

NAKBA  
Inspired by 'Farha' film

SOCIAL (IN)JUSTICE OF THE ONGOING PLIGHT OF PALESTINIANS THROUGH FARHA'S LENS ON THE NAKBA

This project draws inspiration from the film 'Farha,' which delves into the historical events of the Nakba and sheds light on the ongoing persecution, displacement, and occupation faced by Palestinians.

At its core, the film portrays the complex relationship between Farha and her father, challenging traditional gender roles as she seeks education and independence.

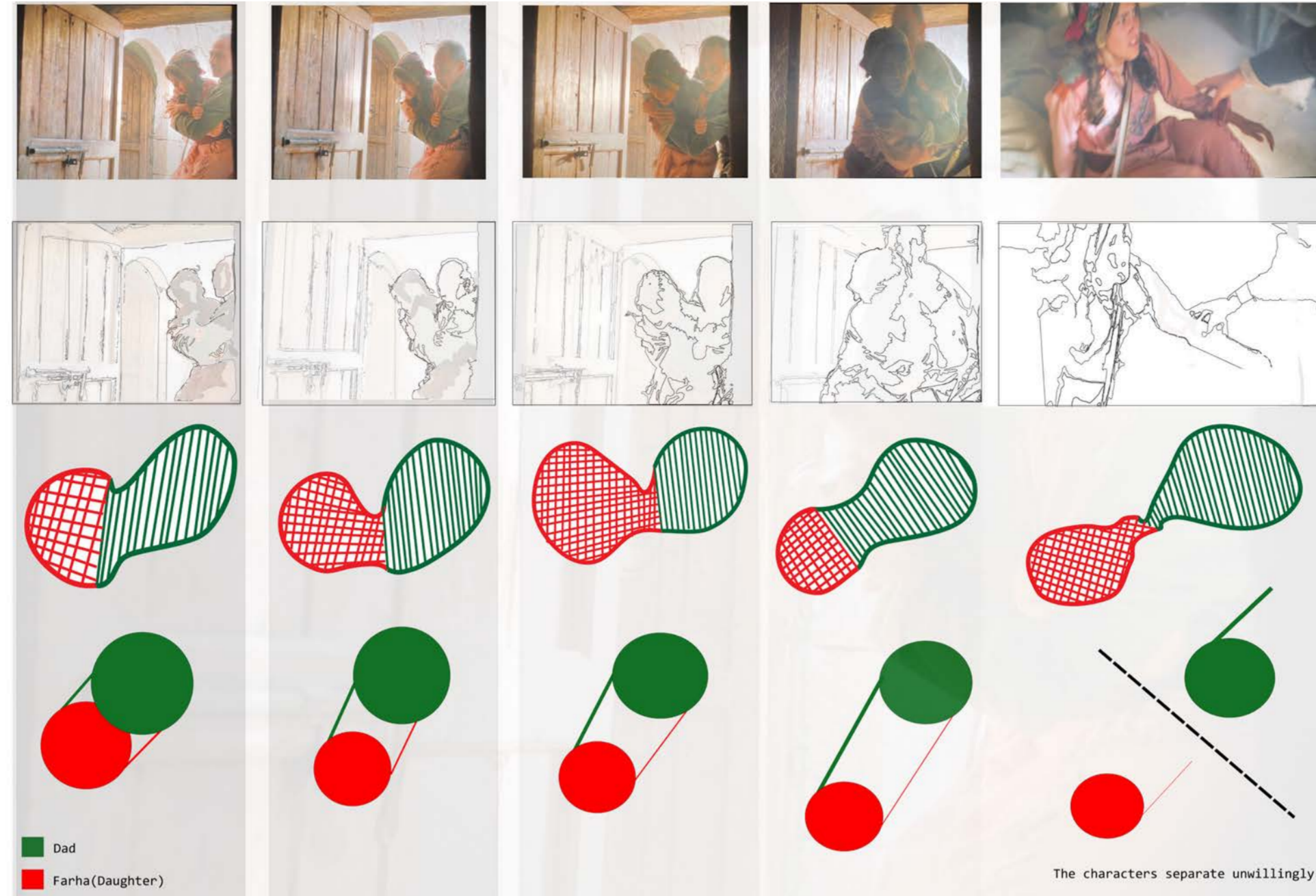
The design concept symbolizes their separation, visually dividing the building to represent the physical and emotional disconnection. Large gates on the father's side invite Farha to bridge the divide, while water symbolism and Palestinian embroidery pay homage to their heritage. A secret tunnel, mirroring the cramped storage room, connects Farha's space with her personal library, symbolizing her thirst for knowledge and longing for connection. The interior design reflects their distinct personalities, blending modern aesthetics with traditional Palestinian elements.

This project captures the essence of the movie 'Farha' while paying tribute to the historical significance of the Nakba and the ongoing plight of the Palestinian people.

