provides an example of a best case scenario. For example, if a more realistic approach was chosen then a low cost modular design may have been created.

I believe the proposed design fits a theoretical purpose rather than a realistic purpose due to the following reasons:

A transitional housing facility, which only houses/supports three released prisoners would be unlikely be built because it would not impact a substantial number of people.

The large size of the proposed design in reality may be considered inappropriate. There is excess space within the facility (the transitional walkways), which would be considered a luxury and would not be

reasonable to implement when it could be argued that that space could be used more functionally.

The argument against these predicaments for this project is that the proposed design aimed to explore an exaggerated concept that is an optimistic and somewhat utopian solution. This was decided on because this enabled the design to communicate the design research findings clearly without being restricted by economical restraints.

The size of the proposed design is idealistic because the transitional walkways take up a large amount of space. They were designed to act as a tool to help users improve their sense of self. It could be argued that the transitional walkways would be worthwhile, if there was evidence that using visual references of a released prisoner's site, culture and context improved their perception of their identity. The transitional walkways exaggerate the visual references because there is nothing else competing with the references visually in those areas.

The effect of the visual references may be compromised if they used as wall coverings in a room with a function, as they would compete for the users attention. The transitional walkways make up a substantial part of the building. The idea was that it became a viewing gallery while people were moving through transitional space.

As outlined in the previous section, I had collected a number of design techniques I wanted to include in the proposed design. In addition to this the exterior form, orientation and programming of the space were also important aspects of the conceptual stage.

EXTERIOR FORM

The exterior of the building was imagined to be dynamic, organic and fluid in form. The layered oval effect of the exterior form was inspired by the terraces from the site, Mount Eden. Functionally there are advantages to this as the acoustic properties in the interior improves when using curved surfaces. The exterior form was informed through the functional programming of the interior space. There are different levels dedicated for each family, then a communal dining/lounge/activity floor, a spiritual floor and a communal reception/library/lecture/office floor.

LIGHTING AND ORIENTATION

The site itself does not have access to natural outdoor landscape and the research from the precedent section above argues that views of nature improve mental health. This problem was overcome through orientating views inward toward internal gardens, which were designed to be incorporated into reflection/spiritual spaces. There were strong suggestions from the research that ample natural light is critical for people in stressed states, so in addition to the internal windows, large areas of the exterior walls are glazed to improve a sense of well being and to enable the users to feel connected to their surroundings. The main internal garden also aims to create a better comprehension of the space as it creates an atrium and focal point for the main block.

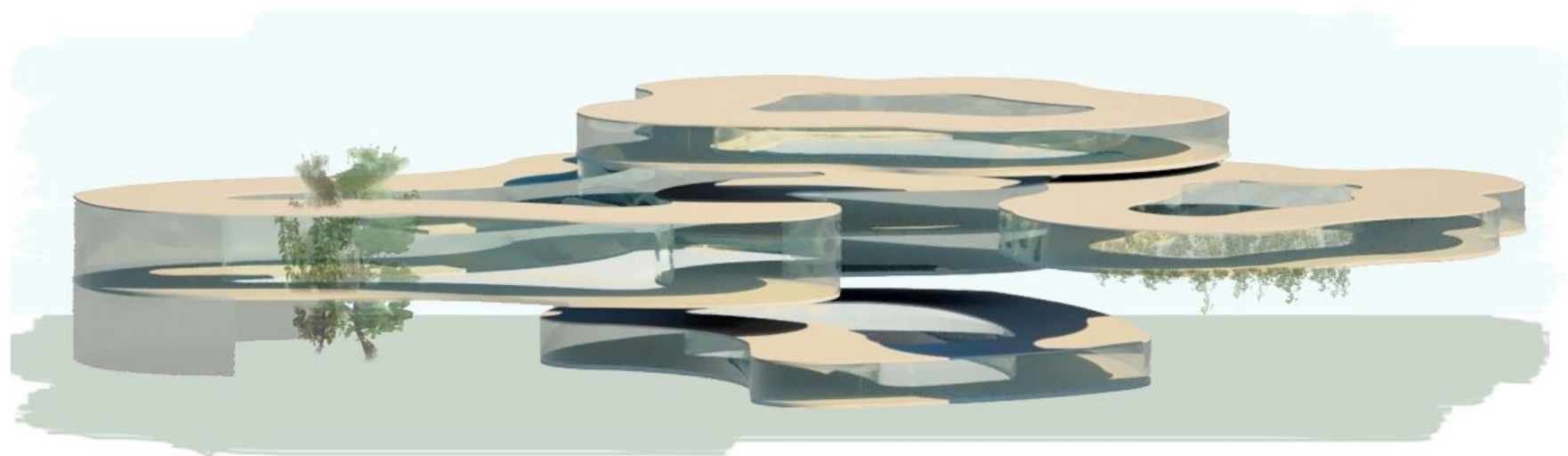


Figure 28. Concept for proposed design



Figure 29. Plaster texture tests



Figure 30. Material texture tests

MATERIALITY

The design process started with an investigation into how different materials created different atmospheric qualities when paired together. I knew from the previous research I needed to aim to create a calming atmosphere. I experimented with material images of plaster, stone, concrete etc. to develop a pallet of materials I thought would achieve this intention.

Loose perspective collages were done to start the design process. This was useful to allude to an atmospheric typology, however I was not able to perceive the scale of the spaces.

I decided to create a bedroom template to an appropriate scale and tested out different material applications to different surfaces.

These tests were successful at eliminating certain material finishes. The scale of the textures may not be accurate because I wanted to exaggerate the texture to ensure the material effect was visible. The material finishes in my opinion, which gave off the best atmospheric quality when paired together was timber concrete and earth renders. This is a subjective view.

