

# VIOLENCE, EXPLOITATION AND TRAFFICKING: AN EDUCATIONAL ENLIGHTENING GUIDED BY SOLAR LUMINESCENCE

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## PROJECT PROGRAMME: SHOCKING AND EMOTIONAL

This project sees the proposal of a Human Rights Museum and Gallery located in the heart of the UK. The museum surrounds the topics of Modern Day Slavery and Human Trafficking, with an incline towards Violence Against Women considering the contextual climate of location and social issues. The space will include permanent displays of artefacts and contemporary artwork, as well as temporary exhibits and an adjustable auditorium for public speeches and talks. The proposals include flexible exhibition spaces, immersive videography rooms and flexible seating arrangements with the stage. Offices and meeting rooms will also be considered in a private part of the building for staff. Ultimately there is also a proposed counselling space for women who have been subjected to violence, in a secluded area of the building with separate private access.



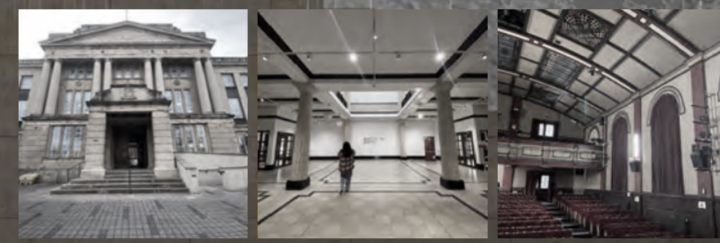
## PROTECTING THE HUMAN: AMNESTY INTERNATIONAL

Amnesty International are a non-profit, world leading British Human-Rights organisation campaigning globally against international Rights abuses. The charity fights for every person facing injustice, although they have 6 main focus areas including *Women's, Children's, Minorities and Indigenous Rights* as well as *Refugee Rights*, ending torture and the abolition of the death penalty. Continuous activism and help from the organisation has seen protests and global outcry regarding Violence Against Women, legalising sex work, the legalisation of abortion and recognition of sex without consent being ruled as rape.



## REPRESENTING SEXISM: ALBANY THEATRE, COVENTRY

In 1935, Coventry's Albany Theatre had an intended use as a *boys* Technical College to educate the future generations of Coventry's working class residents in correspondence to the city's rising trade in motor engineering. This time period is a notorious era for the significance of feminism and the rights of women in general within the UK. The site itself represents sexism during this time, as girls were not allowed to study here and were not expected to carry out work in the engineering sector. By redeveloping the theatre back into educational means from commercialism, not only is this paying an ode to the site's heritage but by showcasing and supporting the end of Violence Against Women, it is a way of compensation and solidarity to women's suffrage.



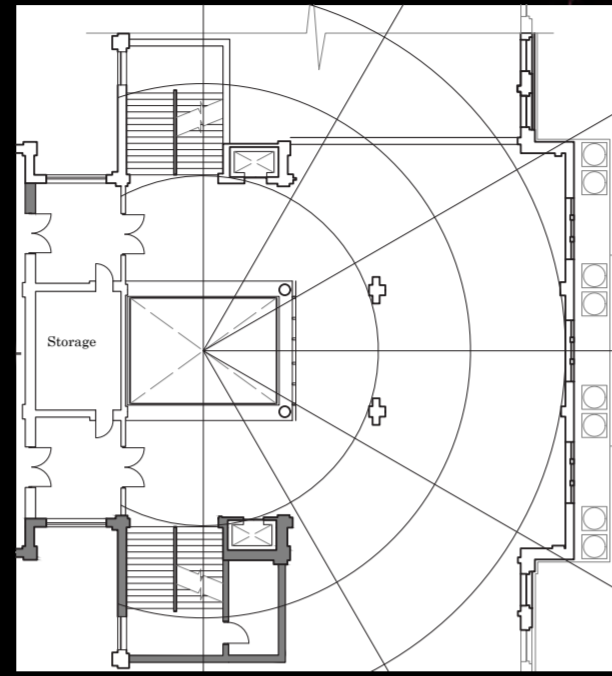
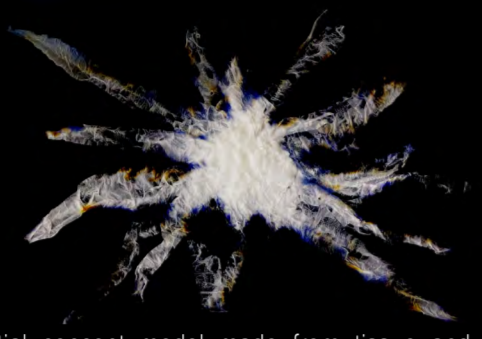
## ADHERING TO THE MANIFESTO AND SIGNIFICANCE IN TODAY'S CONTEXT

*Break the Chains* manifesto was a pledge written on behalf of a Critical Study which investigates the responsibilities of designers regarding construction workers who had been trafficked and forced to work without any freedoms. This breach of human liberties is currently taking place in Qatar ahead of the 2022 FIFA World Cup, where an estimated 6000 construction workers have died building new infrastructure for the event. Globally, it is estimated 43 million people are currently trapped in Modern Day Slavery, with over 70% of these being women. This means there are more slaves today than there has ever been in the history of humanity. Violence Against Women is not limited to Domestic Violence or Domestic Servitude, it refers to the abolition of Abortion Rights, Honour Killings, Female Genital Mutilation; it refers to Sarah Everard, Sabina Nessa and Aishling Murphy brutally being murdered while they walked alone.





# SOLAR SYNOPSIS: IT IS BETTER TO LIGHT A CANDLE THAN TO CURSE THE DARKNESS



## DESIGN DRIVERS

### TEXTURE

Different surfaces and textures can look different and alter their appearance in correspondence to lighting. Having a surface that changes the atmosphere of a space at different times of day depending on the natural light can really emphasize the idea of change and progression as reflecting that of the purposefulness of this project.