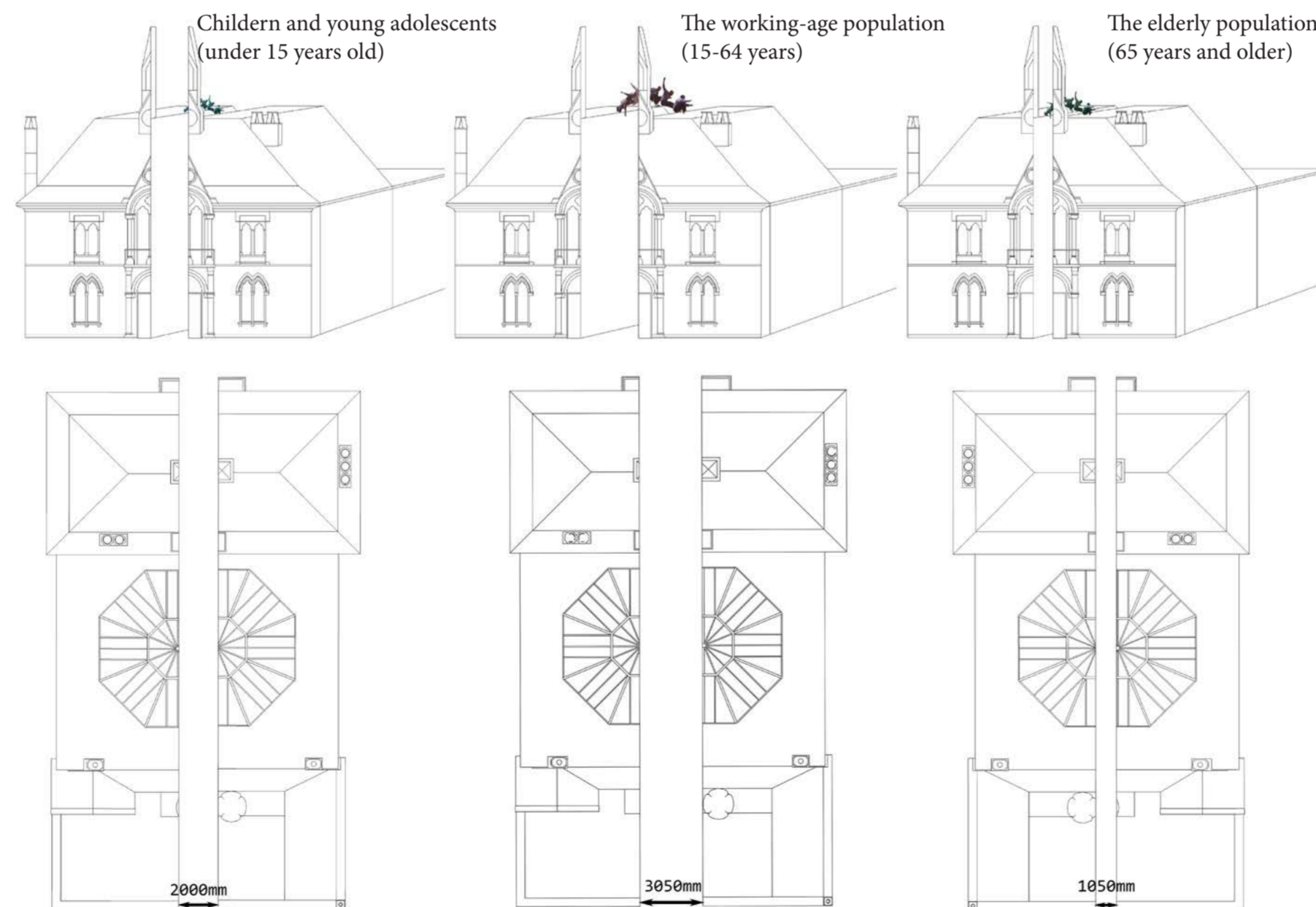
THE BRIEF

Our studio aims to raise awareness about hidden issues within households, even in Lewes, by (re) designing Fitzroy House. Through architecture, we will visually convey conflicting relationships between fictional characters, analyzing dynamics and traits to translate their personalities into the domestic space. Factors like access, boundaries, views, privacy, and materiality will be considered. Inspired by Tschumi, we encourage inventive approaches that shed light on hidden conflicts, challenging the idyllic facade and exploring the stories behind neighbors' doors. By unveiling the complexities of domestic life, our aim is to redefine architecture and emphasize its role in shaping human experiences.

SEPARATION

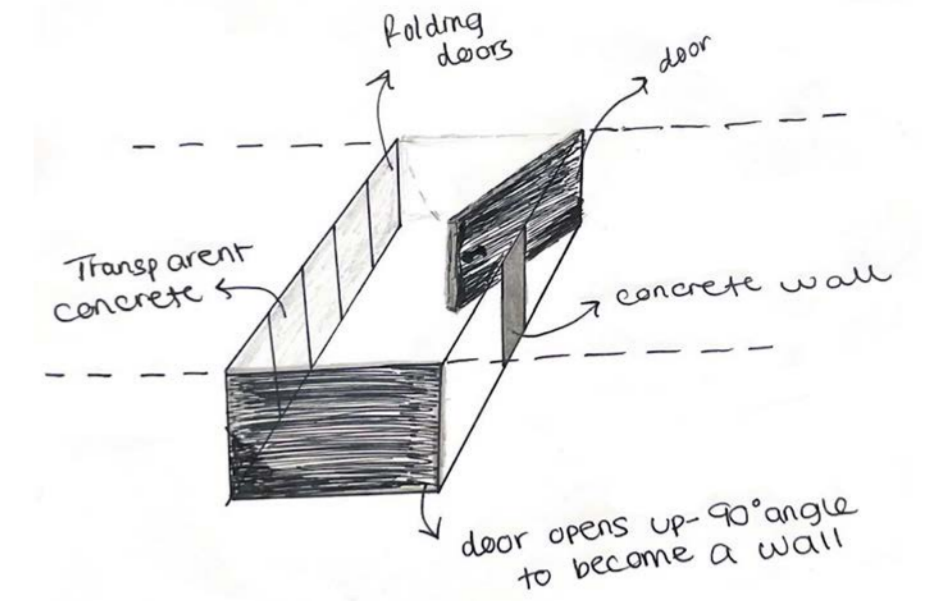


The scene that inspired the design was when Farha's father forced her into the cramped storage room for her well-being and safety. Unfortunately, neither of them knew this would be the last moment they share with one another.