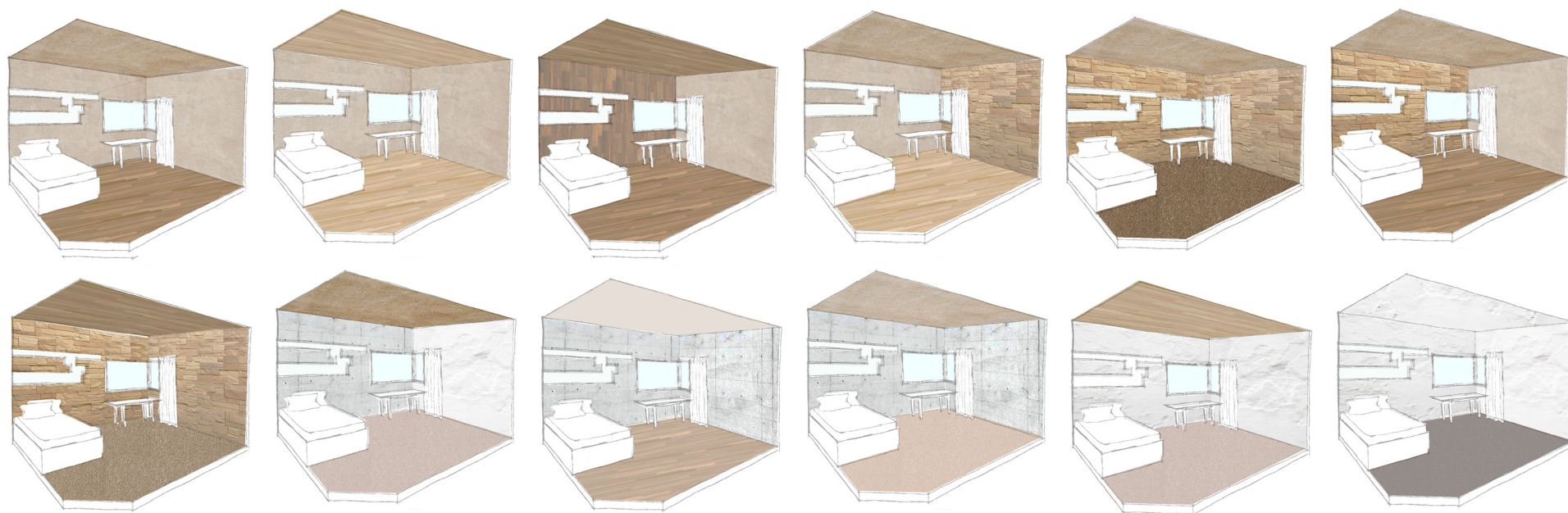


Figure 31. Bedroom perspective material tests

Later I produced two-dimensional collages to allude to different atmospheric qualities. These were inspired by Ludwig Mies van der Rohe's architectural collages (Artemel, n.d.). These were interesting to produce to see which type of style was the most successful, however these were not critical to my design development.

To design an interior with a relationship to the site and context, local building materials were researched. This formed a short list of refined native products to use as key elements in the proposed design:

- Hinuera Stone (Waikato) - Splitstone (Exterior) volcanic stone.
- Timber (Interior) New Zealand oak, rimu or silver beach.
- Concrete (Interior)
- Clay earth renders (Interior)

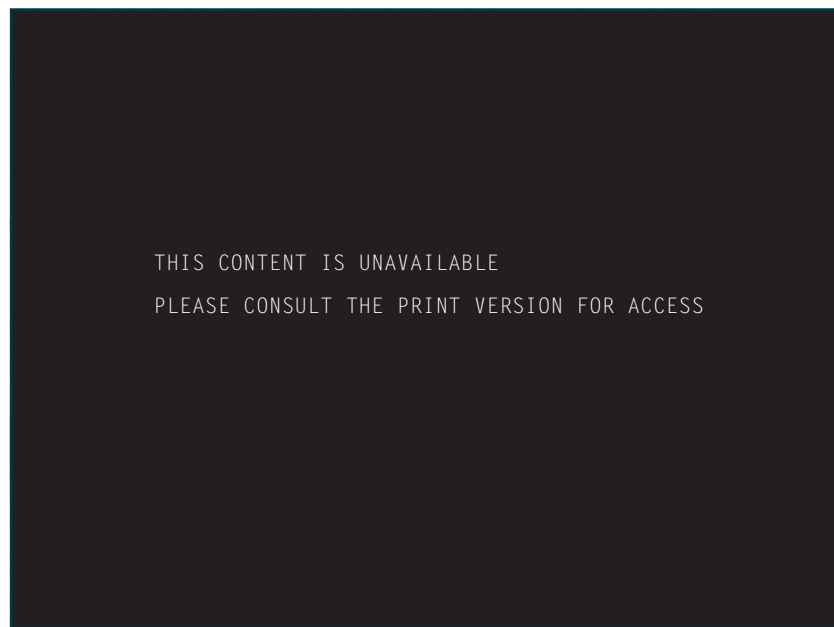


Figure 32. Collage inspiration 1. "dom-ino: " have mies will travel 7 resor house, mars (1937-1938) collage 30" x 40" mies van der rohe," n.d. (<https://victortsu.tumblr.com/post/83000080610/dom-ino-have-mies-will-travel-7-resor-house>)

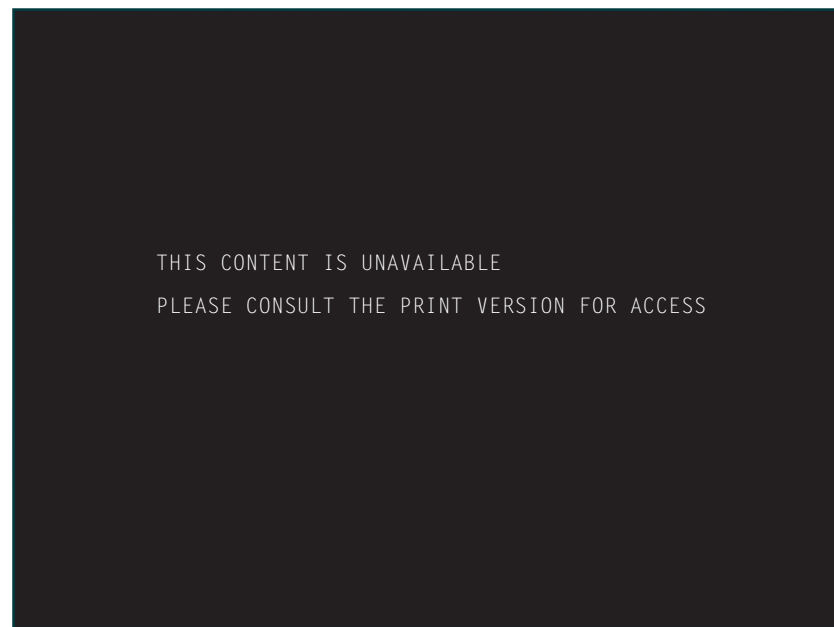


Figure 33. Collage inspiration 2. "Collage 36" x 24", A Splash, David Hockney, Resor House, Mies Van Der Rohe." n.d. (<http://www.lujacdesautel.com/mies-comes-to-california/jr4oth14sljdxsv5tze77hk1y3151q>)



Figure 34. Atmospheric exploration



SYMBOLISM, ATMOSPHERE AND THE WALL

As mentioned previously, it is not appropriate for me to design the wall intervention. This is because I do not have the knowledge and cultural background and understanding to design cultural patterns which are deemed appropriate from different cultures. If this project was practical, then I would engage with different designers who represent the different cultures in New Zealand. These designers would be contacted to contribute to the design. For the purpose of this project I will make a suggestion for how I imagine the walls might look.

Multimedia was used to create abstracted textures and patterns containing many layers of imagery. These creations were made to begin the process of determining what sort of imagery would be the most

stimulating if it were to be applied on a large scale as wall finishes.

The idea of coupling natural raw materials with digitally manipulated graphics was used to create a juxtaposed and stimulating design suggestion. The graphics were introduced to influence the atmosphere as well as to bring in cultural and site specific references.

