



WHY

Did(n't) You Leave?

A Project by Sam Joseph

Screaming quietly. I am a shadow behind closed doors, why so many.

Sam Joseph

Global more than 5 women or girls killed every hour

1 girl or woman killed every 11 minutes

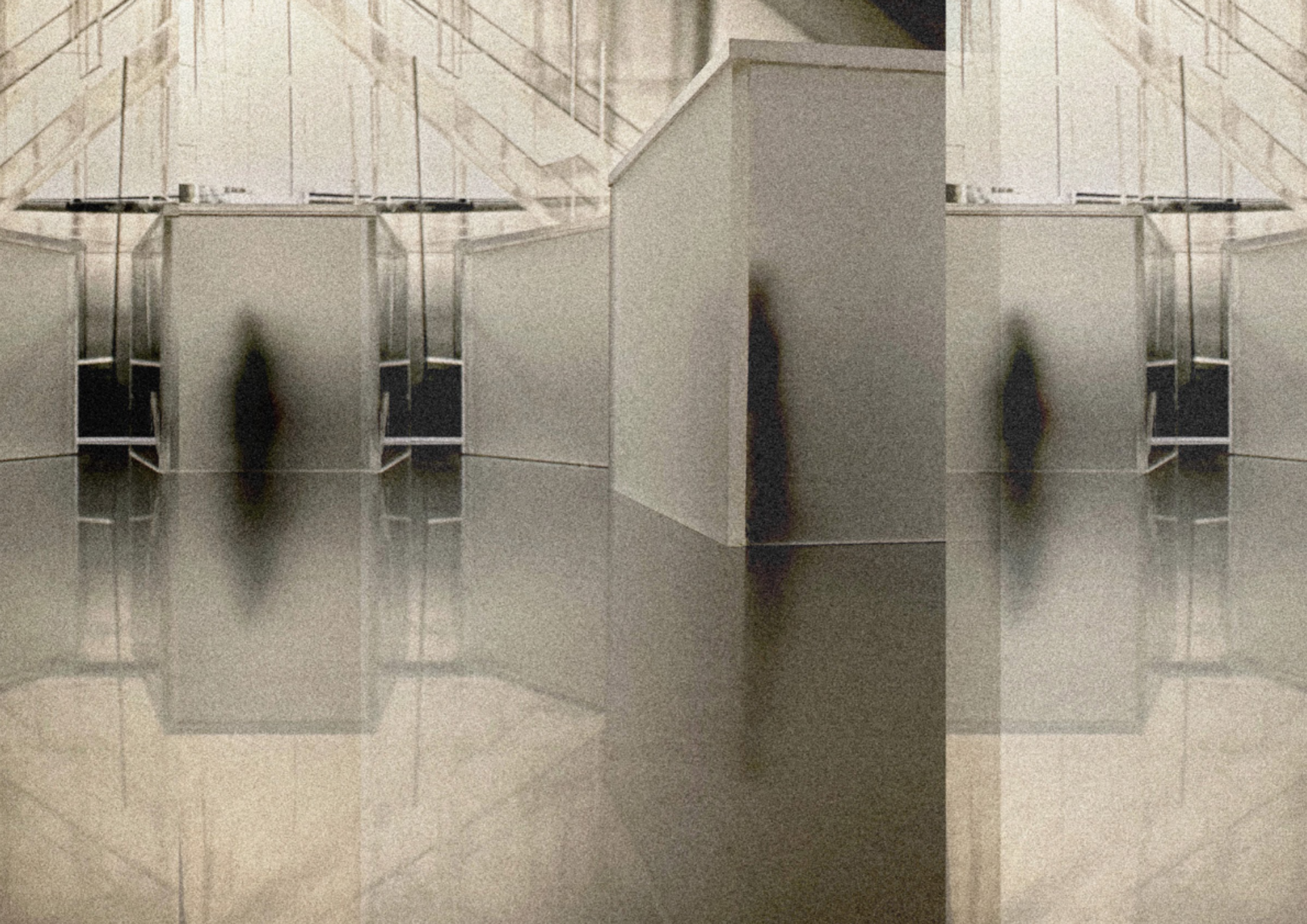
estimated 47,000 women and girls killed every year through domestic abuse globally.



Why Did(n't) You Leave?

The connection between violence and inequality, signals a systemic devaluation of women's lives. Despite legislative efforts globally, gender inequality continues due to entrenched patriarchal systems, perpetuating discrimination, and violence against women.

Why Did(n't) You Leave?, aims to highlight the significance of creating empowering environments for survivors of domestic abuse. Advocating for societal change and increased funding to support women and marginalised groups in urban environments.



Global more than 5 women or girls killed every hour

1 girl or woman killed every **11** minutes

estimated **47,000** women and girls killed every year through domestic abuse globally

Crime Survey England & Wales last statistics year ending March 2023

Experienced Domestic Violence

2.1 million people aged 16 years and over

1.4 million women

751,000 men

889,918 recorded by police

51,288 domestic abuse related prosecutions

39,198 offenders convicted

2 women a week are killed by a current or former partner

20% of children in the UK have lived with an adult perpetuating domestic violence

41% of UK girls aged 16-17 experience some form of sexual violence from their partner

40% of homeless women state domestic abuse as a factor

93% of defendants are male

84% of victims are female

Domestic Abuse costs the UK an

estimated **£23**

billion a year, high percentage of funding is reactive not proactive or preventative

I am not free while any woman is unfree, even when her shackles are very different from my own. Audre Lorde

The assertion by Judith Butler in “When Killing Women Isn’t a Crime” underscores the intrinsic connection between violence and inequality, signalling a systemic devaluation of women’s lives. Despite legislative efforts in numerous nations, gender inequality persists due to entrenched patriarchal systems, perpetuating discrimination, and violence against women. The omnipresent threat of violence and daily harassment significantly impact women’s lives, shaping their choices and economic opportunities.

Why Did(nt) You Leave? is a project that aims to highlight the significance of creating empowering environments for survivors of domestic abuse, regardless of their race, age, or identity. However, legislative advancements alone are inadequate, as achieving gender parity remains a distant goal, projected by the World Economic Forum to take over a century.

The repurposing of a former factory into a safe space challenges traditional notions of design and addresses both patriarchy and gentrification. This transformation reimagines a space originally built for commercial purposes, devoid of consideration for the well-being of its employees during industrial history. Dividing the space into two, the main factory building is repurposed to create a haven for survivors and their families to heal and gain empowerment. Meanwhile, the Grade 2 listed building undergoes minimal intervention to serve as a cafe, shop, gallery celebrating artists and designers who have overcome violence and discrimination, alongside an educational centre working with schools and communities to address societal norms and gender discrimination.

Implimenting biophilic principles is essential for residents’ physical and mental health, a significant natural space will be included. Architectural daylighting, inspired by my compression artifact, prioritises natural light in the building design. Artificial lighting limited to evening and enclosed areas lacking natural light, like toilets and storage.

The project endeavours to establish an idealised safe space for survivors of domestic abuse, offering tailored counselling, care, and support to aid in their recovery and empowerment. Additionally, it advocates for increased funding and support for women and marginalised groups in urban environments, underlining the value of every individual in society. A care-centred approach to urban planning is advocated, stressing the importance of prioritising the needs of all members of society to foster a truly inclusive and equitable city.



▶ 23A

24



The Factory As Metaphor Gillender Street, London.

The site visit; across the spaces I see the silhouettes of figures exploring the buildings. It is vast and I hear the echoes of broken sentences and sounds of the histories of the building. I'm on crutches and in most areas, I am alone. Its so quiet here, I pull myself through shadows and light, through these rooms, corridors and hidden realms, taking photographs. I should feel fear, but I have come a long way, like the factory I to have processed so much. There's a tranquility and a beauty throughout the now silence and I feel a connection. I can't stop recording. The spaces neglected, abandoned, mistreated, forgotten, inspire that stories should be told here. I feel mine pulsate within me as a survivor like so many of domestic abuse, of coercive control.

financially controlled
alone isolated









rise in mysogyny in society and in our schools

where the fuck were you fucking?
I can't believe you were fucking there
I can't believe you were fucking there

They won't believe you bitch? They will just think
your fucking crazy, crazy bitch.

I was one of the lucky ones to survive of so many, escaping with
daughter was the bravest act I have ever done. Its taken over 14
to repair my life and only recently started having counselling for
term PTSD to be able to tell my story. I am a statistic, I am one of
estimated 736 million women, globally who have been subject
to violence by an intimate partner in their lifetime.

why does he ring you
every 5 minutes?

