

OKUVLIG

A NARRATIVE SPACE TO
PROCESS TRAUMA



OKUVLIG

* something or someone who can not be subjugated, controlled or restrained.

THE AGENDA

The agenda for this project is to **give voice to the survivors of human rights violations**, to let them get a chance to shake society with their experiences, and to let the world know they are here. These survivors will get a **safe space to live and reintegrate with society**, a space that is inviting and warm and **encourages them to be bold and independent**. It gives them a chance to **claim recognition, to use their voice and force a reaction** from the society around them. It is a space for them to **heal by processing their trauma**.

The strategy used to reach the agenda is to create an open public space with moments of privacy that evidence the survivors experience.

THE BRIEF

The theme is Waste. Waste is political. It is everywhere around us as discarded objects, food waste and litter, showing us visible traces of the consumer society. We as humans have a tendency to overlook this and ignore the waste created by us instead of taking responsibility for our consumer by-products. Here we have a chance to make a difference and take responsibility, and ask ourselves – What can Design do?

The politics in waste is not only in the objects but in the inequalities the pattern of waste shines a light on. “The most polluted places on our planet are also where the poorest people live – this is no accident.” These polluted waste spaces are inhabited by communities without control of their environment, and the next question becomes, how can we address this inequality?

We were asked to Explore waste in conjunction with site analysis of the given area with the aim to develop a meaningful dialogue between the research and the context. This year’s sites are located along or close to the Camden Highline – a stretch of disused railway arches that cut across the borough between Camden Market and Kings Cross in North London.

HUMANS AS WASTE

As the modern society grows waste grows with it in form of people. People in the modern world are viewed in the same way as waste. Those who do not contribute to the economical value of our society are not valued as equal. Only a selected few are truly indispensable in a consumer society, and even these people can eventually become waste. Not because these people are waste but because that how we as a society treats them. Most people might shy away from that statement, afraid to face the consequences of their own actions. **We do not mean to let people become waste, that is just the bi-product of our own development.**

CONTEXT AND STRATEGY

THE SITE

The site is 146 Royal collage street, Camden. An old warehouse on the canal edge. The site consists of a series of connected buildings and have been added to and adopted in different stages. The two original warehouses have been given **different programs, one holding public activates and one private spaces.**

HUMAN RIGHTS

The users of the space are survivors of human rights violations , with the intention to give them a safe space to inhabit and support to re-integrate with society. The focus was put on five of the thirty human rights; **no slavery, no torture and no unfair detainment, freedom of expression, and food and shelter for all.**

THE CLIENT

Helen Bamber foundation - Human rights charity that gives survivors of human trafficking and torture the strength to move on. Work to ensure that survivors are free, healthy, safe, protected from re-victimisation, detention and poverty.

Freedom from torture - Charity supporting survivors of torture. The organisation also work with activist campaigns to stop torture and with supporting survivors to use their own voice to tell their story. These activist groups work with creative ways for the survivor to express their voices.

THE SURVIVORS

The inhabitants of the centre are survivors of human rights violations, they each have their individual story and have their own journey to make to reintegrate with society. The stories of the survivors are inspired by real stories of survivors and activist that speak against human rights violations.



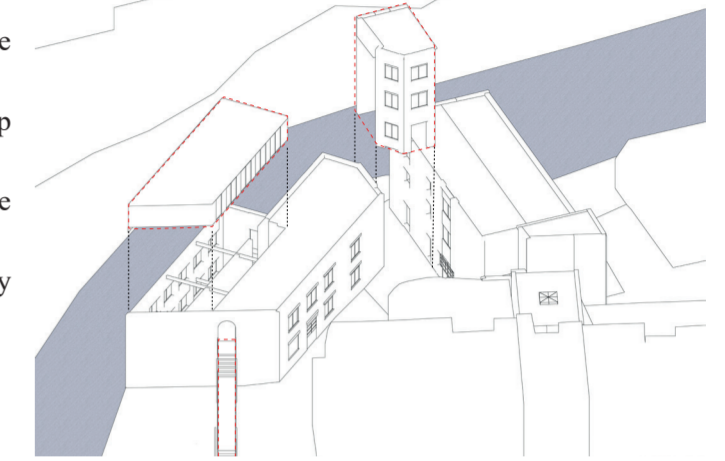
THE STRATEGY

1. The previous adaptations to the buildings are removed. The building is reversed back to its original state.
2. Inverting the building to create exterior spaces and open up the building to the public.
3. Inserting new spaces for the survivors to inhabit that become interior spaces on the threshold to the exterior.
4. New circulation that challenge social interaction by connecting shared spaces.