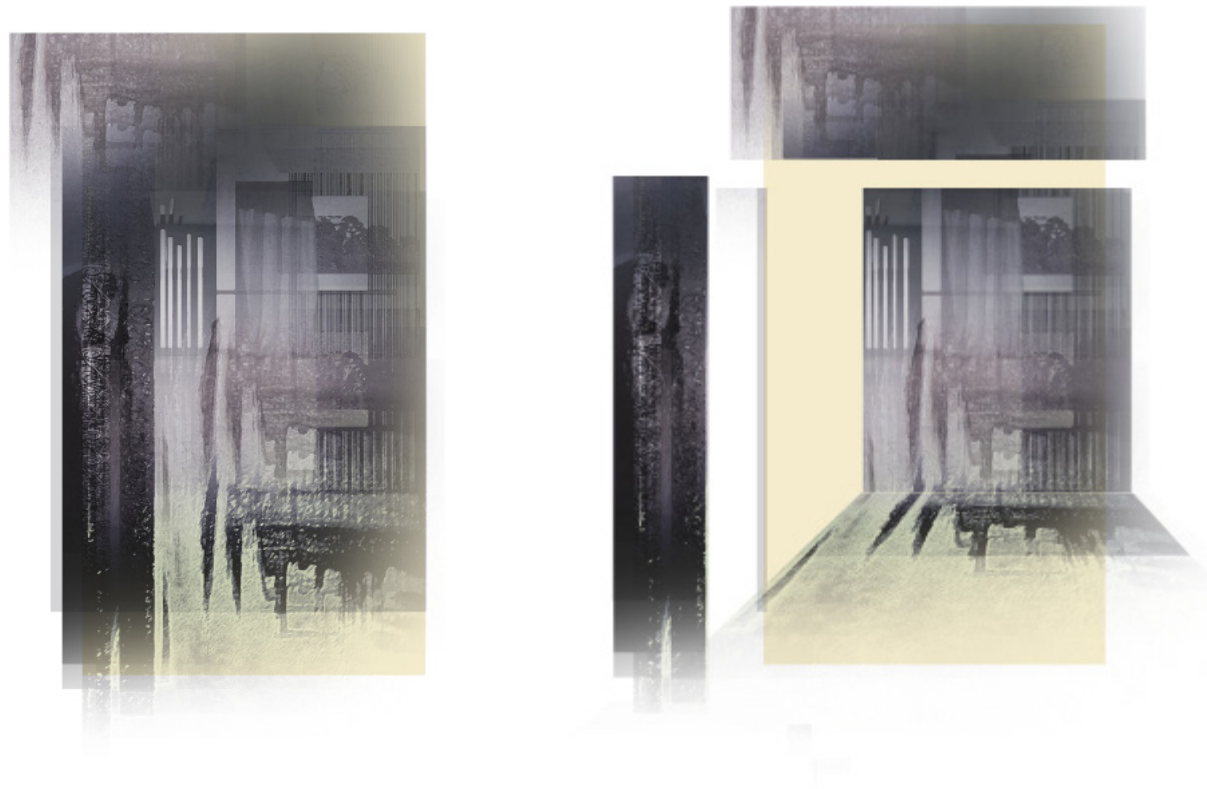
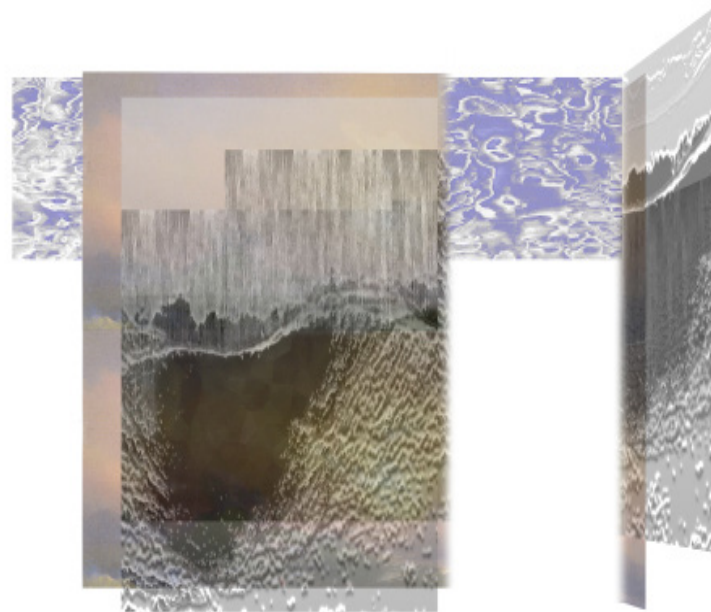


Figure 35. Atmospheric experiment four



Figure 37. Atmospheric experiment five



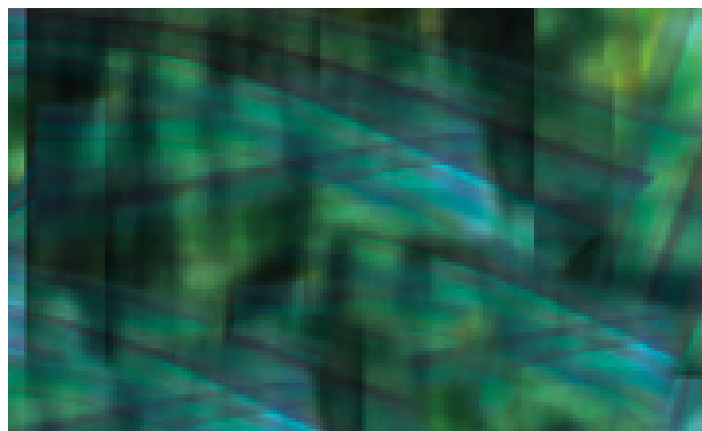
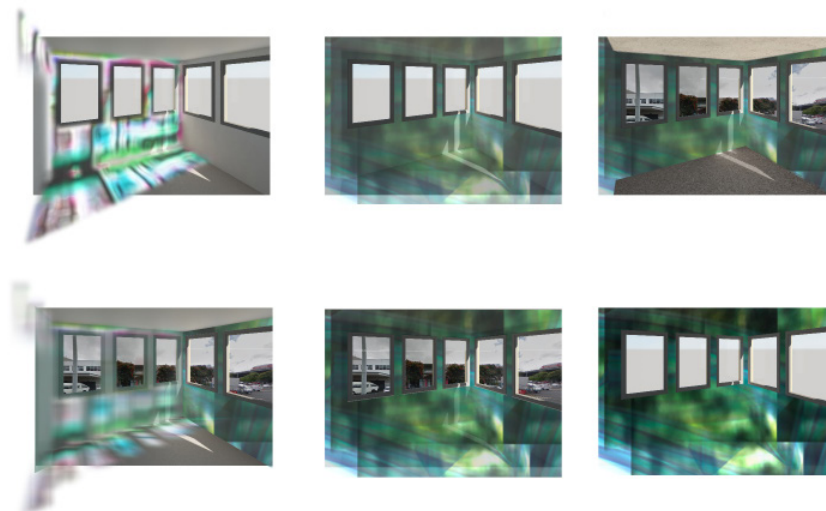


Figure 38. Atmospheric experiment six



CULTURAL PATTERNS/SYMBOLS

The following symbols and patterns have been tentatively suggested. Symbols and patterns have been chosen in order to create a design suggestion, which alludes to the atmospheric quality. There is an opportunity with the transitional walkways for artists with different cultural backgrounds to create imagery or murals.