Coheersive control, assault, threats,
humiliation, intimidation, frighten, abuse,
punish

I am watched, monitored
all the time, even in the
th there is no escape

Why, why, why

Bitch
I can't believe you were fucking there

the reply from so many

I dont want to get involved

aslighting, emotional abuse, you
question your own reality, own feelings,
own instincts and sanity.

why did you let him do that? shame

you function but inside you are
screaming in a nightmare, where there is
no door.

Why didn't you leave? Why did you leave? Question
we are repeatedly asked, over and over.

no one hears you

when help came the house was full of police and they took him away, the voices echoed around me, so many
questions, I disappeared, I was numb, I could hear myself but inside I was frozen, paralysed. Then they left
I was alone, the phone rang next to me, mechanically I picked up the phone, my mother in law, what did you
do to make him angry, you know its your fault, i put the phone down and sat in the dark.

financially controlled
isolated
alone

They won't believe you bitch? They

christmas eve

your fucking crazy, crazy bitch.

what?

where the fuck were you fucking?
I can't believe you were fucking there
I can't believe you were fucking there

A Short Film

Why Did(n't You Leave?; Leaving



Film Stills, Why Did(n't You Leave?
RCA, London. 2024



Worldwide
(published by WHO estimates)

1 in 3, estimated

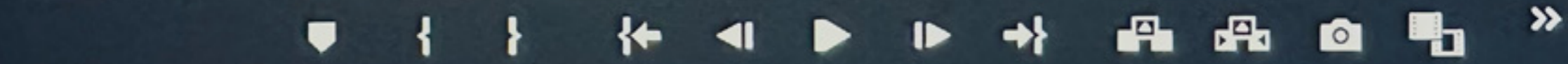
736 million

women subjected to either violence physical/sexual by an intimate partner or non partner in their lifetime.

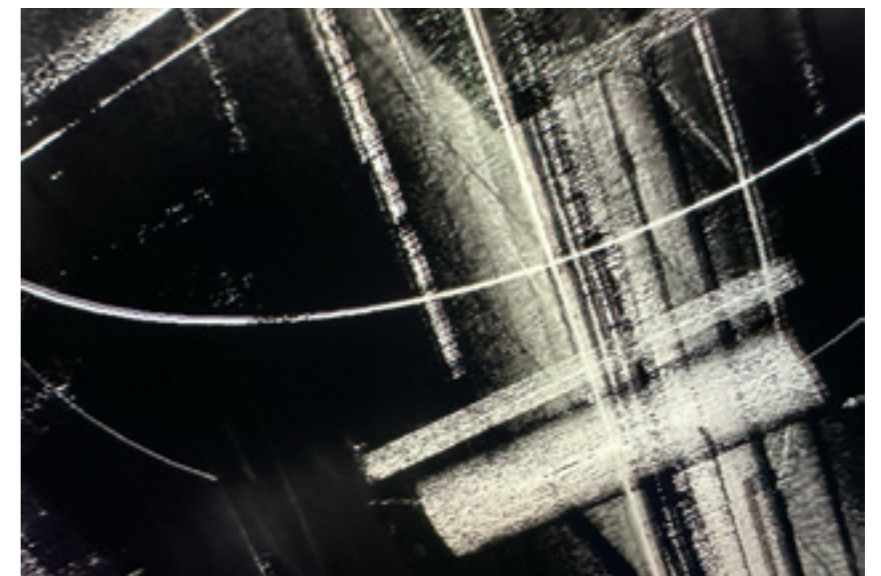
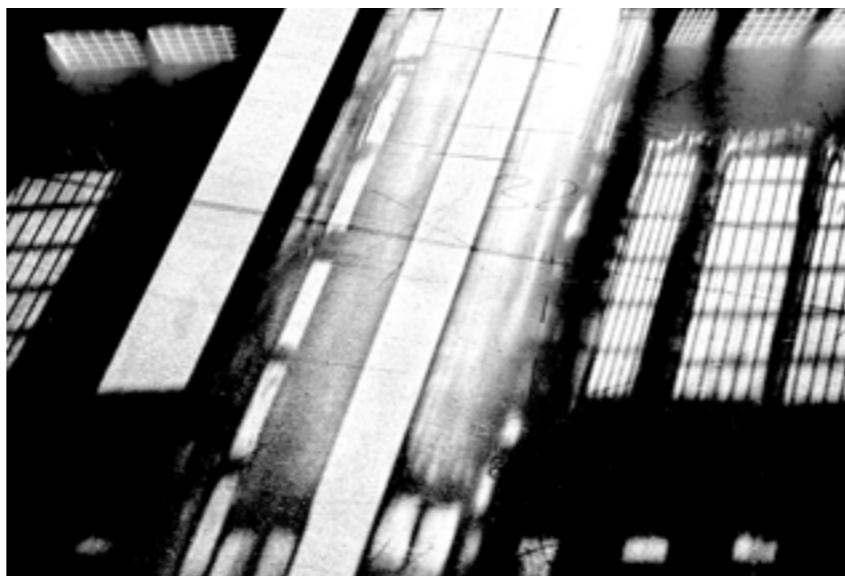
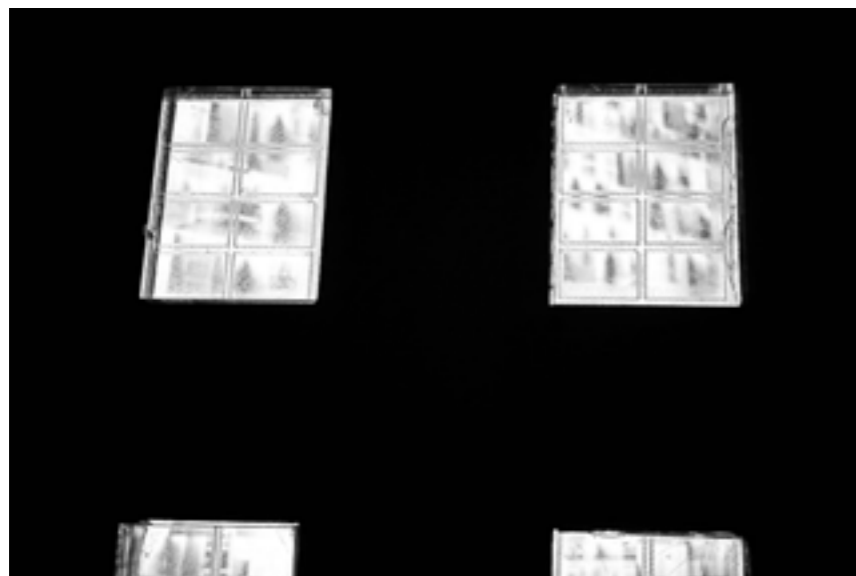
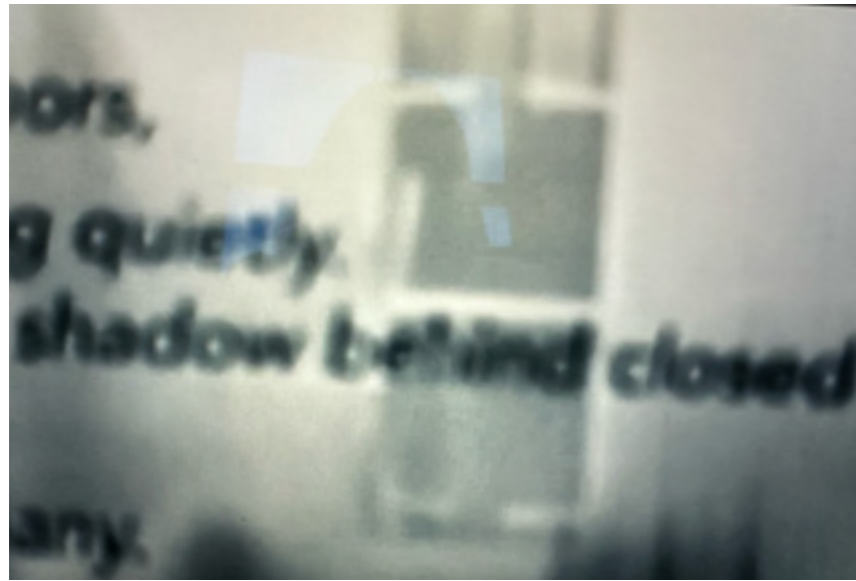
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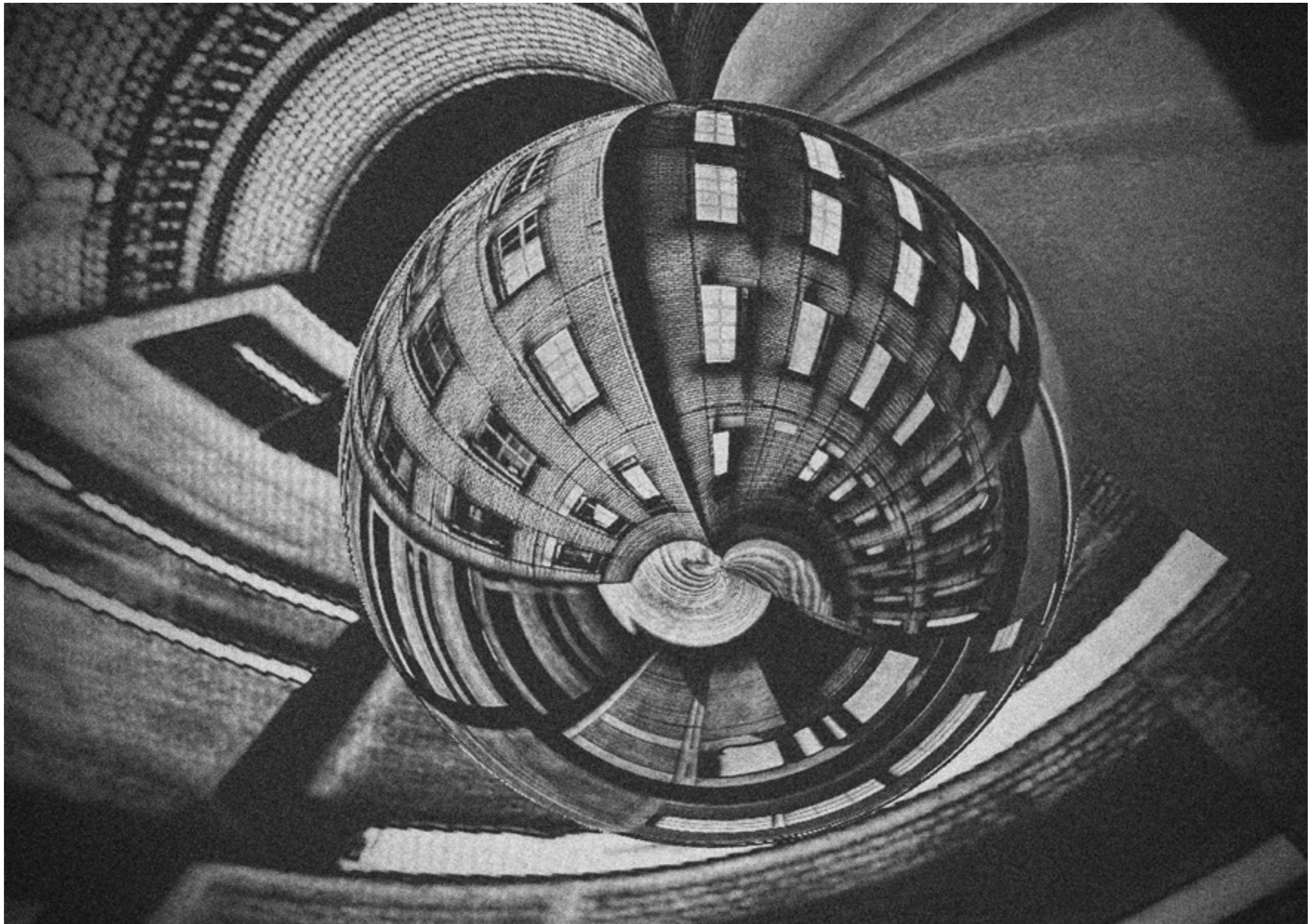