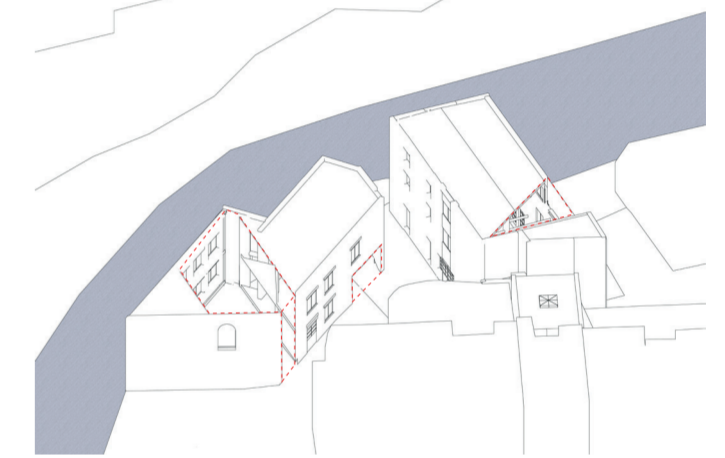
The site - 146 Royal collage street

Helen Bamber foundation

1. REVERSE



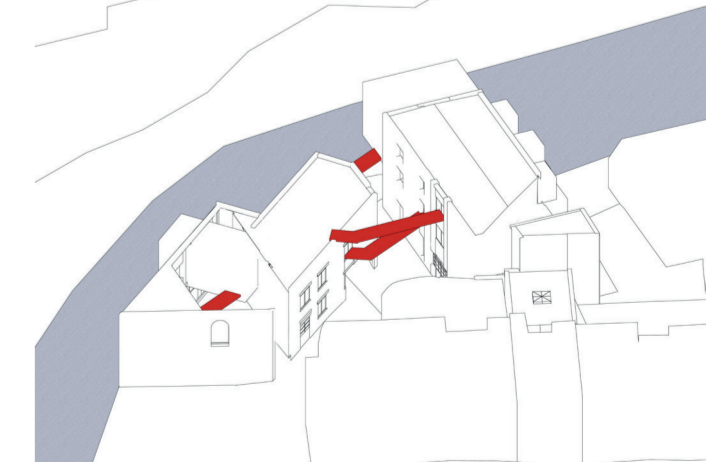
2. INVERT



3. INSERT



3. CONNECT



Diwa arrived in UK and taken to a luxury flat in London there she was forced to work 15 hours a day without payment. She eventually got managed to escape while her "employer" was out and sought sanctuary in a nearby temple. Now she seeks asylum to stay in the UK and build a life here.

Ed was offered a job in UK and was provided with a fake passport and transport to the UK. When he arrived, he ended up living in poor conditions with several other workers and received little to no pay. The job eventually finished, and Ed was captured by authorities for his fake papers, he was then still under age and was taken up by the foster system.

Hiba was arrested in Syria where she was assaulted and tortured for information, the men torturing her accused her of receiving information from Israel. After weeks she was finally realised when her family paid a bribe. After a long journey she found her way to the UK where she now seeks asylum.