The following section suggests some symbolic cultural references for the wall imagery. The symbols are tentatively specified because they may be inappropriate to use in reality given the context of the project. However, for the purpose of producing imagery for the proposed design, some of these elements have been referenced.

Māori weaving patterns could be used. Arapaki and tukutuku are ornamental lattice patterns often seen on the walls of wharenuī (communal house) (Te Kanawa, 2014). Maori forms and symbols could include double or triple twists (twisted shape), koru (spiral shape), kowhaiwhai (scroll-like rafter pattern). Pacific Island symbols could include gogo (birds), la (the sun), matau (a hook) or Fa'a aveao (a starfish) etc.

The references, which allude to the context of the site could be an assent to the bohemian background, the terraces on Mount Eden and indigenous myths and legends specific to the site.

MATERIALITY OF WALL IMAGERY

In terms of the materiality of the wall imagery, I have imagined it to be an array of different types of wall coverings including textured printed wallpaper, painted canvas and fabric hangings etc. This idea could create a rich textural impact.

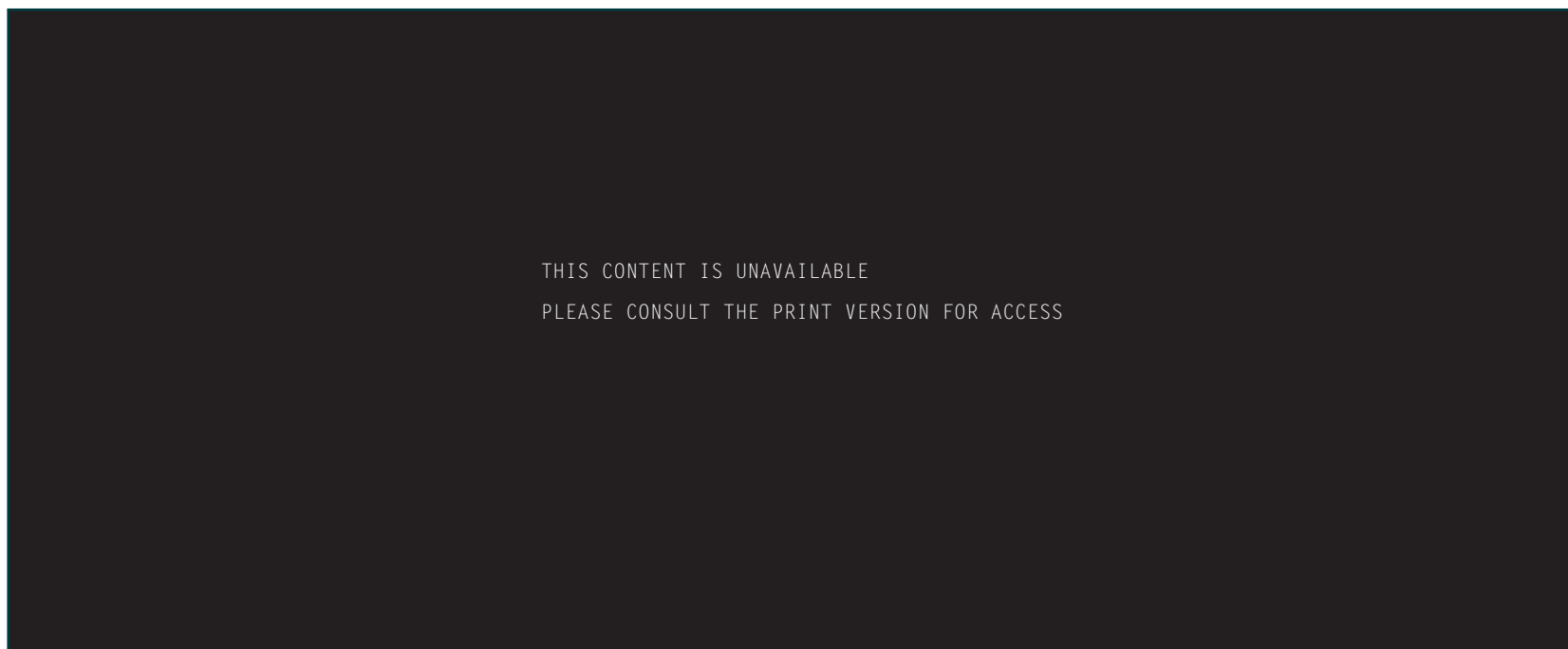


Figure 39. Cultural atmospheric experiment. "Polynesian tattoo symbol: shark teeth," 2018 (<https://www.eventfinda.co.nz/2018/maori-arts-and-crafts-tukutuku-wall-panel/hamilton>), "Unsplash," (https://unsplash.com/photos/bJhT_8nbUA0), "Maaori Arts and Crafts – Tukutuku/Wall Panel," 2018 (<https://www.eventfinda.co.nz/2018/maori-arts-and-crafts-tukutuku-wall-panel/hamilton>)

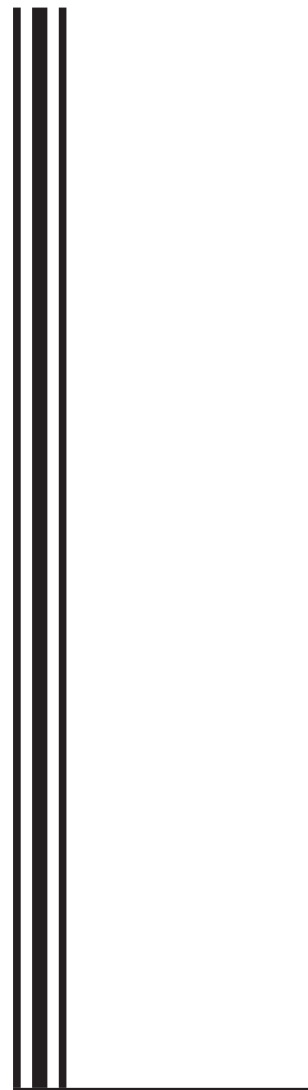
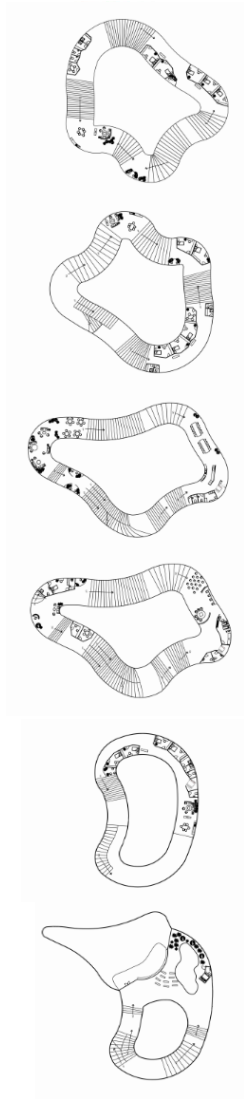