Film Stills, Why Did(n't You Leave?
RCA, London. 2024

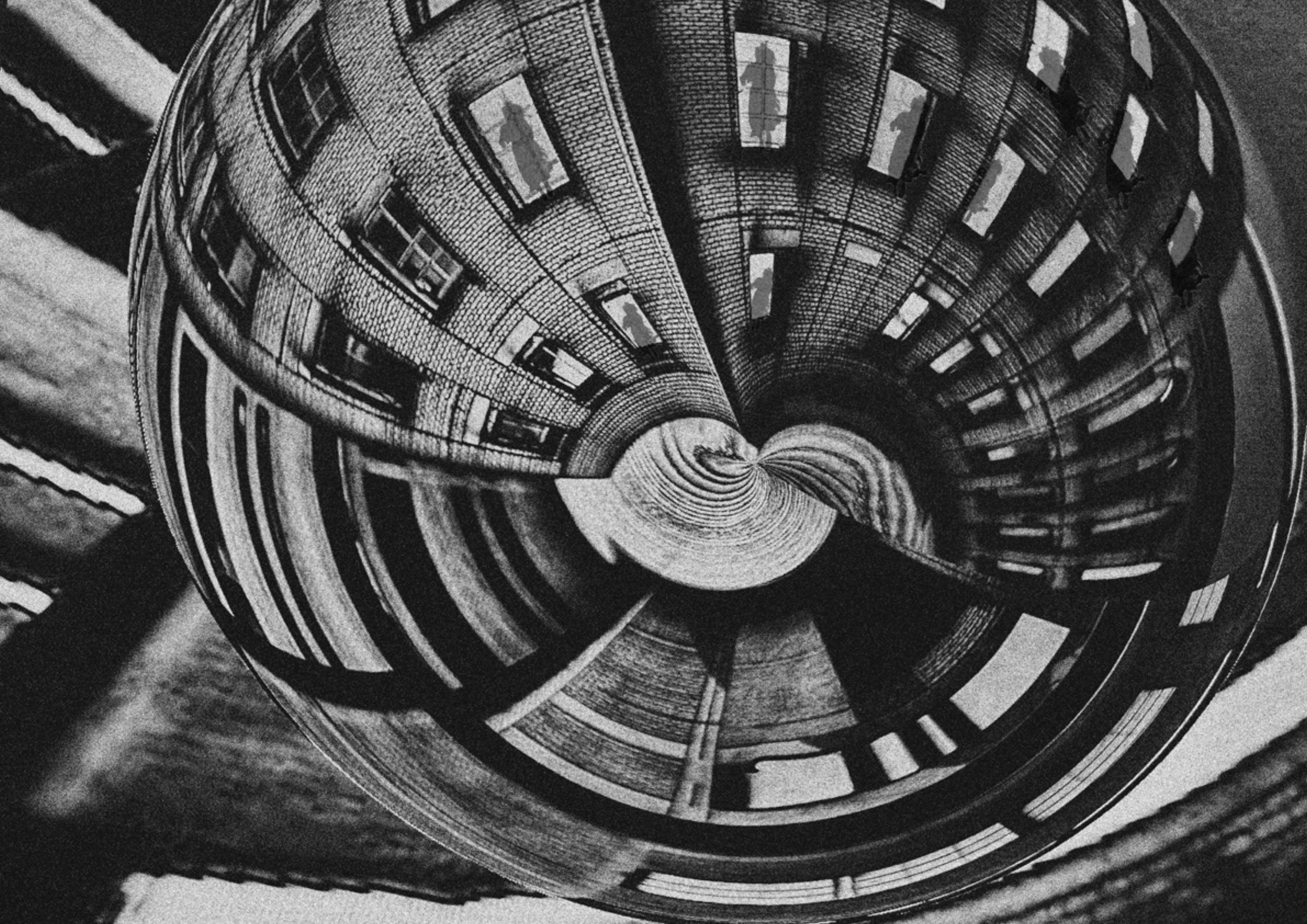


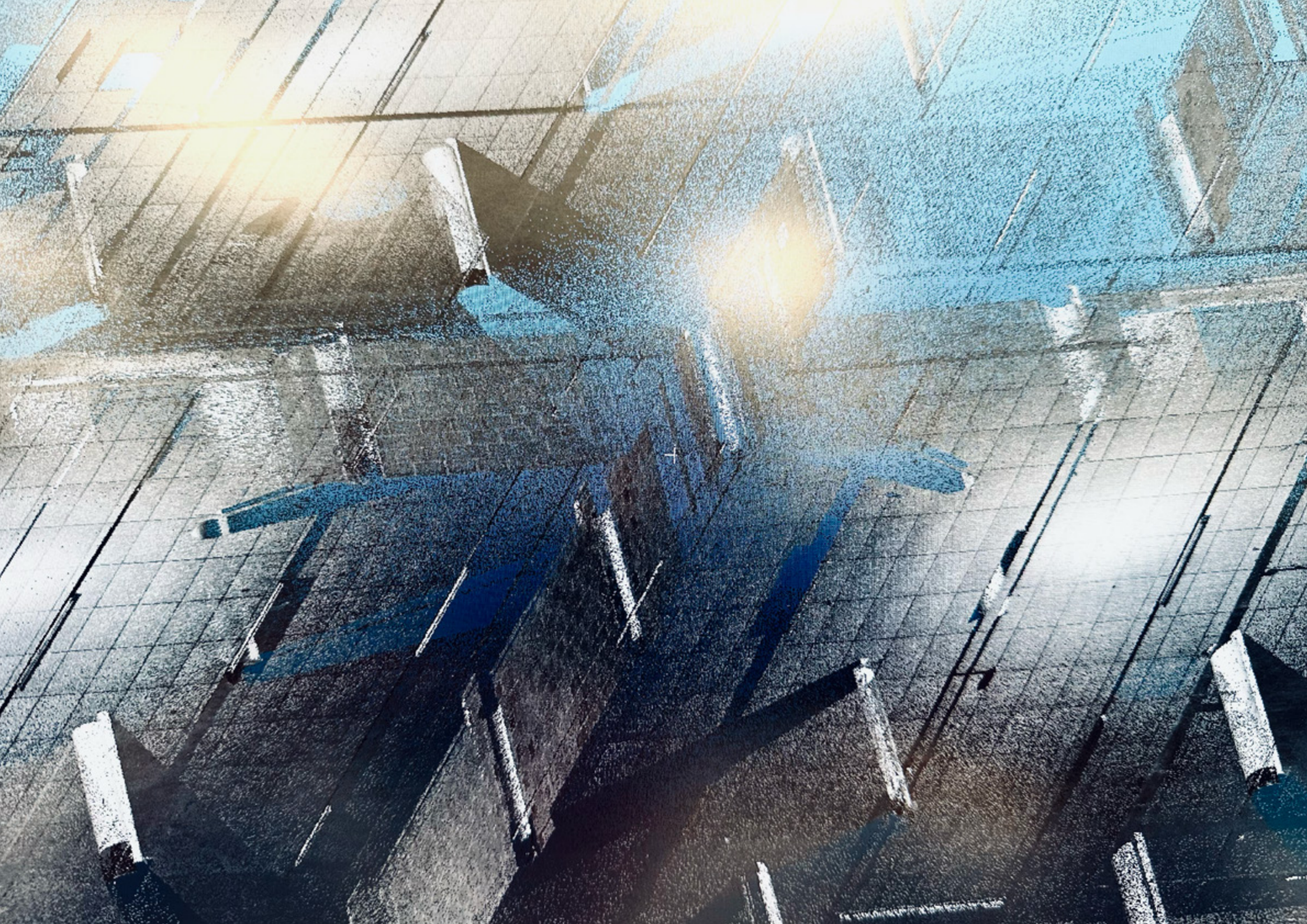
Film Stills, Why Did(n't You Leave?