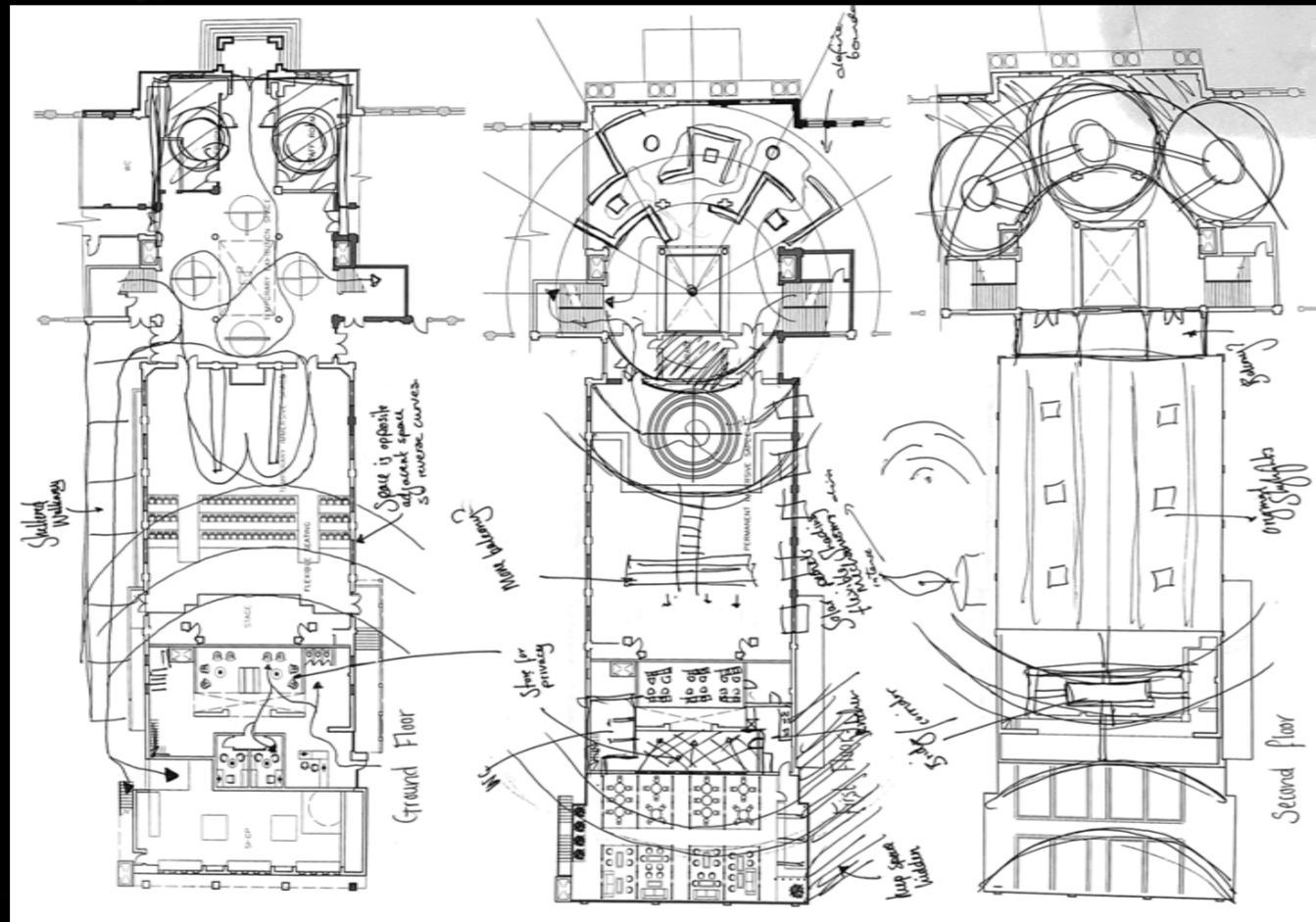
Above is an initial concept model made from tissue and Quink, to theorise the client's symbol and metaphor into an object, as not only it shows the changes in light but also shows the changes in texture and colour. The existing site has a light well down the centre of the foyer which is the main light source in this part of the building. This is what has generated the design of the exhibition walls and zones, dispersing out from this focal point which will help with gradual changes in lighting and other finishes.

### CHIAROSCURO

The contrast between light and dark, reminiscent of that between good and bad, which will be deeply routed within and throughout the experience of the site.

### SOLAR LIGHT

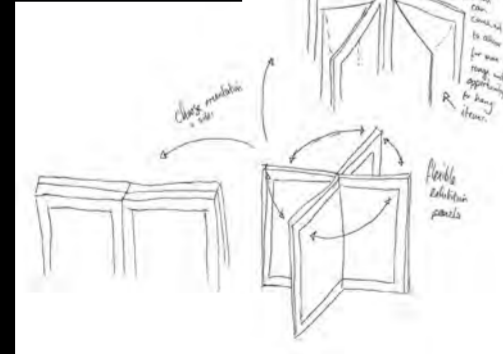
The sun gives us light and is there to guide us through the darkness. Human nature teaches us to follow light and predictably controls when we can or cannot do things, or when we should or should not. The client's saying and ancient Chinese proverb 'it is better to light a candle than to curse the darkness' is the influence behind this design decision.



### TEMPORARY EXHIBITION



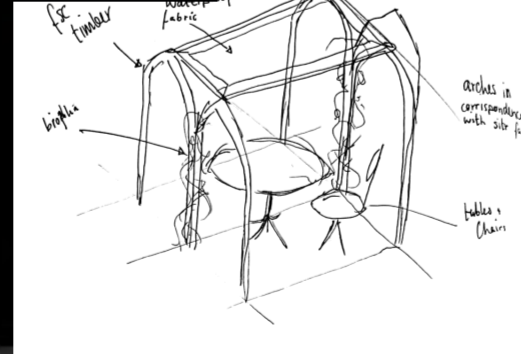
### FLEXIBLE PANELS



### COUNSELLING BUILDING

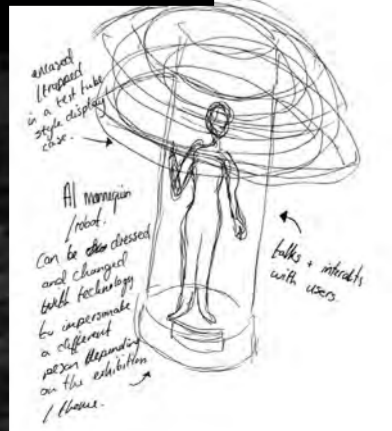


### ROOF TERRACE

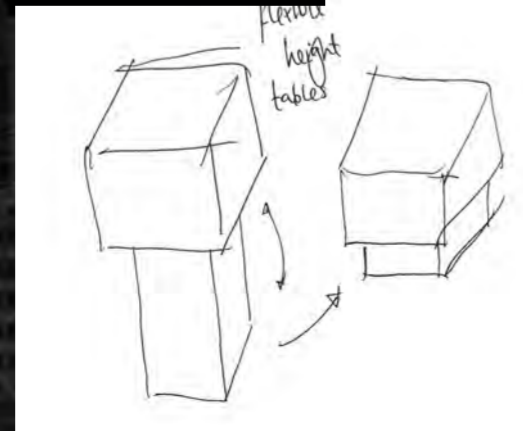


A lot of the designs that occupy the different spaces derive from the ideas of change (flexibility), entrapment and local identities. The patterning for the terrace canopy is made to be Coventry Blue but the English Arts and Crafts design was preferred as the floral pattern symbolises the sustainable element within the client's taste.