CREATING CONNECTIONS

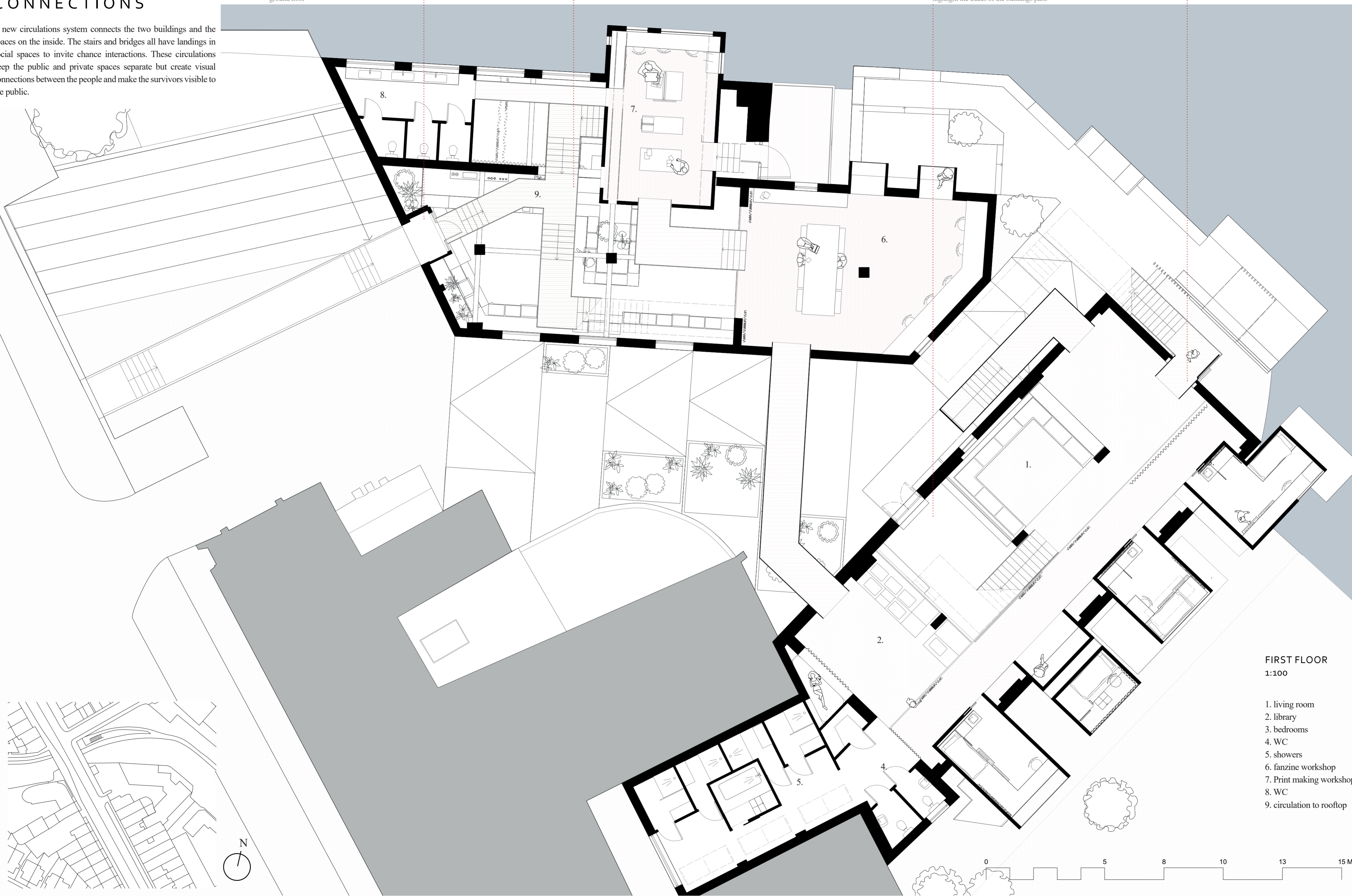
A new circulations system connects the two buildings and the spaces on the inside. The stairs and bridges all have landings in social spaces to invite chance interactions. These circulations keep the public and private spaces separate but create visual connections between the people and make the survivors visible to the public.

Existing bridge and entrance connect to the new circulation route and lead the public to the rooftop or ground floor

From the circulation the public get views of the survivors work in the workshops.

A void through the first and second floor cuts out the floor around the warehouse lift and stable door to highlight the traces of the buildings past.

The circulations connect to existing openings in the building.