RCA, London. 2024



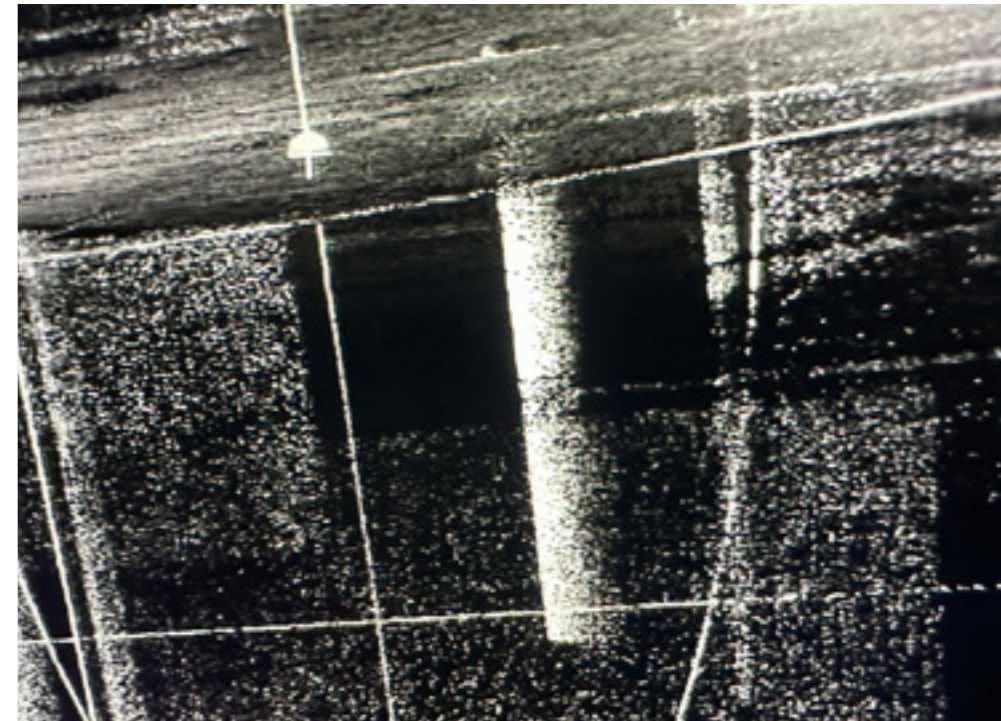
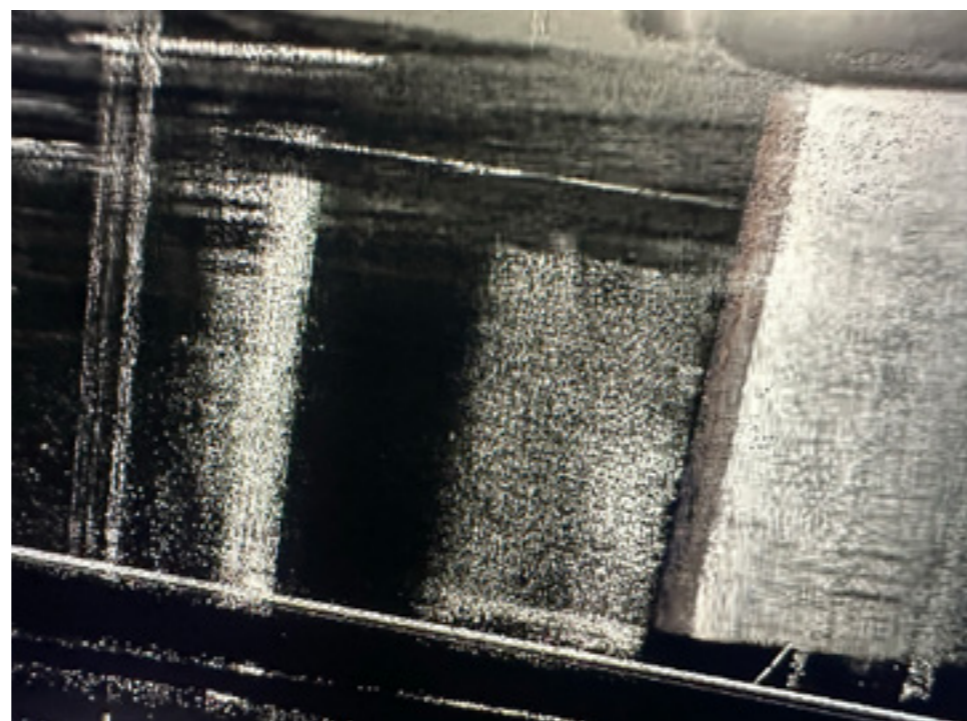
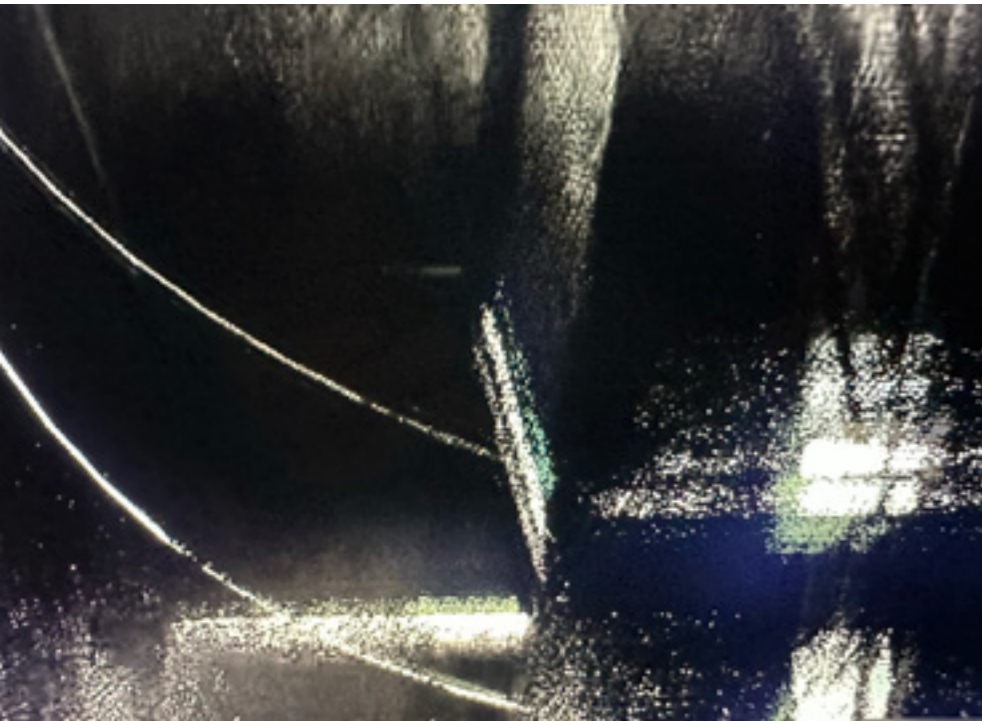
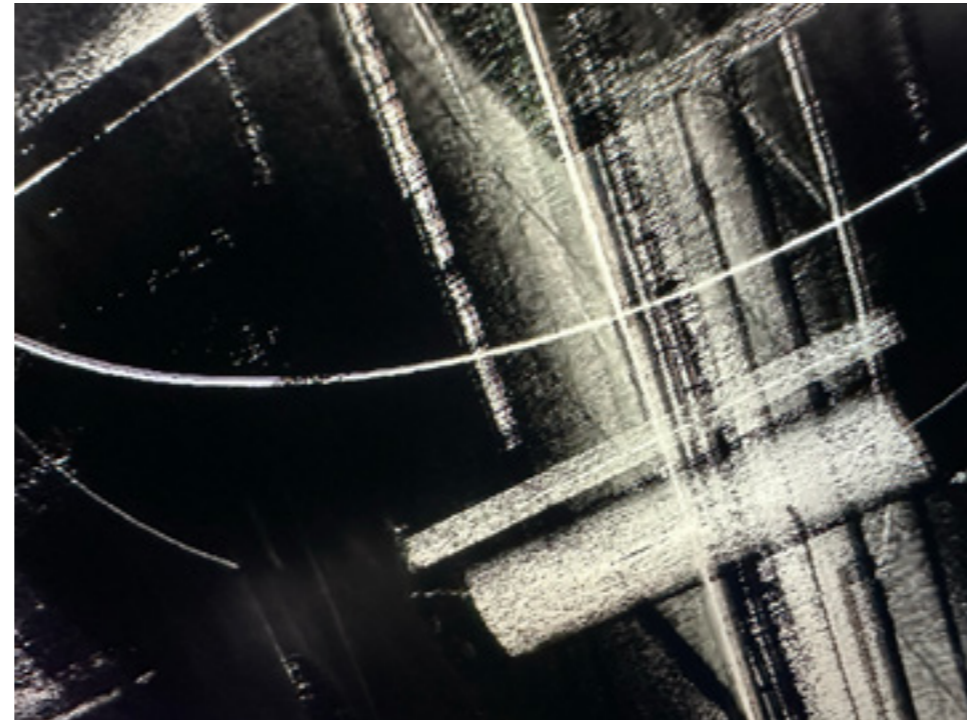