Figure 40. Site plan

PROPOSED DESIGN



Fourth Floor: Family Floor 3

Third Floor: Family Floor 2

Second Floor: Communal Floor 2

First Floor: Communal Floor 1

Ground Floor: Family Floor 1

Underground Floor Plan: Reflection Floor

Figure 41. Floor plan explanation

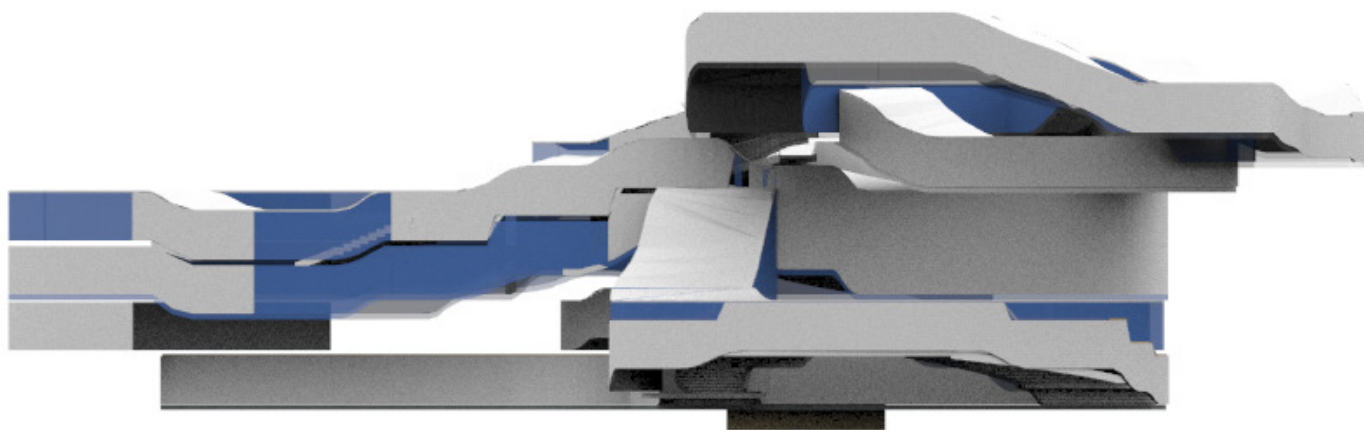


Figure 42. South elevation

Scale 1:400

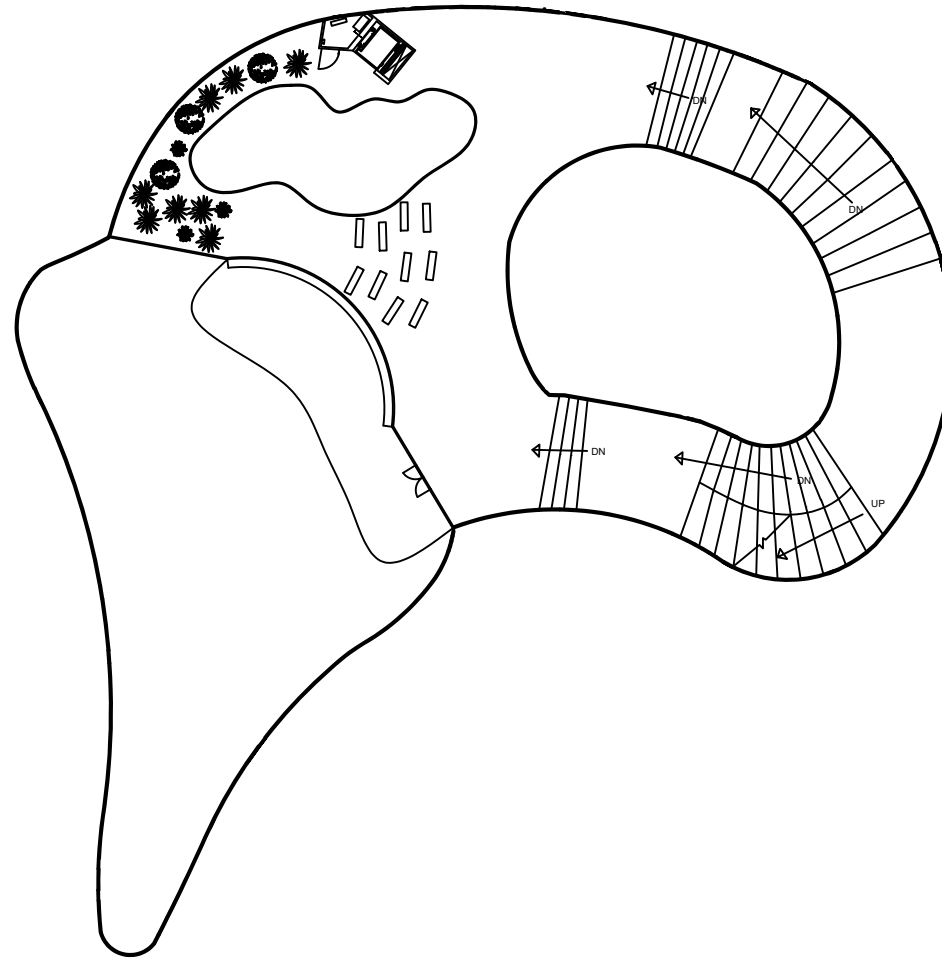


Figure 43. Underground Floor Plan: Reflection Floor

Scale 1:400

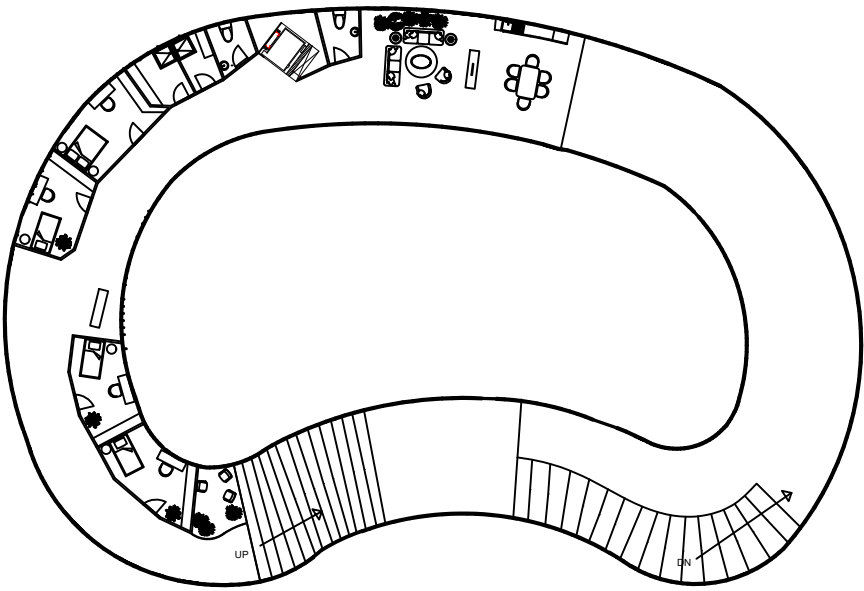