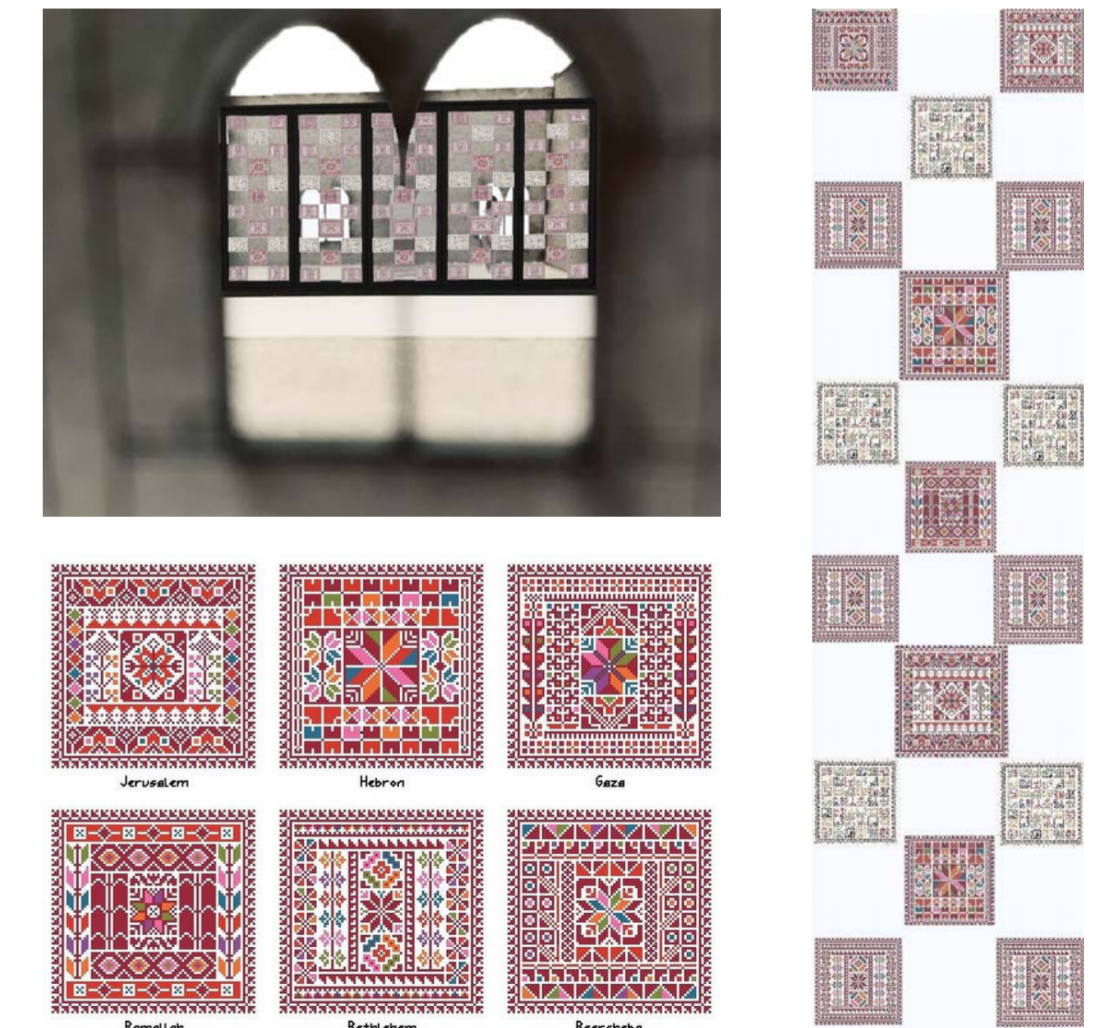


Inspired by the manhattan script diagram that portrays how the characters separated. This led to a design development of separating the house in half by removing the middle part of the house causing disruption. The distances showed above were collected from research.

RECONNECTING



This design concept draws inspiration from the traditional usage of expansive gates in the region. Utilizing these architectural elements on the father's side serves the purpose of bridging the two halves of the structure. The deliberate act of opening these gates symbolizes a profound longing for a possible reconciliation and renewed connection between Farha and her father.



Palestinian embroidery, or "tatreez," is an ancient art form woven into Palestine's cultural fabric. Women used it for personal expression and storytelling, reflecting unique styles and origins. This craft conveyed messages during hardships like the 'Nakba,' enduring with resilience. Global efforts support artisans in preserving this testimony of Palestinian identity and women's creativity.



### INSPIRATION BEHIND LIBRARY

Farha was one of the only girls in her village that wanted to study. She was quite introverted and would always prefer to be by herself reading.



### INSPIRATION BEHIND CIRCULAR OPENING

Farha would always eavesdrop on her father's conversations by looking through a window.



While Farha was stuck in the storage room, she would look through this circular opening to see what is happening on the outside



### INSPIRATION BEHIND TUNNEL

The tunnel was inspired by the dark and small storage room she was stuck in and the long and terrifying journey it took for her to get out.



### INSPIRATION BEHIND POND

Scene from film of farha enjoying the water from the waterfall after escaping from the store room.



In the old days in Palestine, water was collected from wells. This picture was taken in 1938, it shows a women collecting water from the well with ceramic jugs.