### STORY-TELLING



### FLEXIBLE TABLES



### CANOPY MATERIAL



### EXTERIOR SHADOW ANALYSIS



In 2018, 1.6 million women aged 16 to 74 years in England and Wales experienced domestic abuse

There is a police estimate that at any one time, there are 4,000 victims of Human Trafficking on British soil

During 2018, the UN states there were 136,000 victims of Modern Day Slavery in the UK

1% OF VICTIMS ARE EVER RESCUED

SLAVERY STILL EXISTS

MORE SLAVES EXIST TODAY THAN AT ANY POINT IN HUMAN HISTORY

THIS IS NOT FREEDOM

GUNSHAW MADE RIGHTS THAN MY VAGINA

HUMAN TRAFFICKING HAPPENS HERE

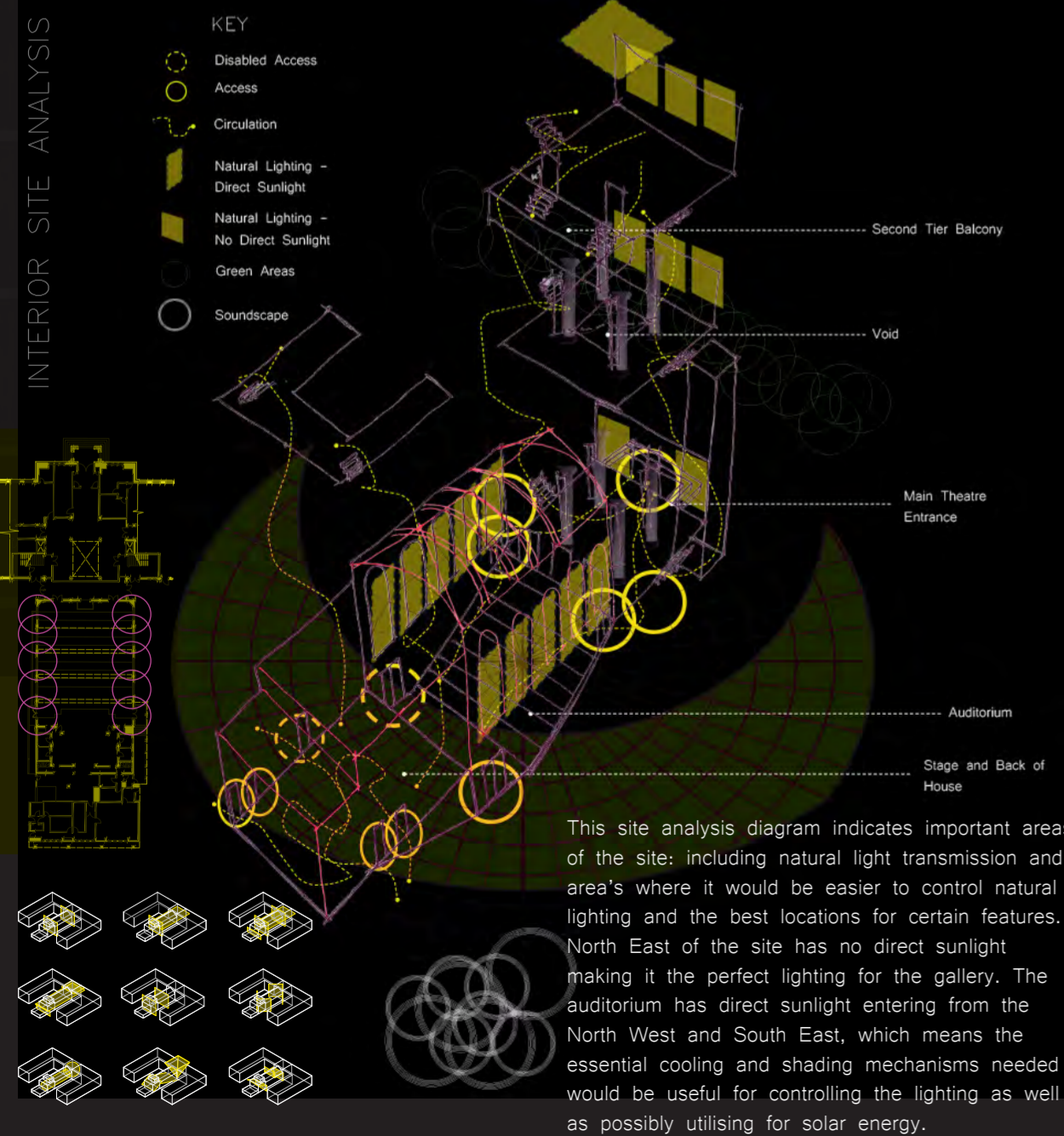




FIRST FLOOR VIDEOGRAPHY SPACE: RENDERED SECTION

This first floor videographic installation space was designed to be largely immersive to bring out full emotional intent towards the users. The design is developed from local forms of architecture within the city centre, which helps user's identify and feel more of a connection with the space. User's enter a circular structure and a 360 projector displays video installations on hanging slate panels. The structure is circular to make it feel seamless and hold more of a sense of entrapment, much like victims of violence. Also, the juxtaposed panels give glimpses of reality from the existing building to symbolise hope victims may retain when trapped. This space is supposed to feel very intense and emotive,