Figure 44. Ground Floor: Family Floor 1

Scale 1:400

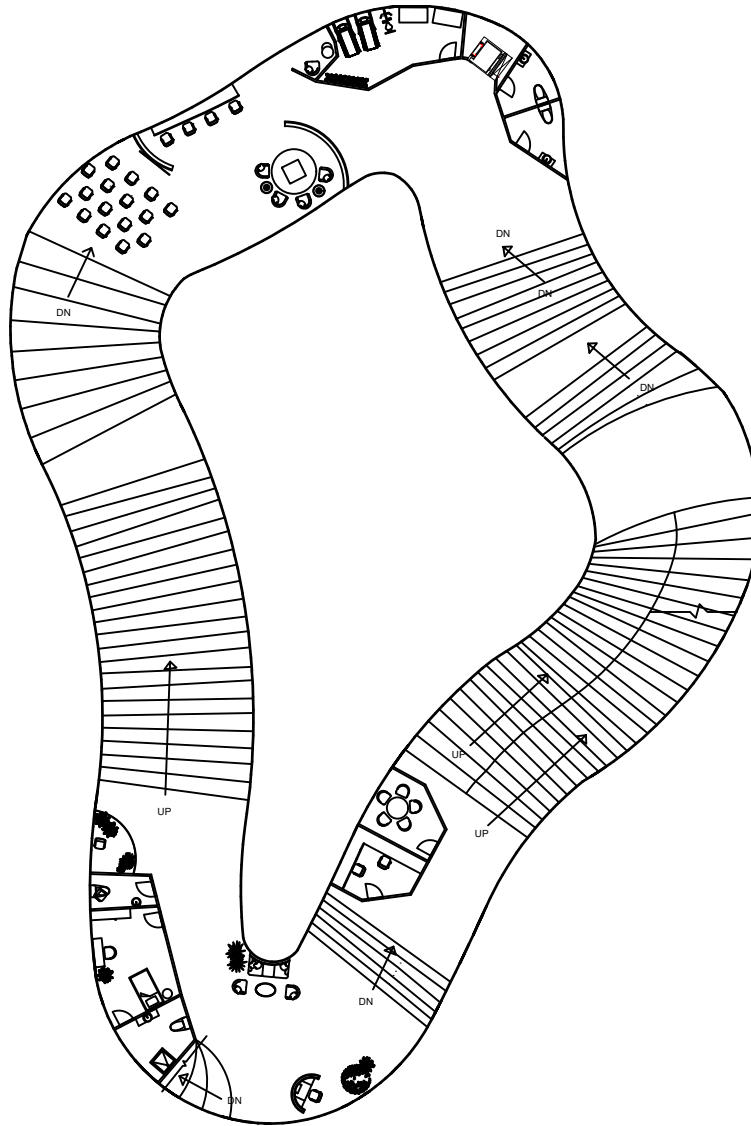


Figure 45. First Floor: Communal Floor 1

Scale 1:400

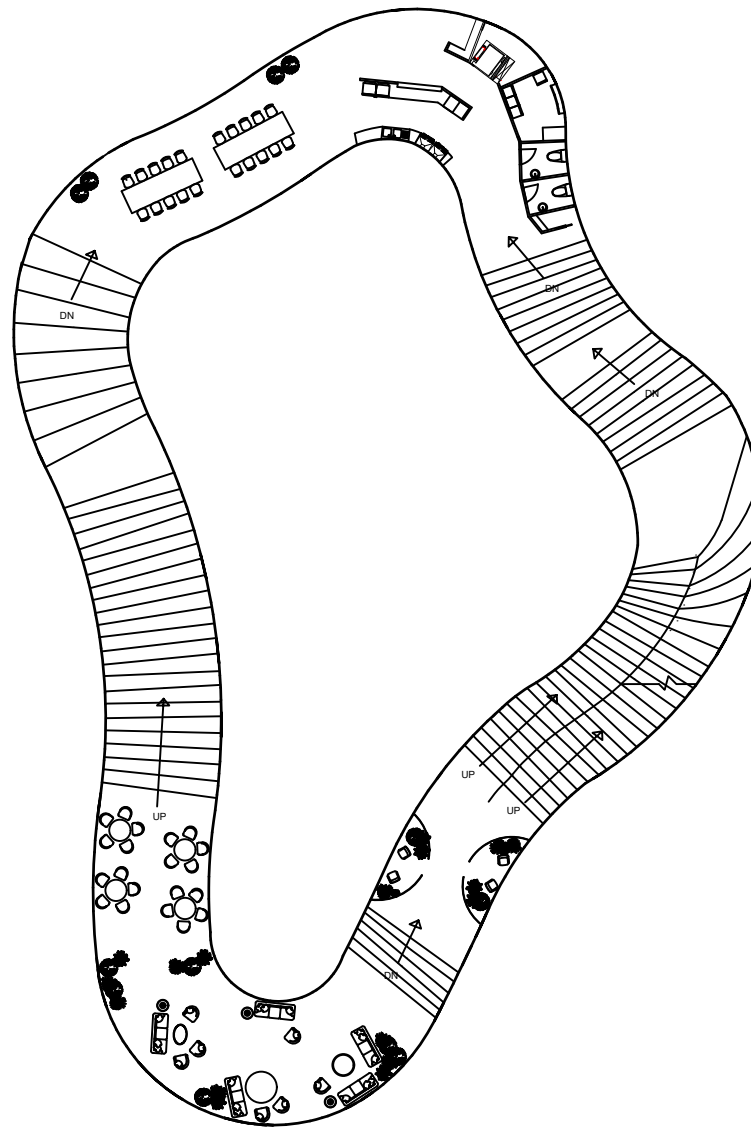


Figure 46. Second Floor: Communal Floor 2

Scale 1:400

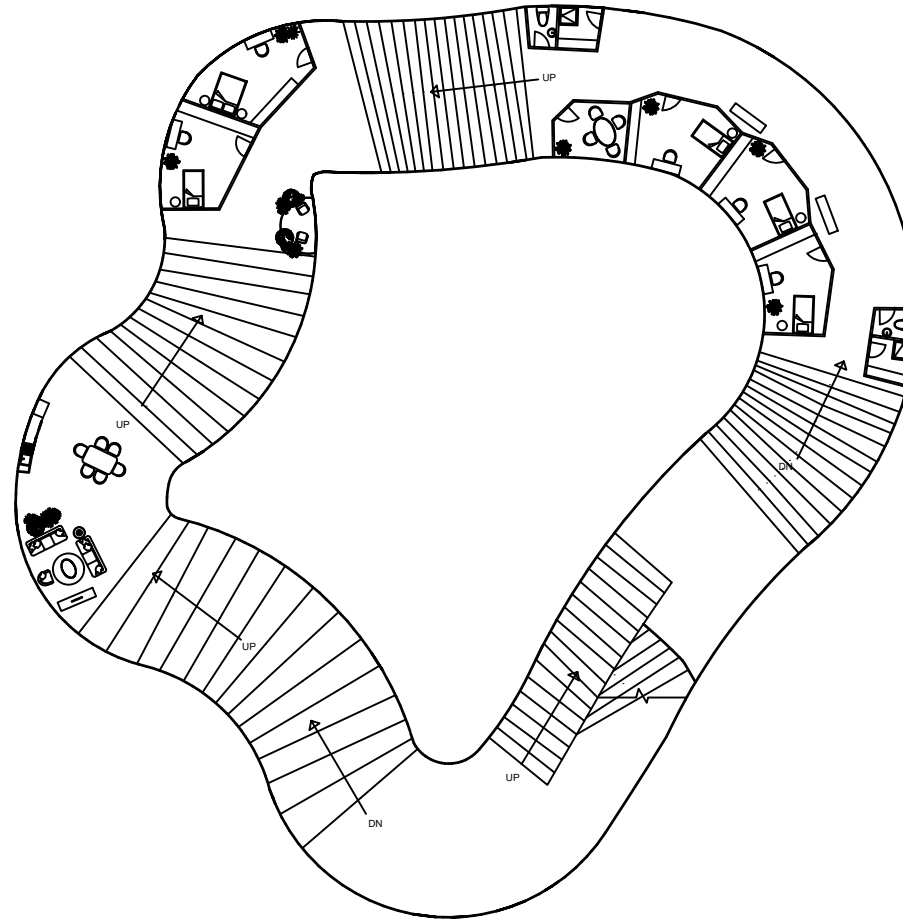


Figure 47. Third Floor: Family Floor 2

Scale 1:400

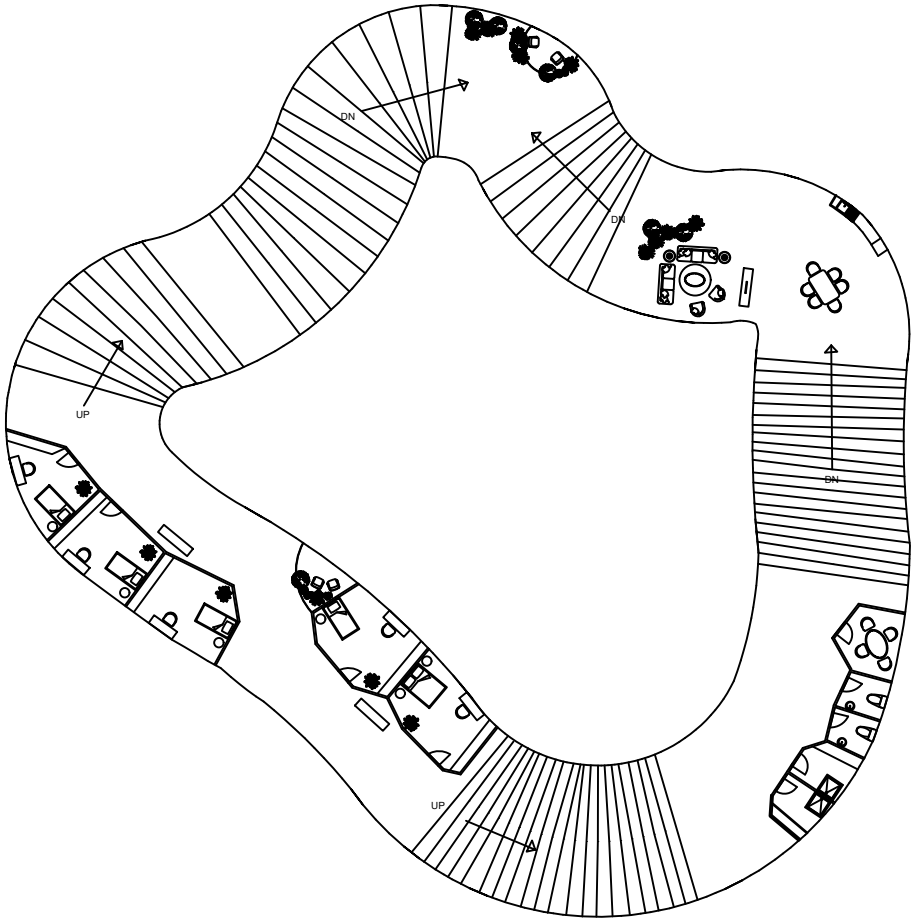


Figure 48. Fourth Floor: Family Floor 3

Scale 1:400



Figure 49. Exterior render of proposed design



Figure 50. Second exterior render of proposed design



Figure 51. Interior render of reception area and internal garden

REFLECTION SPACE

A generous space for spiritual use has been incorporated into the design. The underground floor has intentional biophilic aspects. I incorporated a large pond to symbolise reflection. This space was intentionally minimalistic to create a calming and clear environment. The function of the space is for religious gathering, spiritual reflection and a retreat space. This space is not adorned with any cultural references.