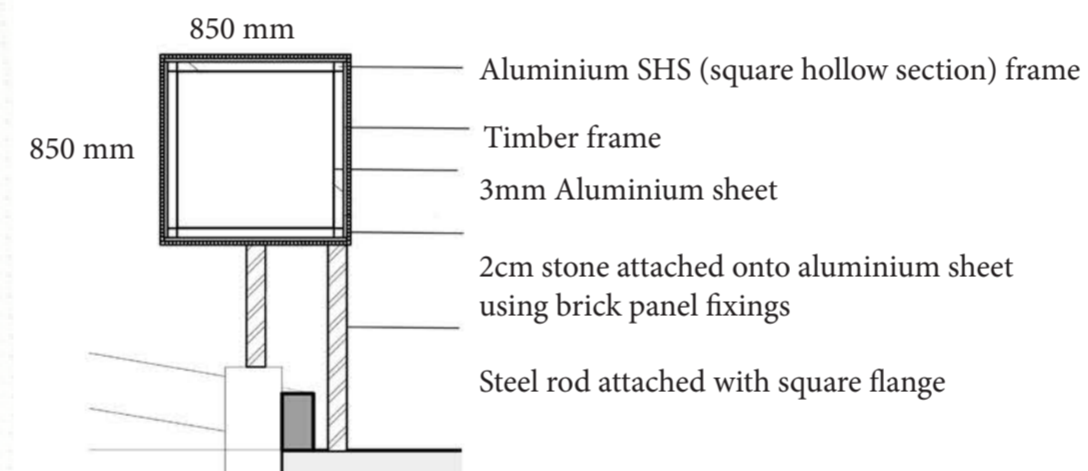
## WATER & TUNNEL

Water played a profound role in the film, serving as a symbolic motif and evoking the methodical extraction of water from wells in Palestine. Drawing from precedents, I derived inspiration from the functional design of a water funnel to conceive a technology wherein an open skylight channels water into a central pond within the building.

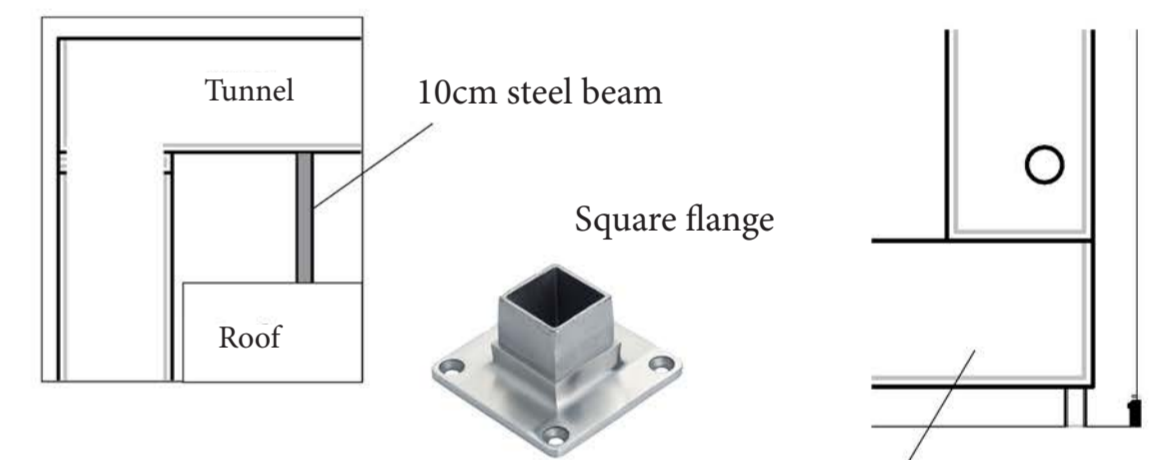
The concept behind the creation of the tunnel has been made clear. However, to shed light on other choices made; the tunnel's encasement employs stone—a material used on the father's side—distinct from the materials on Farha's side. This deliberate divergence conveys her ancestral origins while resembling the storage room.



### SECTION OF TUNNEL



### SUPPORT OF TUNNEL



Peep hole created in the tunnel which looks over the dad's side of the building.

Stone tunnel supported by steel beams inserted into a flange on both ends which is screwed onto the tunnel on one end and the roof on the other end.

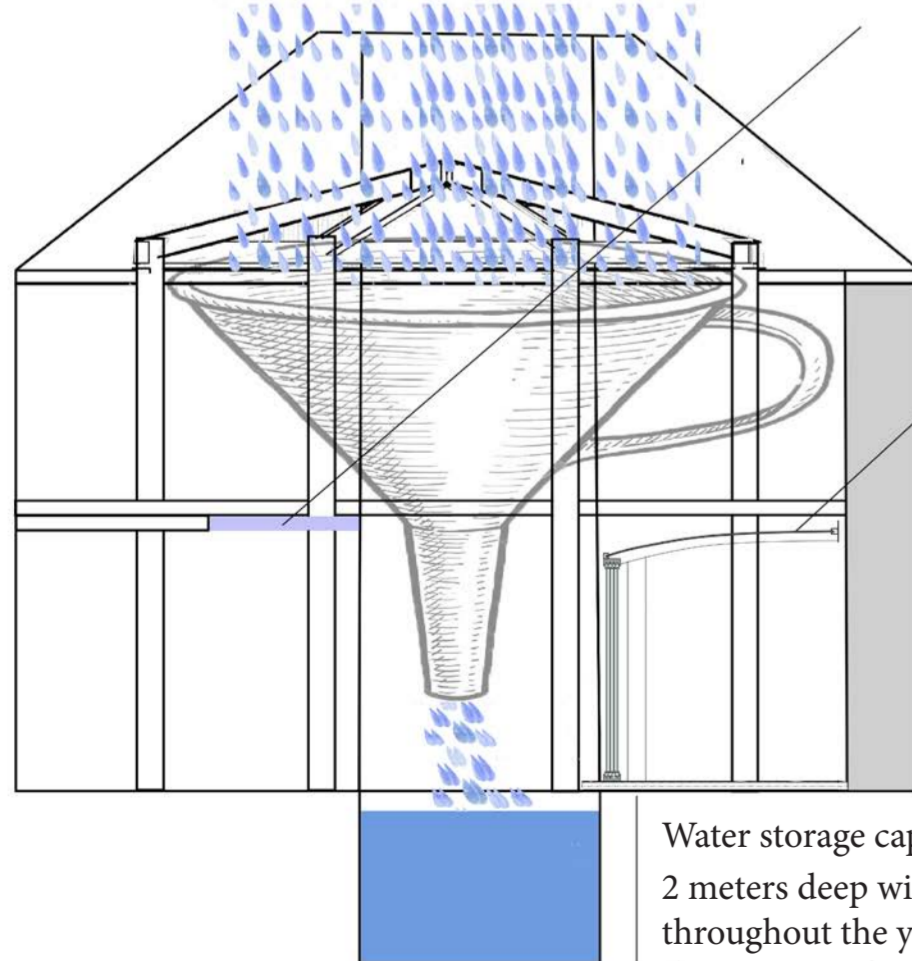
### 1:100 ELEVATION



The tunnel takes farha from her bedroom to her library.