TO IDENTIFY, TO IMMERSE, TO UNDERSTAND



HISTORICAL ARCHITECTURE OF COVENTRY



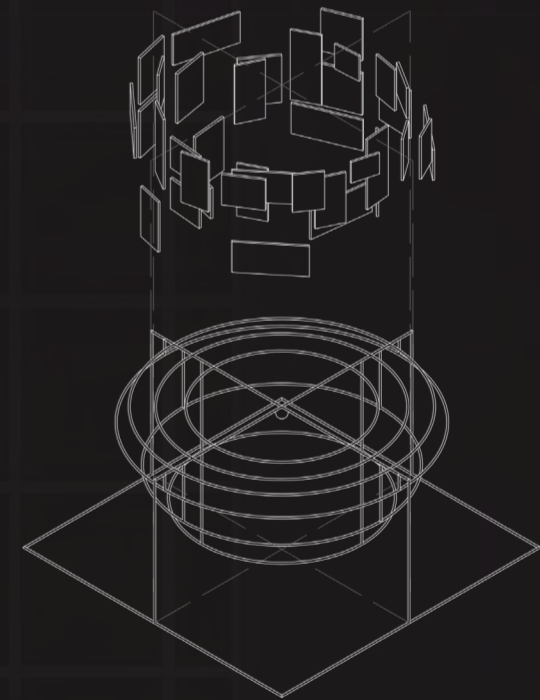
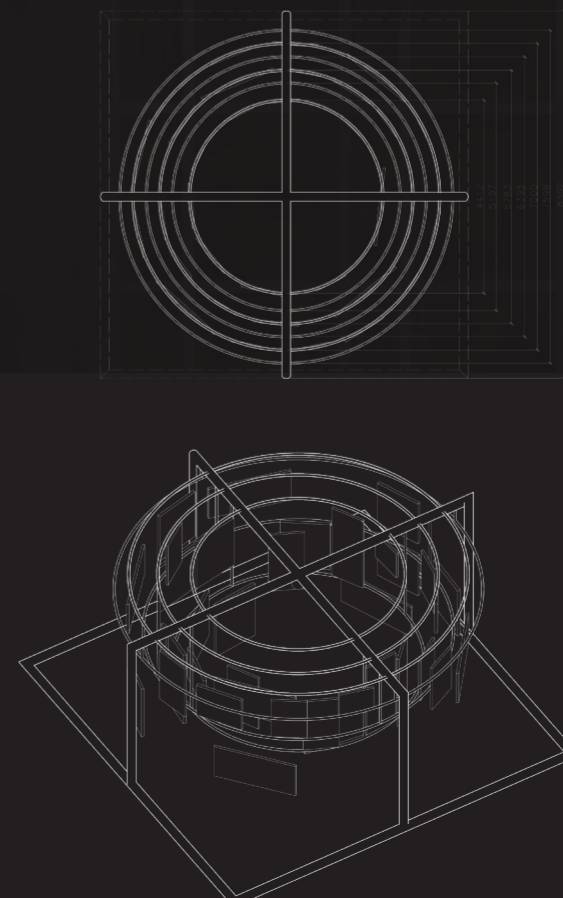
- Spiritual
- Gothic
- Geometric
- Linear
- Circular
- Over-sailing

STRUCTURAL DEVELOPMENT

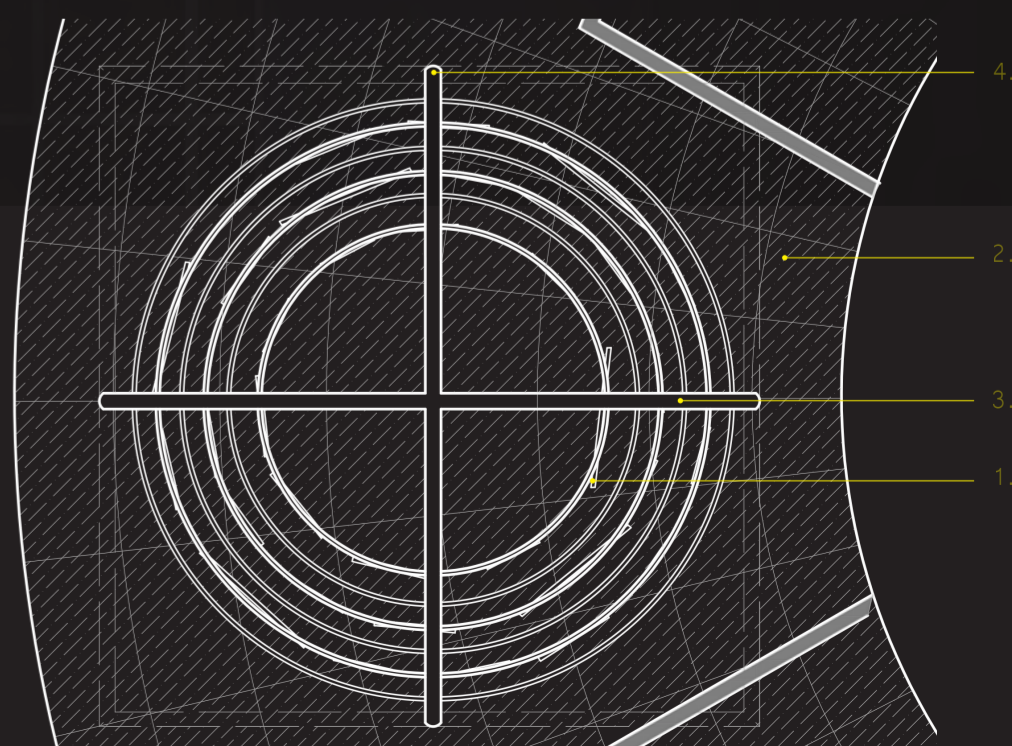
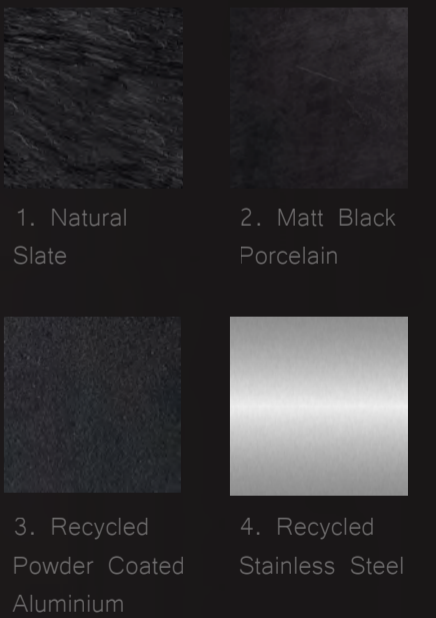


From visiting and researching the site of Coventry, some shapes and styles were derived from the local typography. This was developed and tested through model making to generate an immersive structure which would show videographic installations.

To the right there are different lighting and colour tests, which resulted in there being no particular colour of the design, just kept black/white/grey with the rest of the museum space. The only colour would be from the video itself which will enhance the statement it's making.



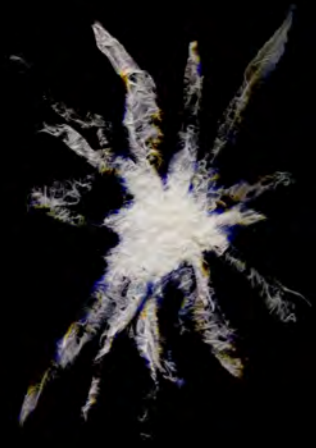
MATERIALS PALLET





# WE WANT CHANGE

The exhibition spaces utilising the constant natural light changes throughout each day through materiality. The textured and reflective surfaces correspond to lighting and the outside weather, generating moving shadows and different personalities. The shadows move while the colour changes reflecting that of the weather setting the tone and atmosphere of the interior. The idea of constant change is a metaphor and symbol for our need of change in society and our views/laws on Violence Against Women.