Psychological effect, Factory as Metaphor. Why Did(n't You Leave? RCA, London 2024







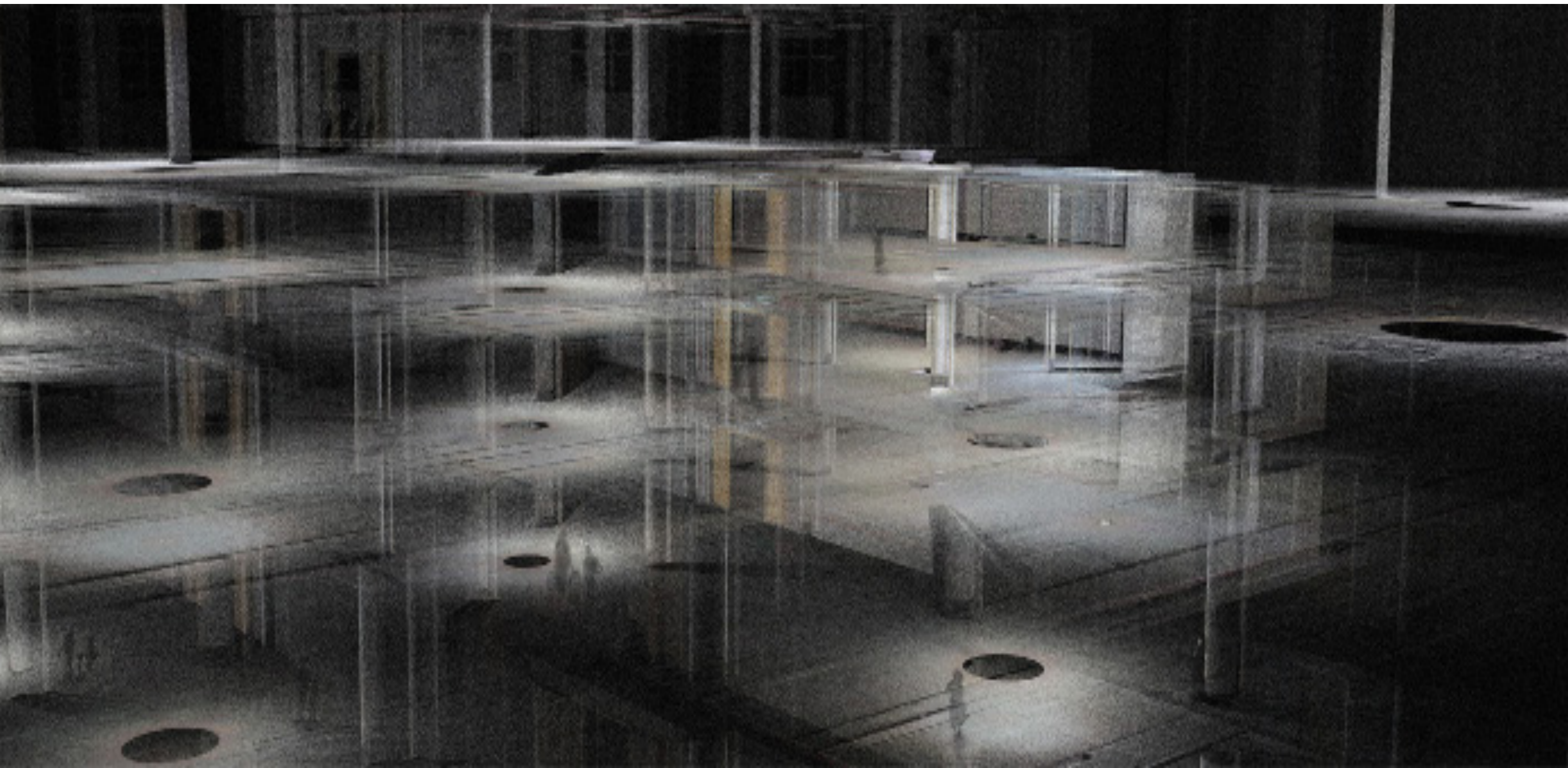




Domestic abuse, someone takes away your normal, your self esteem and piece by piece tries to dismantle you until you cease to exist.