Figure 52. Interior render of reflection space



Figure 53. Exterior render of internal garden

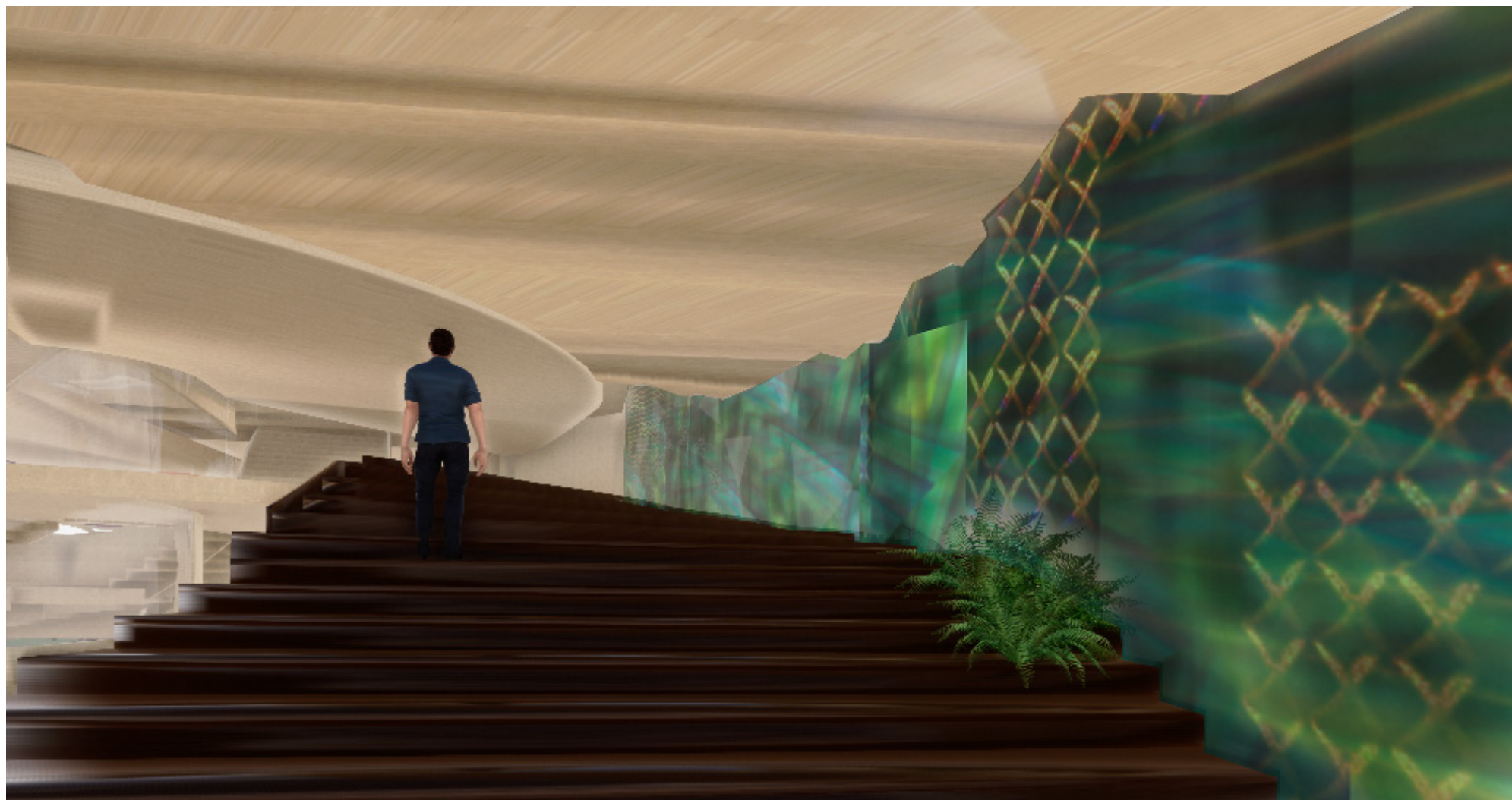


Figure 54. Interior render of cultural wall intervention

This design research project investigated how dynamically formed interior spaces in architecture can aid the societal habilitation and wellbeing of recently released prisoners from New Zealand prisons. I used an established methodology to unpack the layered elements relevant to the topic. I believe this methodology was useful in informing the proposed design. The rigorous process of completing the methodology presented insights of techniques I included in the proposed design.

The narrative of this project was established after the research into the existing issues was complete. This was highly valuable in informing the direction this project would take. The methodology impacted the themes in the literature review, and the overall family and cultural approach to the model of the design. Initially, I questioned whether or not it was necessary for me to view an example of transitional housing given there were some visuals of the existing conditions in transitional housing online. Witnessing current available transitional housing in New Zealand was something I found to be helpful

as it further strengthened my motivation for this project.

I looked at existing academia, successful architectural precedents and existing transitional housing conditions to inform the proposed design. Using these methods collectively was relevant to the design research because it enabled me to understand the “big picture” of how design can affect released prisoner’s success when reintegrating back into society. Specifically I found the literature to be of high importance to the proposed design because it gave my research legibility and was something I gained inspiration from.

I used design research to investigate and imagine how the previous research could be visualised in the form of a slightly abstract solution. Completing design experiments enabled me to find a solution for the material pallet, the exterior form, and internal programming. I found the material tests to be important and valuable to the success of the proposed design because it enabled me to create an appropriate atmosphere.

The design research project enabled me to further develop my skills in interior architecture, and also in a solo context. The topic was chosen to highlight current issues in the built environments released prisoners are exposed to. In essence, the finding which was of the highest value theoretically, was that the released prisoner’s own view of themselves and their identity should be improved to better their mental health. This in turn can be helped through design techniques. Design value is in the evidence that material tactility and texture, natural lighting and symbolism all have strong benefits for creating therapeutic environments. My design work is valuable because it could act as a precedent for how the compiled research may produce a successful design solution.

CRITICAL REFLECTION

Something which I did not predict was how integral the family connection for released prisoners would affect my design research. Another was that I did not initially acknowledge that I was not going to be able to create a convincing design for the wall imagery for the transitional walkways due to the cultural implications. This was something that I would have liked to have progressed had I had the opportunity to collaborate with other designers. This was a limitation because this project had to be completed individually.

There are challenges in examining the success of a theoretical design due to the subjective nature. However, I am satisfied with the outcome of the design because I believe I have created the dynamic and responsive solution I set out to achieve. I would be interested in developing the design further in terms of the finer details, however, for the purpose of this project I believe it was more appropriate to have slightly abstract imagery to communicate the style of the matching suggestive design. I think the strength in this project is in

the applied techniques sourced from the research and the form of design. Critically analysing the proposed design made me realise that there was an opportunity to design unique furnishings and fixtures. This would have been a useful addition to the design. I think that there is also an opportunity here to progress the design of the bedrooms.

Given more time, the perspective imagery produced could have been stronger at communicating the design. Although the proposed design is intentionally slightly abstract it is useful to note that the legibility of the structural soundness of the building could be problematic due to the unconventional form.

This experience only slightly differed from my initial expectations. At the beginning of this project I imagined that I would interview architects, released prisoners and staff at transitional housing for information. This was not carried out as during the internal reviewing process I was advised that this was not necessary for the design

research because there is already existing research on the topic questions I wished to investigate. This was helpful advice as it saved time without negatively impacting the depth of the research.

I have found this process to be rewarding as I have gained a large amount of knowledge and understanding around the the project. I have learnt how to carry out a solo rigorous design research project. I have also acquired a knowledge of how aspects of interior architecture can benefit people in very direct and specific ways.

This design research project has investigated how dynamically formed interior spaces in architecture can aid the societal habilitation and wellbeing of recently released prisoners from New Zealand prisons. In response to the research, healing environments have been designed for released prisoners, which aims to improve their mental health and recidivism rates. The disproportionate representation of the population in the New Zealand prison system has been addressed through the implementation of a family and cultural based model (Pasefika Proud, 2016; Husband, 2018). A rigorous methodology was used to develop a sound design research project.

The research question was refined to: "How can site, culture and contextual symbols be incorporated into the design of interior walls to enhance the user's sense of identity?"

The research uncovered multiple design techniques applicable to the design of a therapeutic environment for released prisoners. These included the use of material tactility and texture, natural lighting and

symbolism. The proposed design outcome was a transitional housing facility which houses three male prisoners and their families.

This design research has value because it impacts the released prisoners and wider society. Transitional housing has the potential to improve community outcomes given successful reintegration may improve recidivism rates. Government agencies therefore may be interested in the outcomes and suggestions made during this design research. Released prisoners may benefit from this research because a more reintegrative and supportive built environment has the potential to improve their overall wellbeing and society engagement.

The design research process and the proposed design was critically analysed and reflected on. The research relates back to a global context because the techniques suggested are transferable internationally as long as the cultural aspects are addressed to relate to the users background. Collectively the design research project contributes

to the existing body of knowledge on how interior architecture can improve people's quality of life.

CONCLUSION



Figure 55. Materials Board for Presentation



Figure 56. 3D Printed Forms of Proposed Design for Presentation

ADDENDUM



Figure 57. Presentation Set

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