A 850 x 850 mm door in Farha's room allows her to access the tunnel

Glass roof to prevent water from entering the ground floor.



Curved glass roof supported by beams and columns will protect the ground floor from getting wet and will allow the raindrops to fall off the curved roof into the pond.

A sheet of glass is bent by placing it in a metal mould and then reheating it. This softens and malleabilizes the glass, allowing it to be moulded to the contours of the mould.

### Water storage capacity

2 meters deep will be enough to store the volume of rainwater throughout the year considering evaporation takes place as well as the amount of sunny days that balance it out. Lewes receives 2509.91 hours of sunshine throughout the year.

# PROPOSED PLANS

### ANALYSIS OF TRADITIONAL PALESTINIAN HOME

Al-Sabe Family House in Qalqeeliya

- Main entry
- Central hall
- Bedroom
- Dayroom
- Bathroom
- Terrace
- Stable
- Prayer room
- Storage
- Kitchen
- Baking stove (tabun)

Grand entrance

Khalaf Family House in Ramallah

- Main entry
- Central hall
- Bedroom
- Dining room
- Living room
- Hallway (Riwaq)
- Kitchen
- Bathroom
- Entrance
- Yard
- Garden

Each room closed off

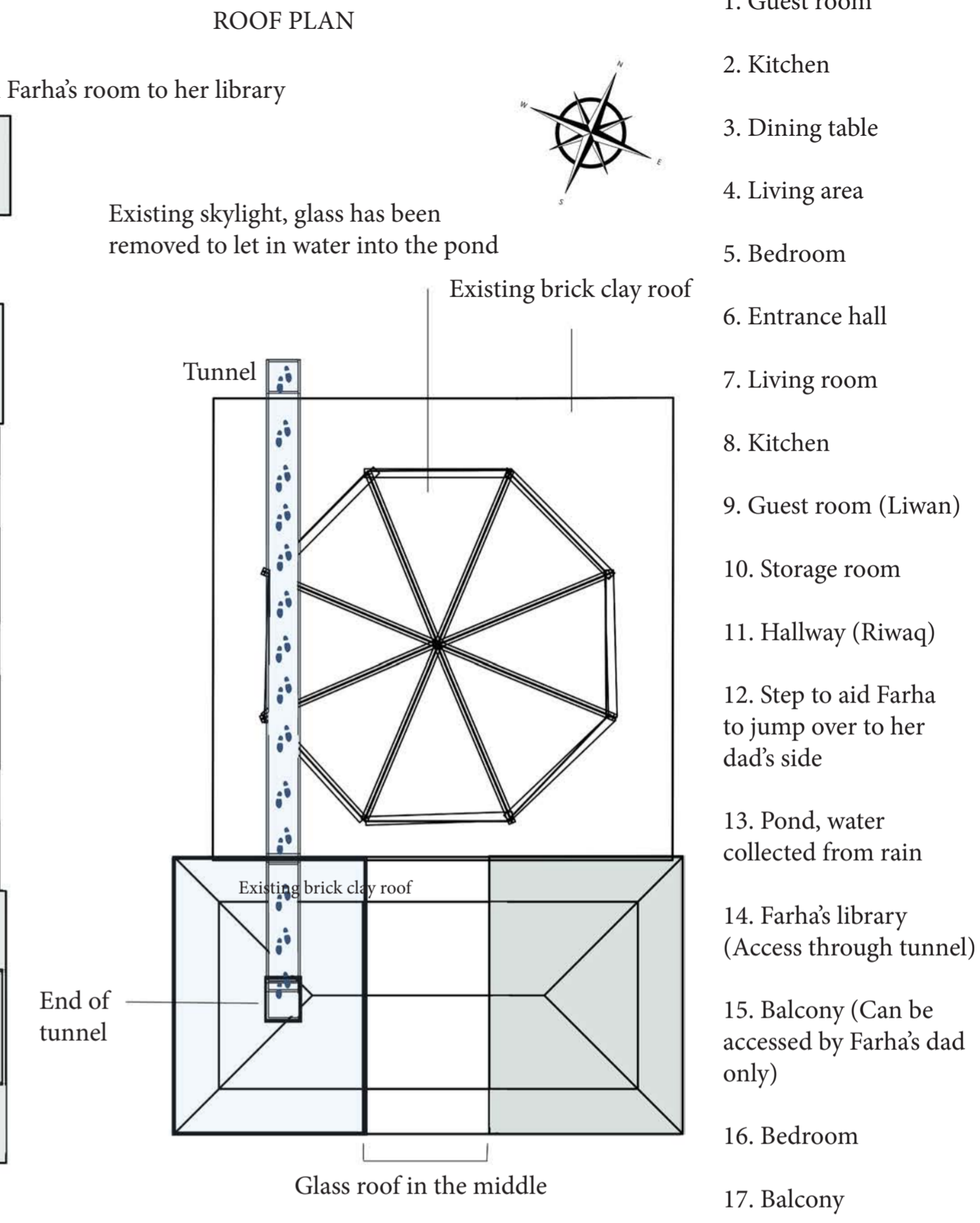
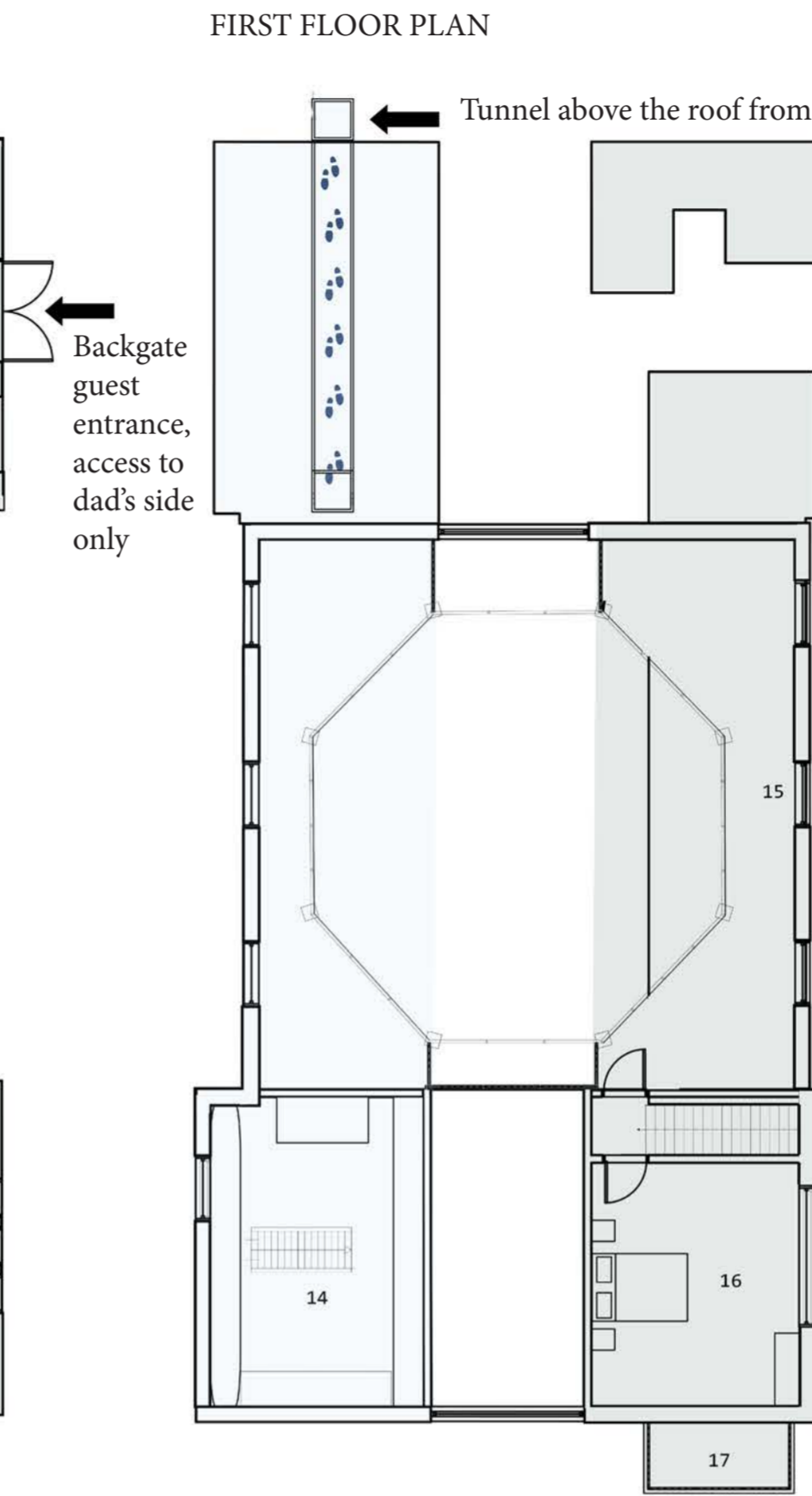
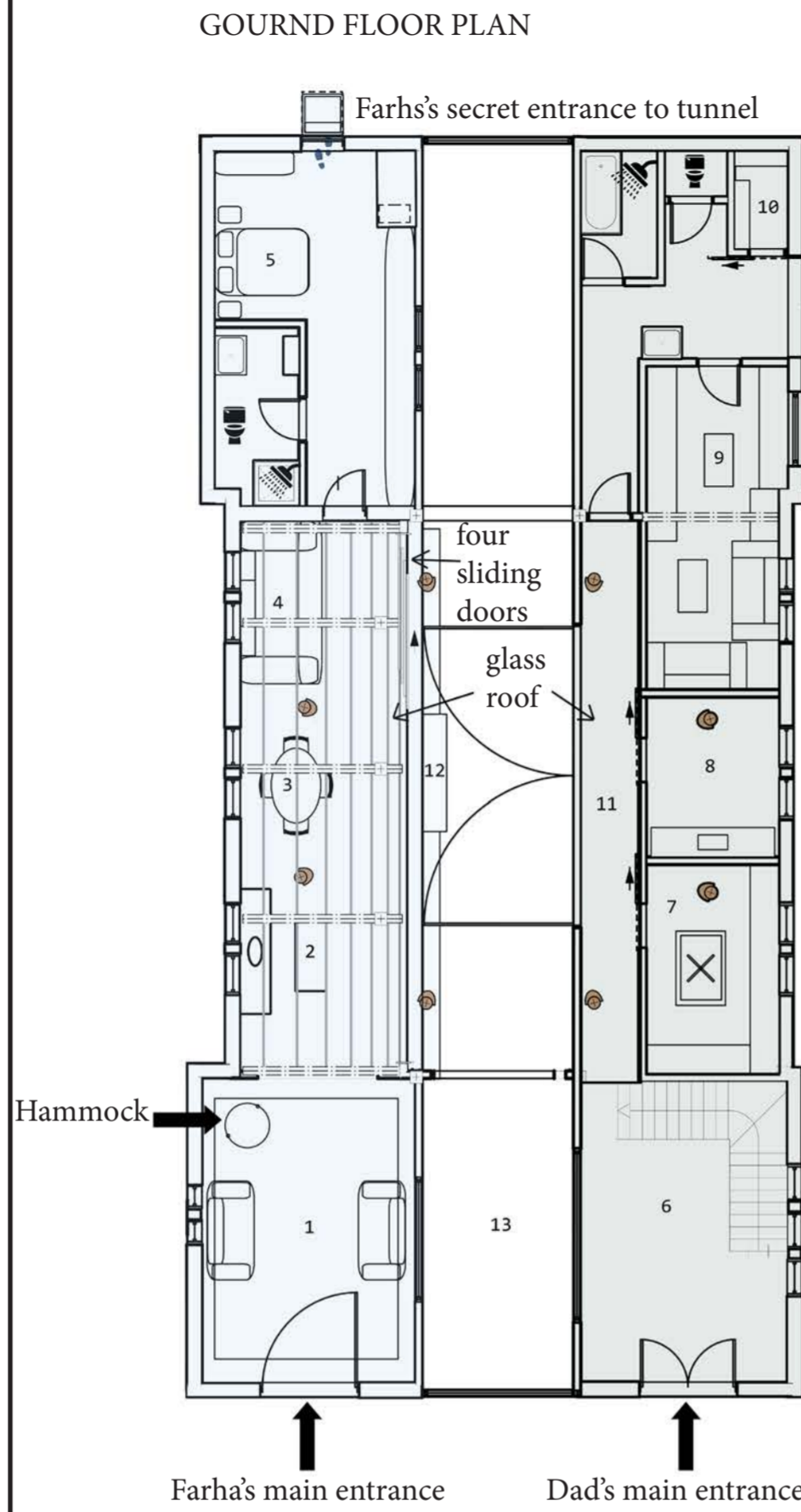
Sectioned into 2 parts