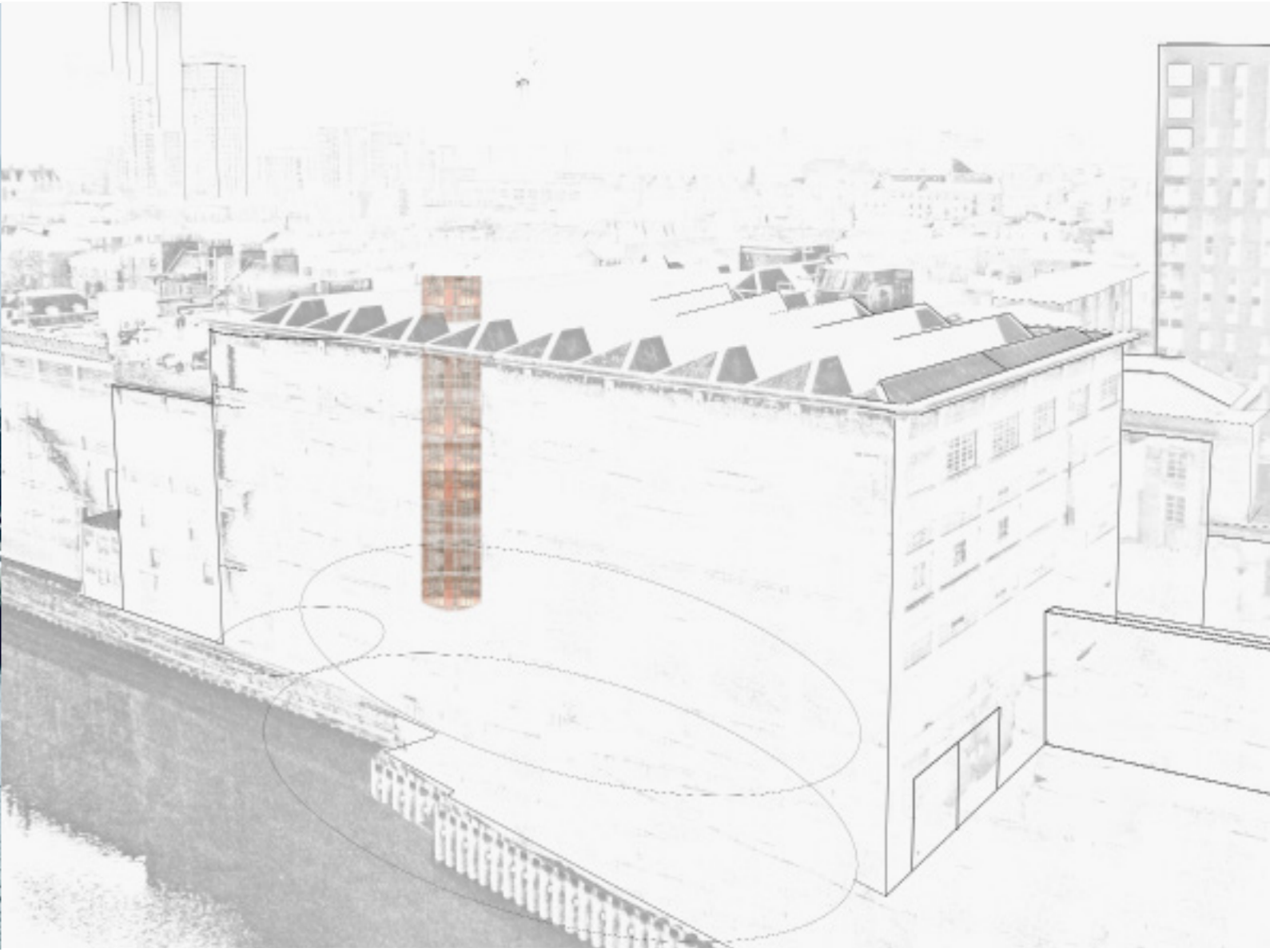


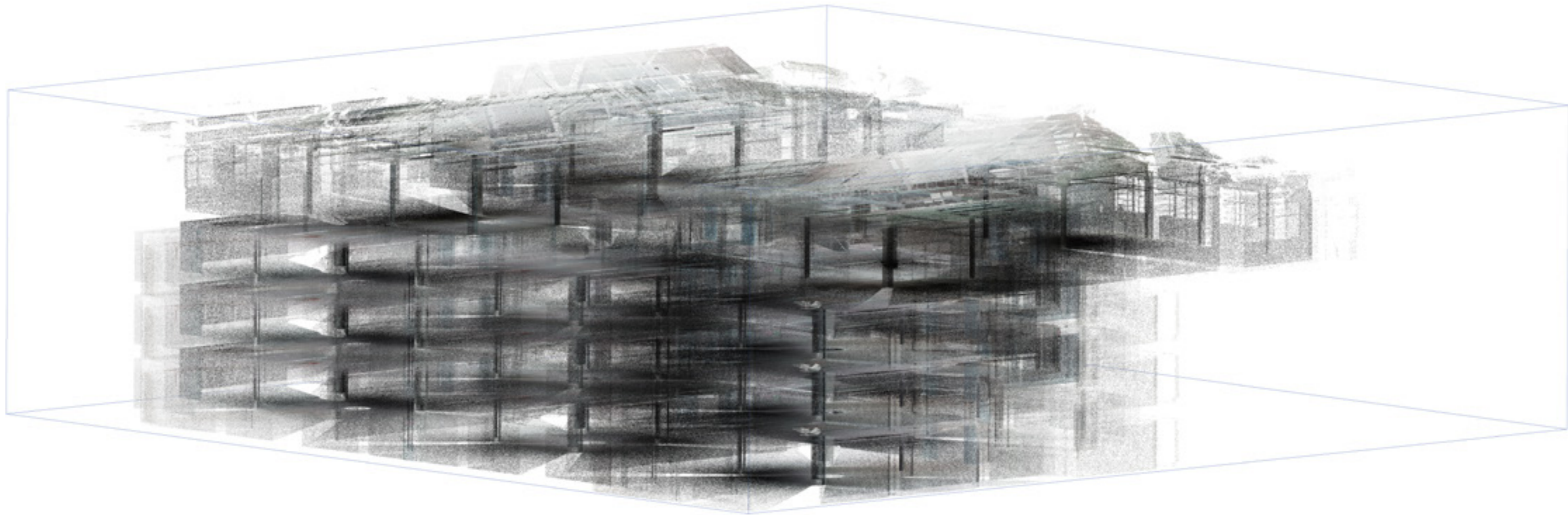
21-23 Gillender Street, London
The Buildings and Site