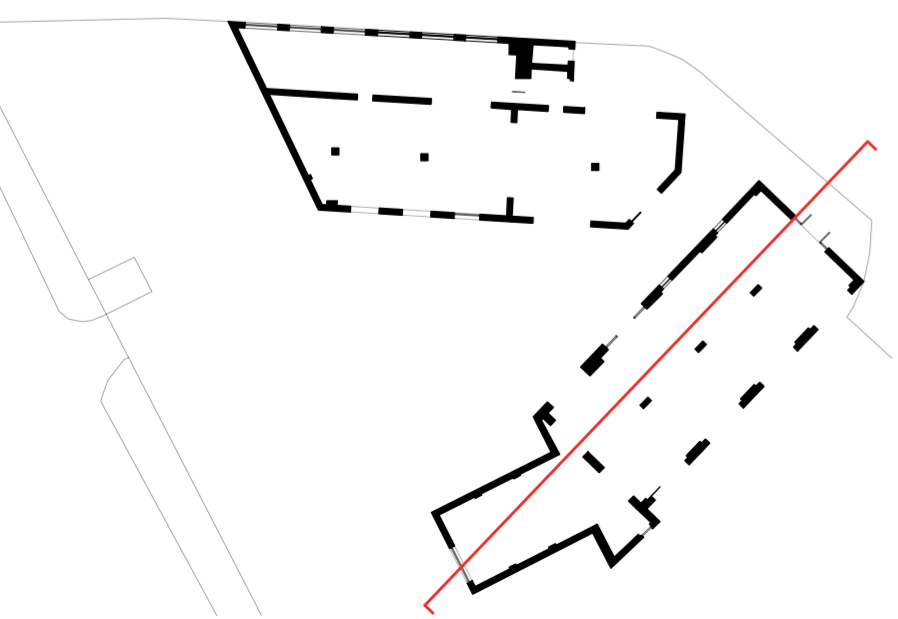
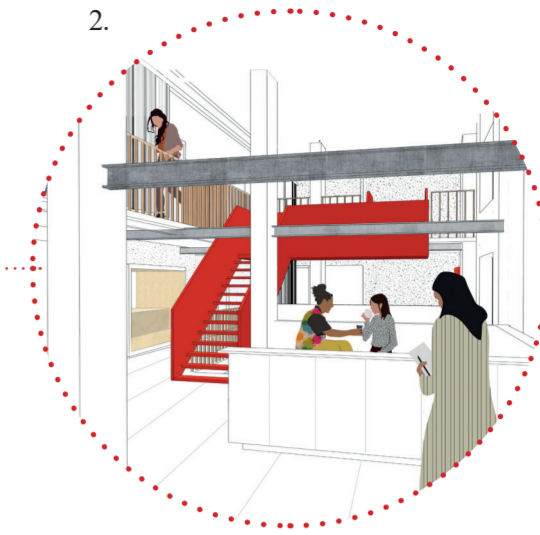
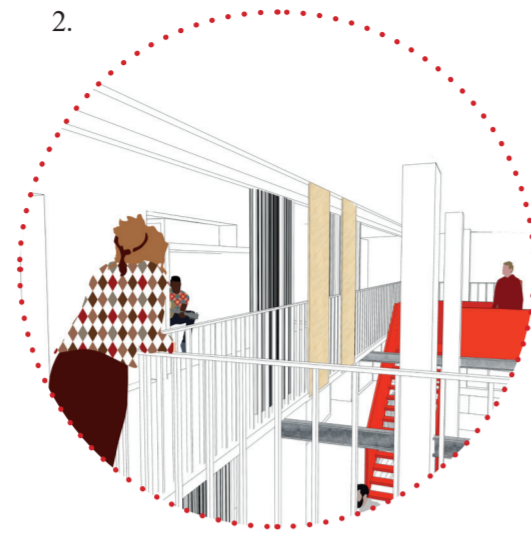


FIRST FLOOR
1:100

- 1. living room
- 2. library
- 3. bedrooms
- 4. WC
- 5. showers
- 6. fanzine workshop
- 7. Print making workshop
- 8. WC
- 9. circulation to rooftop

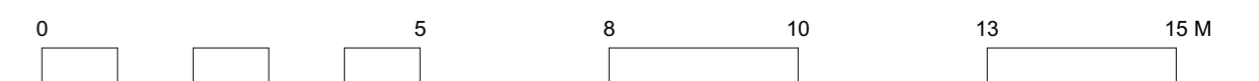
DESIGNING TOGETHERNESS

The public and the survivors meet and interact within the building. The connection is gradual and the survivors becomes visible to the public and can make the choice to interact with them in the café, on the rooftop or on the canal plaza. This connections becomes part of the survivors journey to heal and reclaim their place in society.



SECTION BB
1:100

1. The residents move between the buildings on the external staircases.
2. The corridors outside the bedrooms comes a shared social space. The bedroom boxes are alternated with nooks for resting in the open space, creating a living corridor.
3. The central spaces are shared living spaces with the social corridors becoming corridors looking over the space. The levels of privacy are controlled with layers of curtains and sliding panels, allowing the survivors control of the space they inhabit.



FREEDOM OF EXPRESSION AND A ROOM OF RETREAT

Part of the survivors stories is that they have been hidden from society. Part of the project will be to reverse this and offer the survivors a space were they can tell their stories to the wider community.

The narrative space of the design is a fanzine and poster workshop. The survivors come together in their community and create these fanzines through writing, drawing and printmaking. These creations are then distributed to society to make the stories visible.



On the first floor the survivors get a space to express their stories in the fanzine workshop. They interact within their community and the public is invited to view the process of making from the public circulation leading them from the café to the roof.



The survivors and public meet and interact in the café. The survivors get a chance to gain work experience working in the space and the public are made aware of the stories of the survivors.

The survivors each have a private space to retrieve to, away from the shared spaces. These private spaces hold the bedrooms of single inhabitants or space for a small family. They place the inhabitants on the threshold to the public space, making the private spaces a part of the exterior. Each bedroom extrudes from the building, facing a back garden, resting on the edge.

The structure is given from a steel frame that rest on the structure of the existing building. A recess between the boxes gives the illusion of them being separated, being their own individual elements.