Image of plan above taken from [https://iaeme.com/MasterAdmin/Journal\\_uploads/IJARET/VOLUME\\_13\\_ISSUE\\_3/IJARET\\_13\\_03\\_002.pdf](https://iaeme.com/MasterAdmin/Journal_uploads/IJARET/VOLUME_13_ISSUE_3/IJARET_13_03_002.pdf)

#### Traditionally used furniture and materials

Olive and oak wood    Stone    Majlis floor seating

There is an abundance of olive trees and stone in the region. Olive trees are very popular in Palestine.



- Guest room
- Kitchen
- Dining table
- Living area
- Bedroom
- Entrance hall
- Living room
- Kitchen
- Guest room (Liwan)
- Storage room
- Hallway (Riwaq)
- Step to aid Farha to jump over to her dad's side
- Pond, water collected from rain
- Farha's library (Access through tunnel)
- Balcony (Can be accessed by Farha's dad only)
- Bedroom
- Balcony



1

This visual shows how Farha enters the tunnel through a small door in her bedroom.

2

The visual above shows how Farha exits the tunnel into her library. The tunnel goes from the bedroom directly into the library.

3&4

These visuals show the space in the middle of the building where Farha and her father are able to meet. The distance in between is too big for either of them to jump, however the built-in step on Farha's side allows her to make the jump. This represents that although they are separated the bond they share as father and daughter is strong and resilient.



MATERIALS AND THEIR PROPERTIES

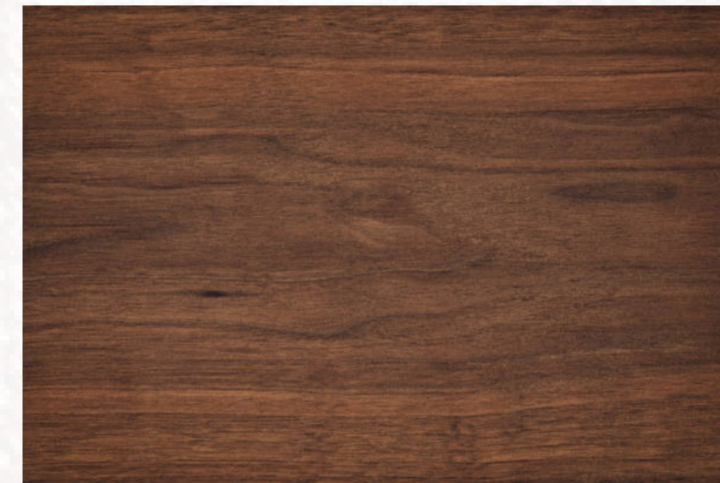
MATERIALS AND ATMOSPHERE

STONE



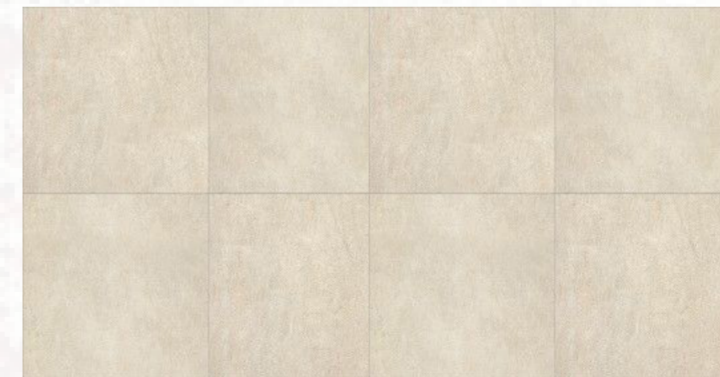
1. Hardness
2. High durability
3. High density
4. High compressive strength
5. High thermal conductivity
6. Sound insulation
7. Fire resistance
8. Natural variation in patterns colors and textures