To the left is the conceptual model showing gradients and how materiality changes from a central point as it gets further away. The centre symbolises lightness, or the sun, and darkness is as it progresses and disperses away from the centre (shadows). There are multiple ways this can be implemented into the design of the space which is indicated in the spectrum's to the right.

## TEXTURE SPECTRUM

Rough ————— Smooth

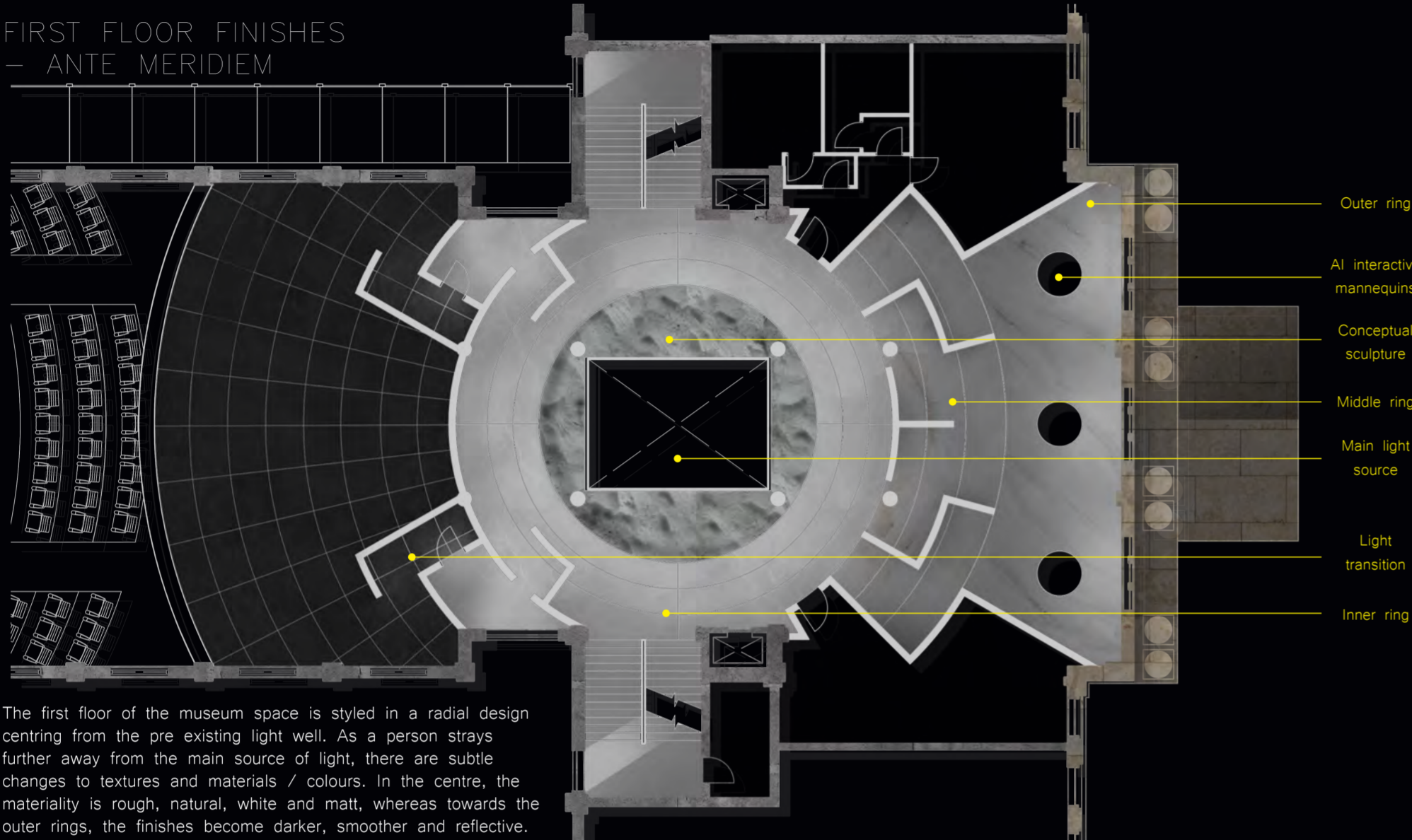
## COLOUR SPECTRUM

Light ————— Dark

## FINISH SPECTRUM

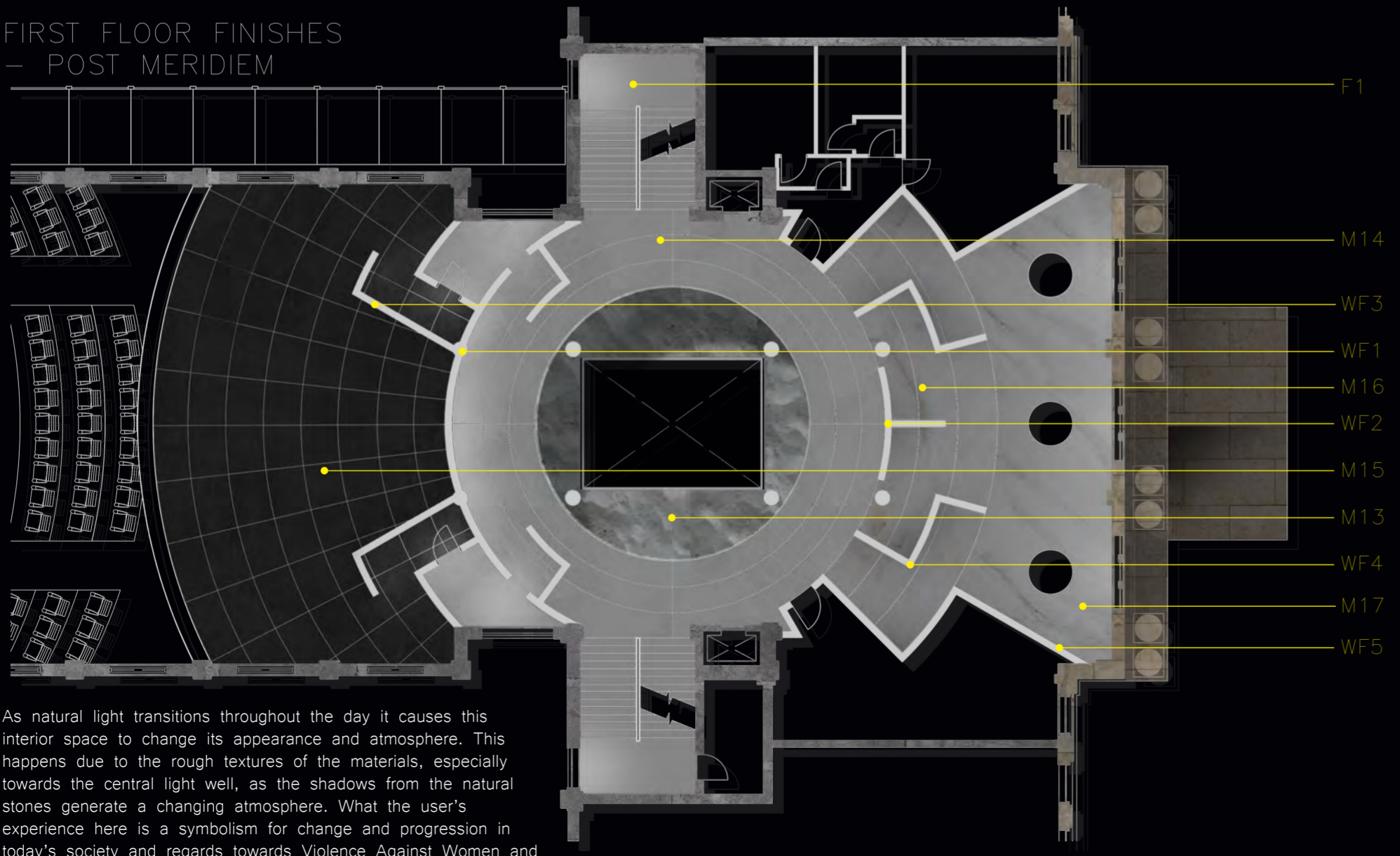
Reflective ————— Matt

## FIRST FLOOR FINISHES — ANTE MERIDIEM



The first floor of the museum space is styled in a radial design centring from the pre existing light well. As a person strays further away from