The Factory, ReUse

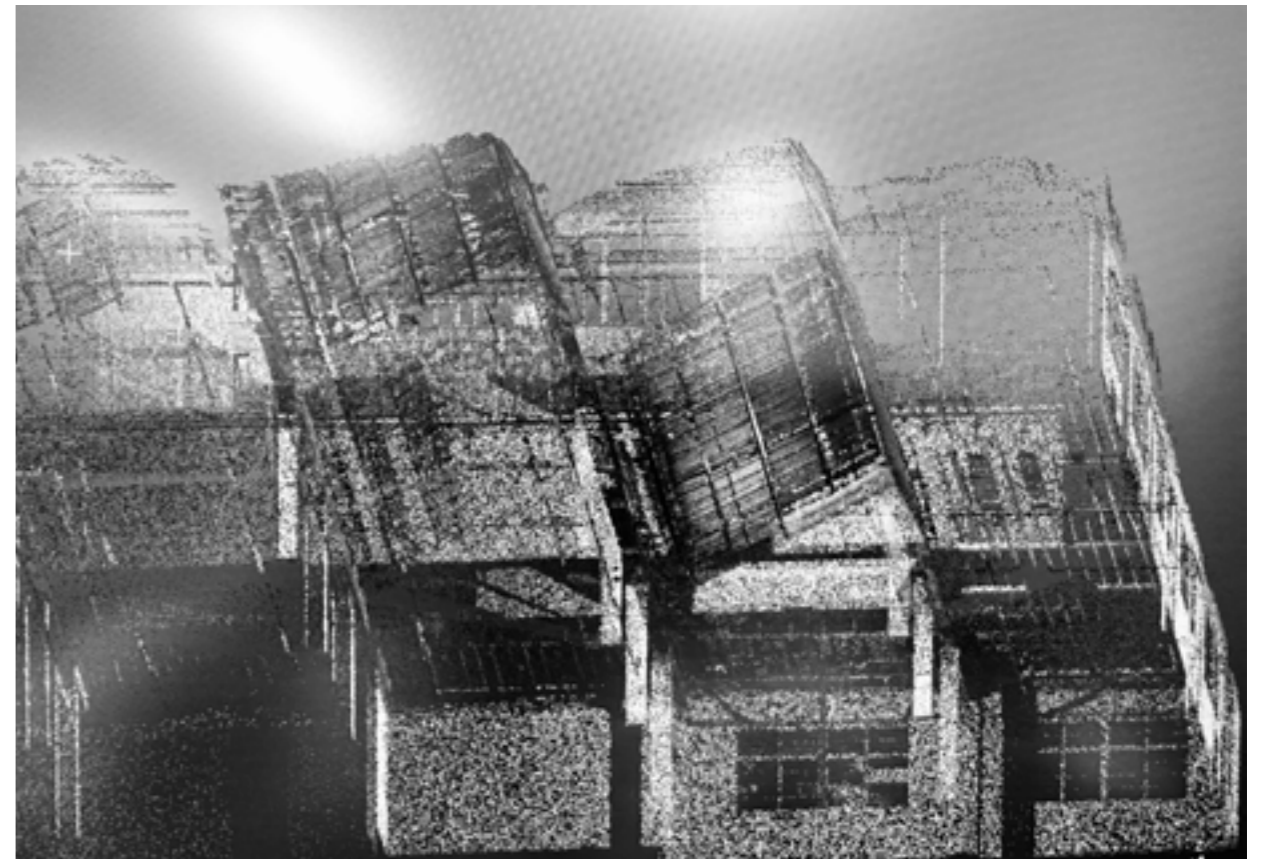
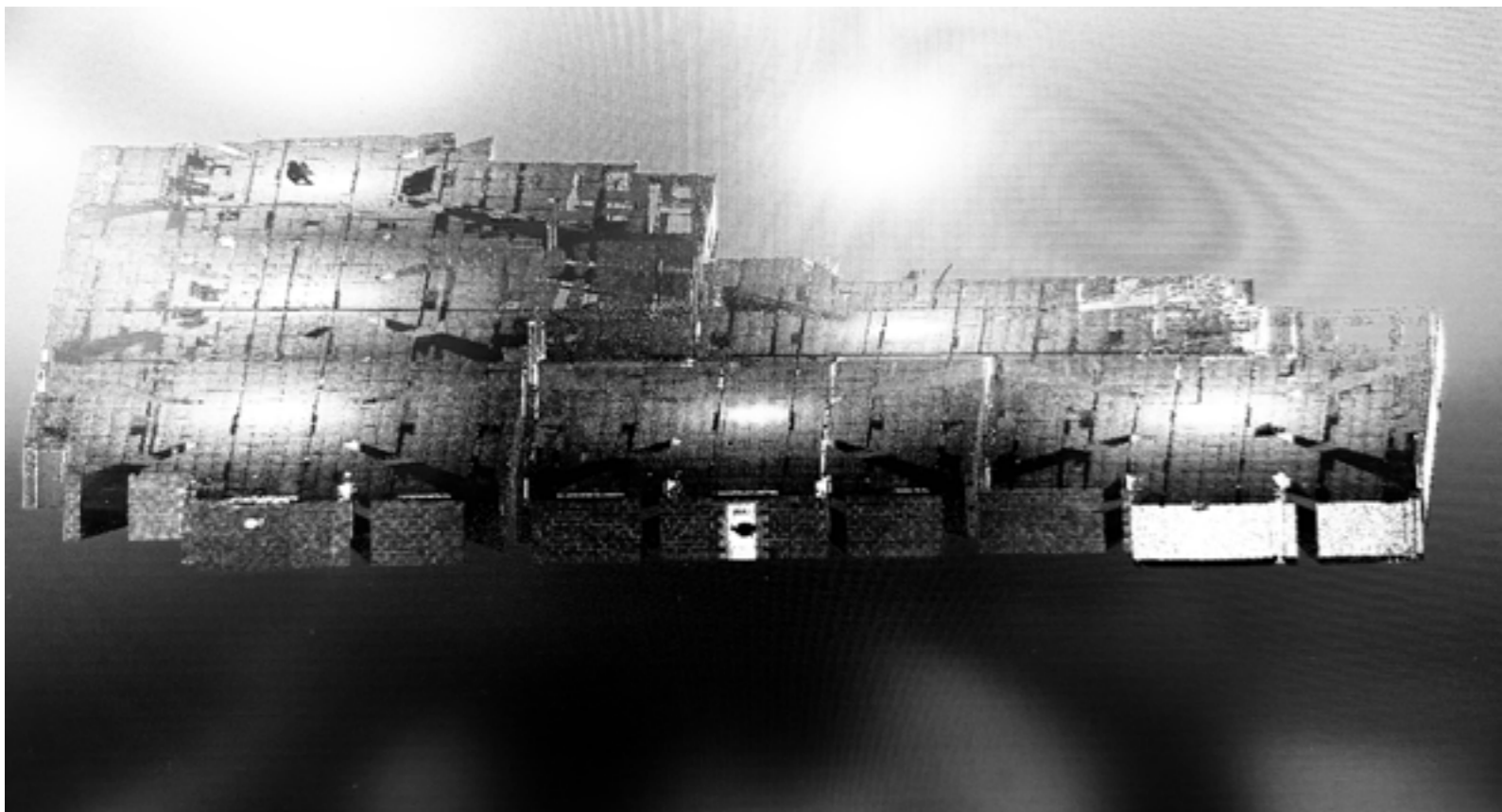
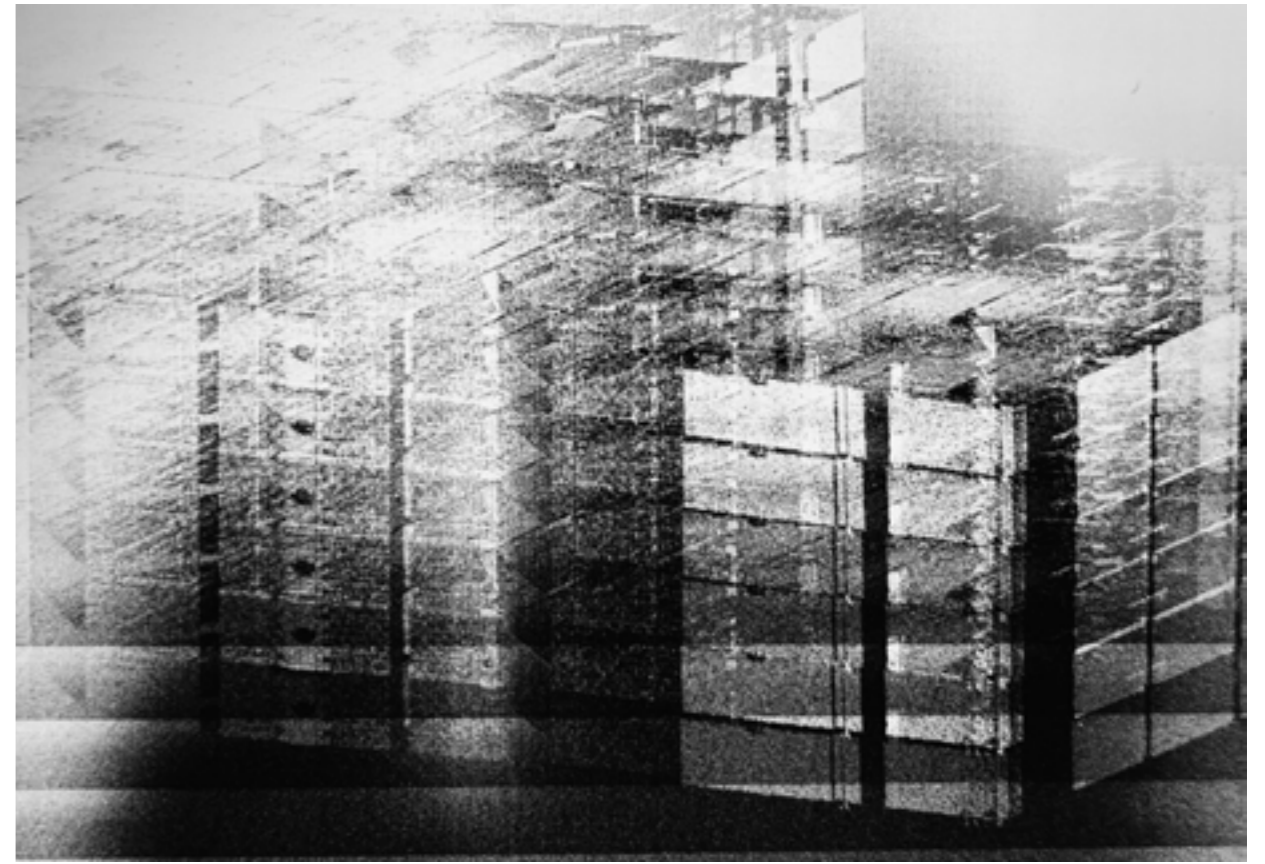
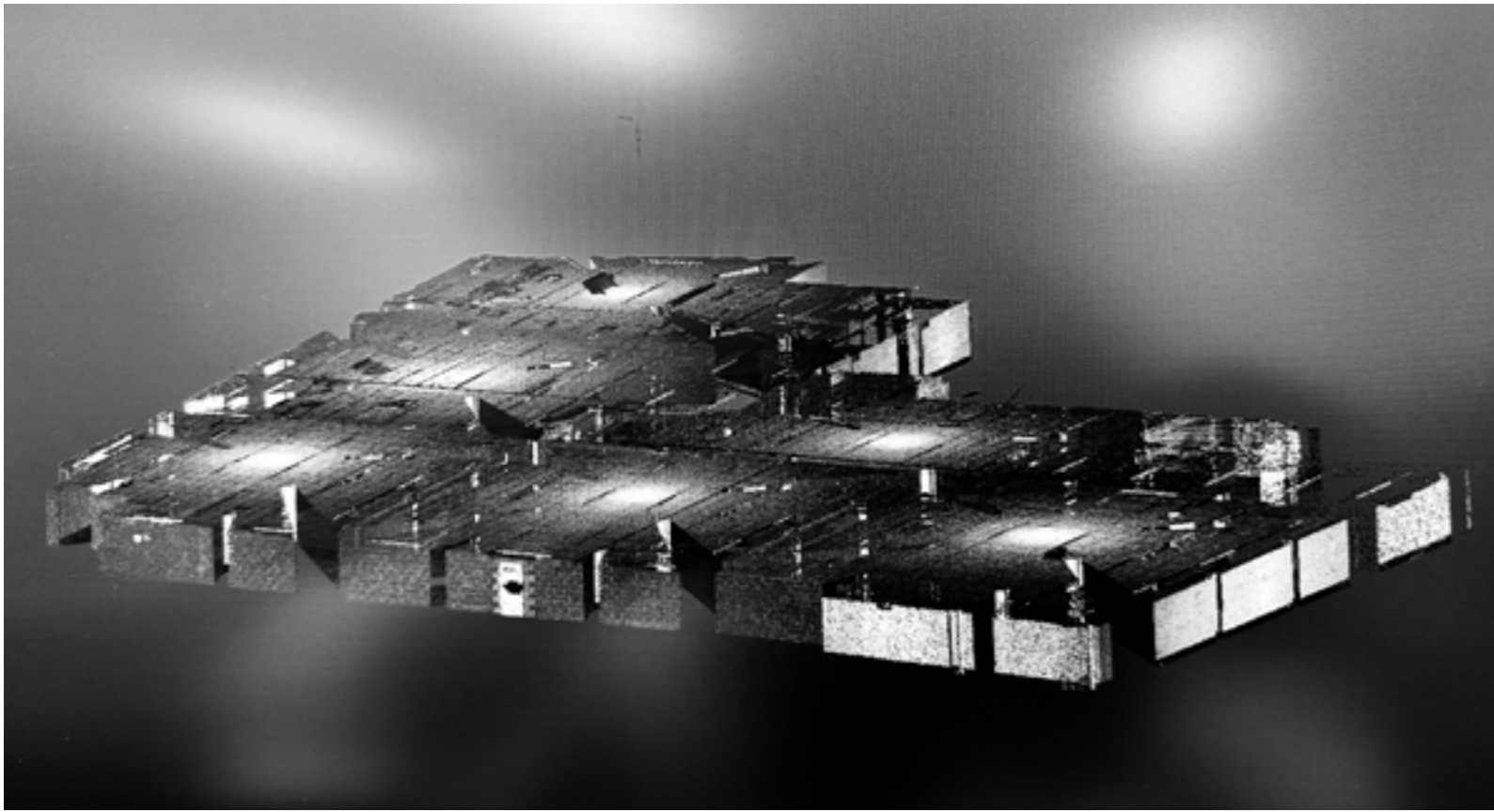
Site -
Dismantling sections of the building to allow light through.