OAK WOOD



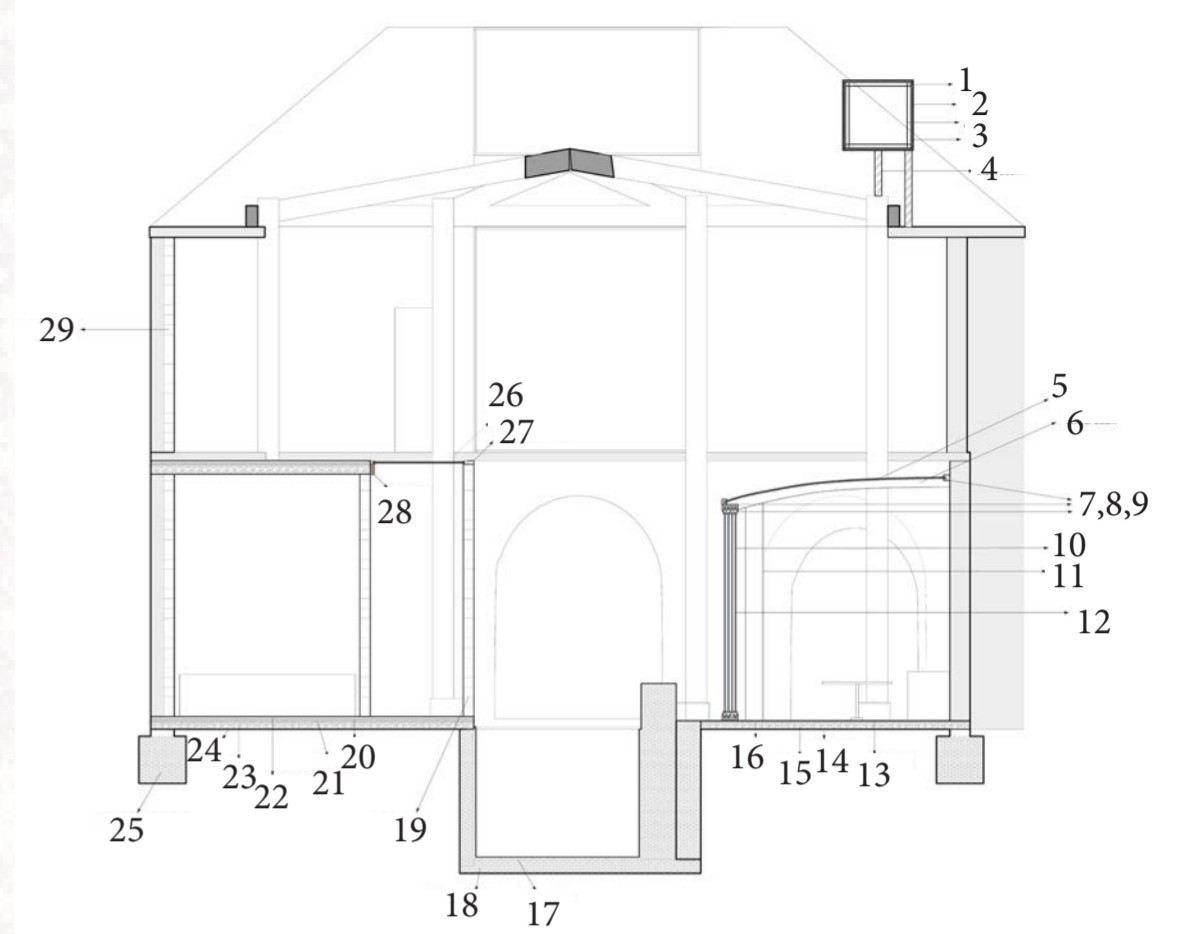
1. High durability
2. High density
3. Hardness
4. Easy to work with
5. Good stability
6. High bending and crushing strength
7. Longevity
8. Range in color

SANDSTONE TILES

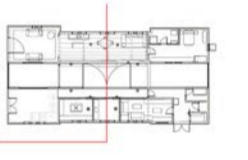


1. High durability
2. Good heat resistance
3. Slip resistance
4. Good thermal insulation
5. Natural variation in patterns colors and textures

1:20 SECTION



- |                           |                           |
|---------------------------|---------------------------|
| 1. Aluminium SHS frame    | 19. Stone blocks          |
| 2. Stone blocks           | 20. Cement                |
| 3. Aluminium sheets       | 21. Gravel                |
| 4. Timber frame           | 22. Sandstone tiles       |
| 5. Steel beam             | 23. Steel mesh            |
| 6. Double glazed glass    | 24. Concrete              |
| 7,8,9. Stainless steel    | 25. Reinforced concrete   |
| 10. Double glazed glass   | 26. Timber frame          |
| 11. Wooden column         | 27. Double glazed glass   |
| 12. Four sliding doors    | 28. Stainless steel frame |
| 13. Wooden slates         | 29. Stone cladding        |
| 14. Concrete              |                           |
| 15. Steel mesh            |                           |
| 16. Fiberglass insulation |                           |
| 17. Ceramic tile          |                           |
| 18. Reinforced concrete   |                           |



1. Pond
2. Fathers kitchen
3. Farha's living space
4. Farha's Library
5. Balcony (Access from father's side only)
6. Tunnel (from Farha's bedroom to her library)



Front of the building

CONTEXT



As seen in the movie, all houses were built using stone. Wood is also seen being used regularly in the film too. This imitates the materials used in most Palestinian homes as there is an abundance of these materials in the region.

I used these materials on the father's side. However, to portray the difference in mentality (modern vs traditional) through material I only implemented wood on Farha's side.