the main source of light, there are subtle changes to textures and materials / colours. In the centre, the materiality is rough, natural, white and matt, whereas towards the outer rings, the finishes become darker, smoother and reflective.

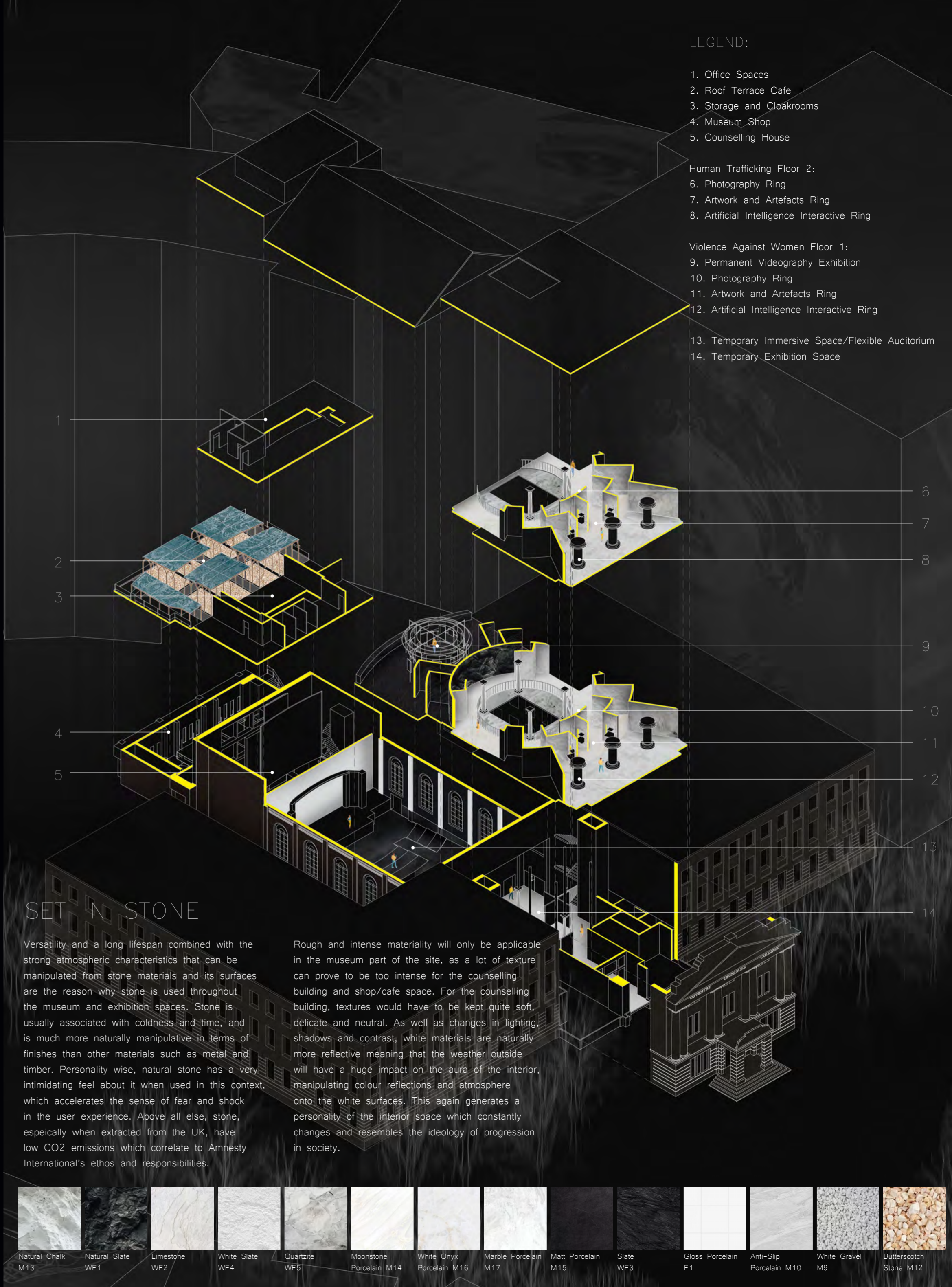
## FIRST FLOOR FINISHES — POST MERIDIEM



As natural light transitions throughout the day it causes this interior space to change its appearance and atmosphere. This happens due to the rough textures of the materials, especially towards the central light well, as the shadows from the natural stones generate a changing atmosphere. What the user's experience here is a symbolism for change and progression in today's society and regards towards Violence Against Women and Human Trafficking.

## LEGEND:

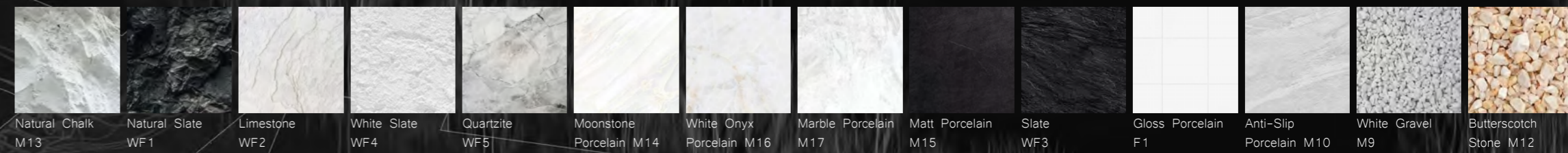
1. Office Spaces
  2. Roof Terrace Cafe
  3. Storage and Cloakrooms
  4. Museum Shop
  5. Counselling House
- Human Trafficking Floor 2:
6. Photography Ring
  7. Artwork and Artefacts Ring
  8. Artificial Intelligence Interactive Ring
- Violence Against Women Floor 1:
9. Permanent Videography Exhibition
  10. Photography Ring
  11. Artwork and Artefacts Ring
  12. Artificial Intelligence Interactive Ring
13. Temporary Immersive Space/Flexible Auditorium
  14. Temporary Exhibition Space



## SET IN STONE

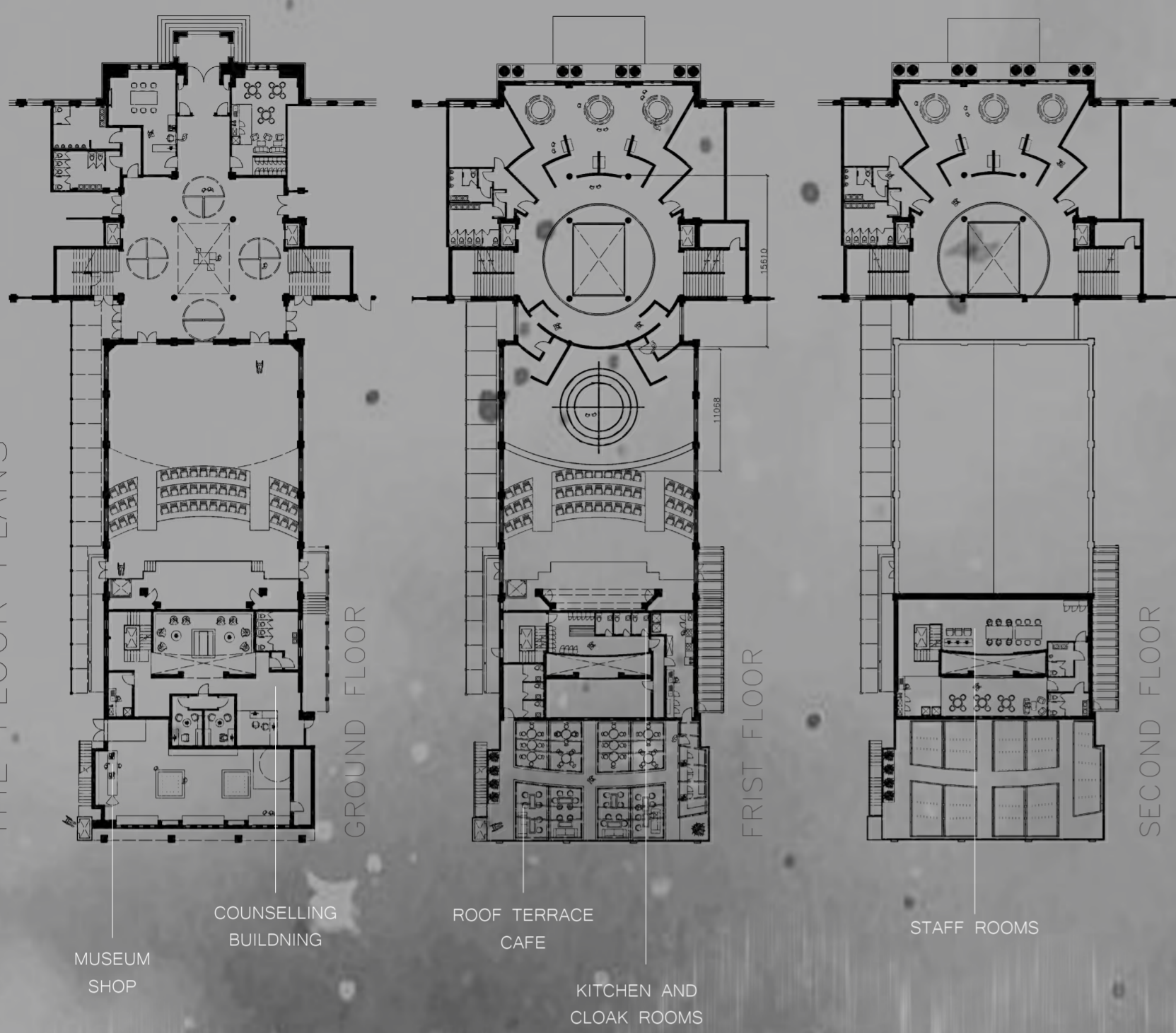
Versatility and a long lifespan combined with the strong atmospheric characteristics that can be manipulated from stone materials and its surfaces are the reason why stone is used throughout the museum and exhibition spaces. Stone is usually associated with coldness and time, and is much more naturally manipulative in terms of finishes than other materials such as metal and timber. Personality wise, natural stone has a very intimidating feel about it when used in this context, which accelerates the sense of fear and shock in the user experience. Above all else, stone, especially when extracted from the UK, have low CO2 emissions which correlate to Amnesty International's ethos and responsibilities.

Rough and intense materiality will only be applicable in the museum part of the site, as a lot of texture can prove to be too intense for the counselling building and shop/cafe space. For the counselling building, textures would have to be kept quite soft, delicate and neutral. As well as changes in lighting, shadows and contrast, white materials are naturally more reflective meaning that the weather outside will have a huge impact on the aura of the interior, manipulating colour reflections and atmosphere onto the white surfaces. This again generates a personality of the interior space which constantly changes and resembles the ideology of progression in society.



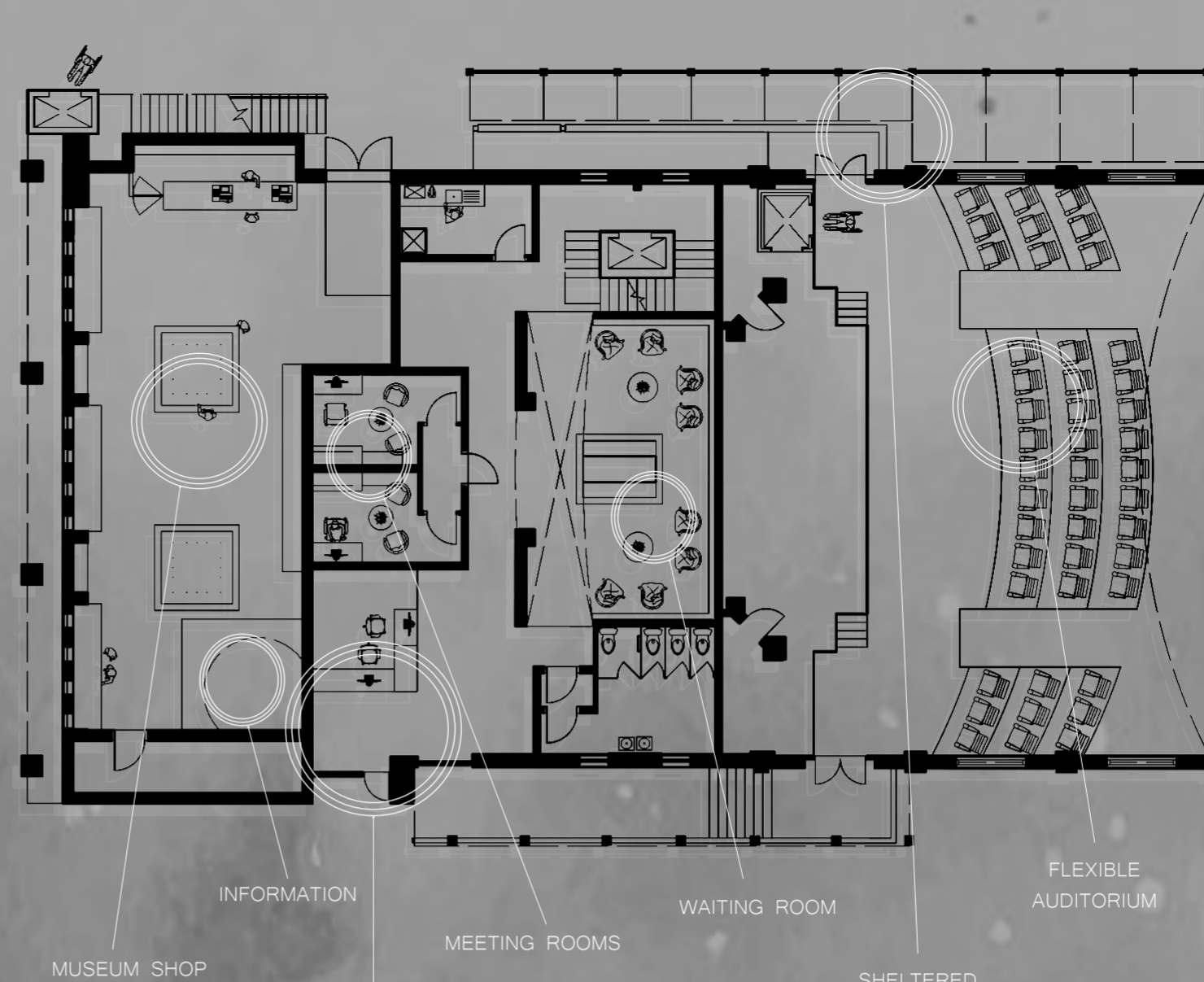


THE FLOOR PLANS



BACK OF HOUSE

Towards the back of the building behind the museum and gallery spaces is where the cafe, shop and counseling building are situated. It was important to include the help centre within the site, as a lot of the time victims are put off asking for help if they are continuously referred or told to look somewhere else. It's easier and more accessible for them if it is part of the site. The entrance to the counseling building is obscured and positioned more secretly, designed with natural colours, materials and local identities such as stained glass and Coventry Blue to help the user's feel more comfortable and familiar with the space.



STORY-TELLING AND ARTIFACTS  
TEMPORARY EXHIBITION  
MUSEUM SHOP  
IMMERSIVE INSTALLATION  
ROOF TERRACE CAFE



RESTRAINED AND ABRUPT  
TRANSITIONING: THE REALMS OF REALISM



USER 1 – THE EDUCATED

1. Before – User's are most likely to have experienced the medieval and historic typography of Coventry. The atmosphere around Coventry is very spiritual which will make the user's more open minded with a will for knowledge and education.
2. Entrance and Temporary Exhibition Space – The transition into the space, this is a clear change in lighting and atmosphere; the close walls to both the user's left and right give a feel of entrapment and slight claustrophobia when compared to the open space outside before entering. The void of light encourages the user to enter further into the space.
3. First Floor Permanent Exhibition Space – this space will give an overview and introduction about the site and it's purpose, as well as covering themes including violence against women.

4. Second Floor Permanent Exhibition Space – This space comes after the theme of Violence against Women on the first floor, and abruptly introduces the user to Human Trafficking and Modern Day Slavery. The majority of the space is focused on women however there's an opportunity to educate further into the topic and include other themes including slavery in the construction industry.
5. The Transition – the space before entering the immersiveness of the next room. This has a clear transition in lighting to denote the change in experience but also act as a threshold of light benefiting the darkness of the next space.
6. The Immersive Permanent Exhibit – designed to be shocking to really drill the information into the user. A videography space but designed to make the user feel some form of entrapment.

7. The Immersive Flexible Space – this part of the user's journey can alter depending on events. The original seating will be removed and made into flat ground to open a space up for a temporary immersive experience.
8. Stage – the original seating at the front of the auditorium is to be replaced with flexible seating to cater for public speeches or performances, but also allow for more exhibition space when there is no events on in partnership with the previous zone.
9. End Transition – the immersive experience ends abruptly when the user is forced outside to replicate the experience of victims of violence against women and modern day slavery.

10. The Shop – somewhere where users can help by donating, giving signatures, or further reading. This space is the most branded area, and helps user's understand the client's intentions.
11. The Cafe – a place where user's can sit and think or discuss everything they have just experienced. The atmosphere is completely different outside than it is inside – which will stimulate the mind while separating them from the immersive experience.

USER 2 – THE VULNERABLE

1. Entrance – the entrance for this space is completely separate from the first half of the site to give user's comfort in their privacy. The back of house is a lot smaller than the rest of the building which will give reassurance to the user. The location being attached to the museum is to help victims find help if they are unsure about where to begin to look.
2. Reception and Waiting Room – soft but comforting lighting floods the space which isn't too big but neither too small.
3. Corridor – moving from the waiting space to the counselling and meeting rooms, there's not to be a drastic change in atmosphere, just more privacy, security and comfortability, so a shorter and more subtle journey is required.

4. Counselling Room – this space again needs no drastic change in atmosphere but more of a subtle and comforting change. A secure, private space is the outcome, with natural light entering from the top of the high rooms. The user needs to leave having a sense of being helped and that the support they are receiving is right for them.