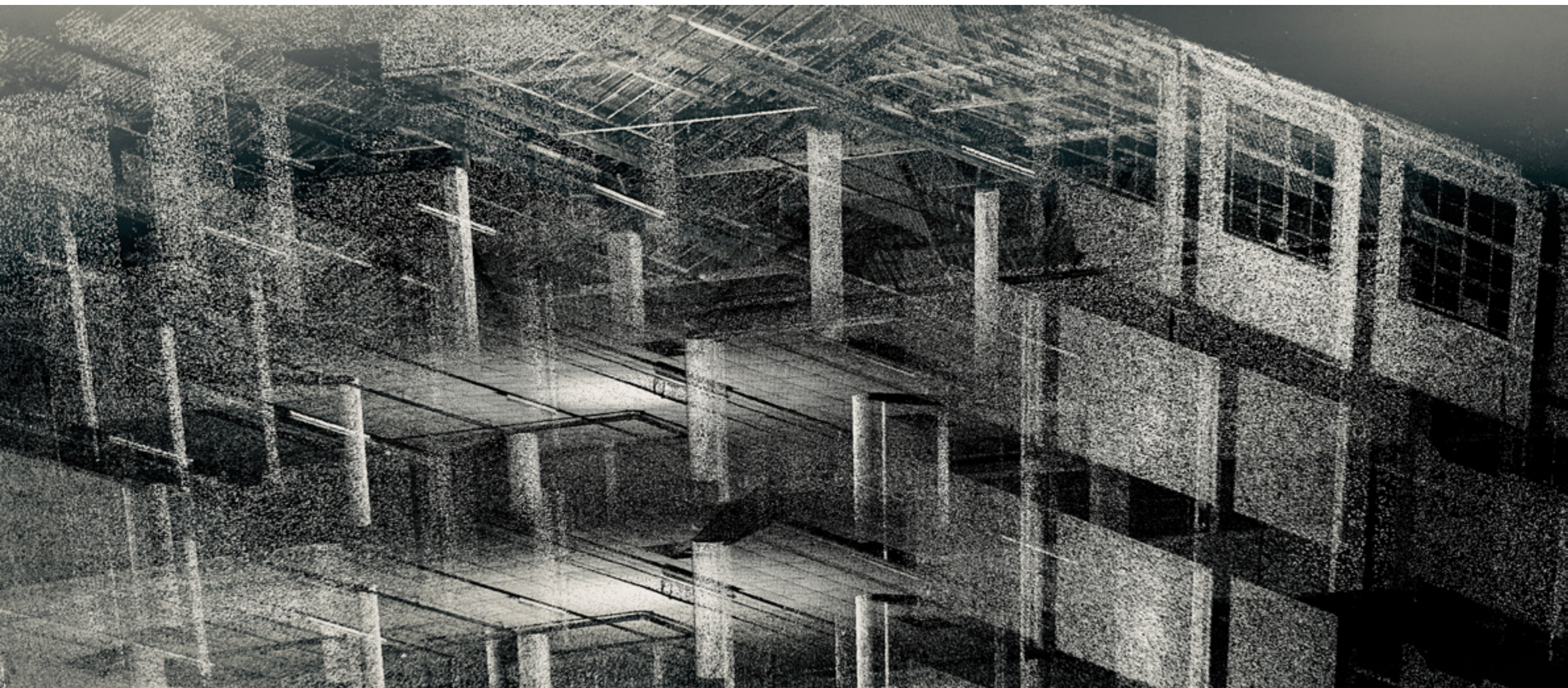






Scanning the factory





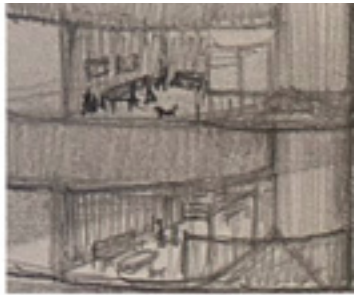
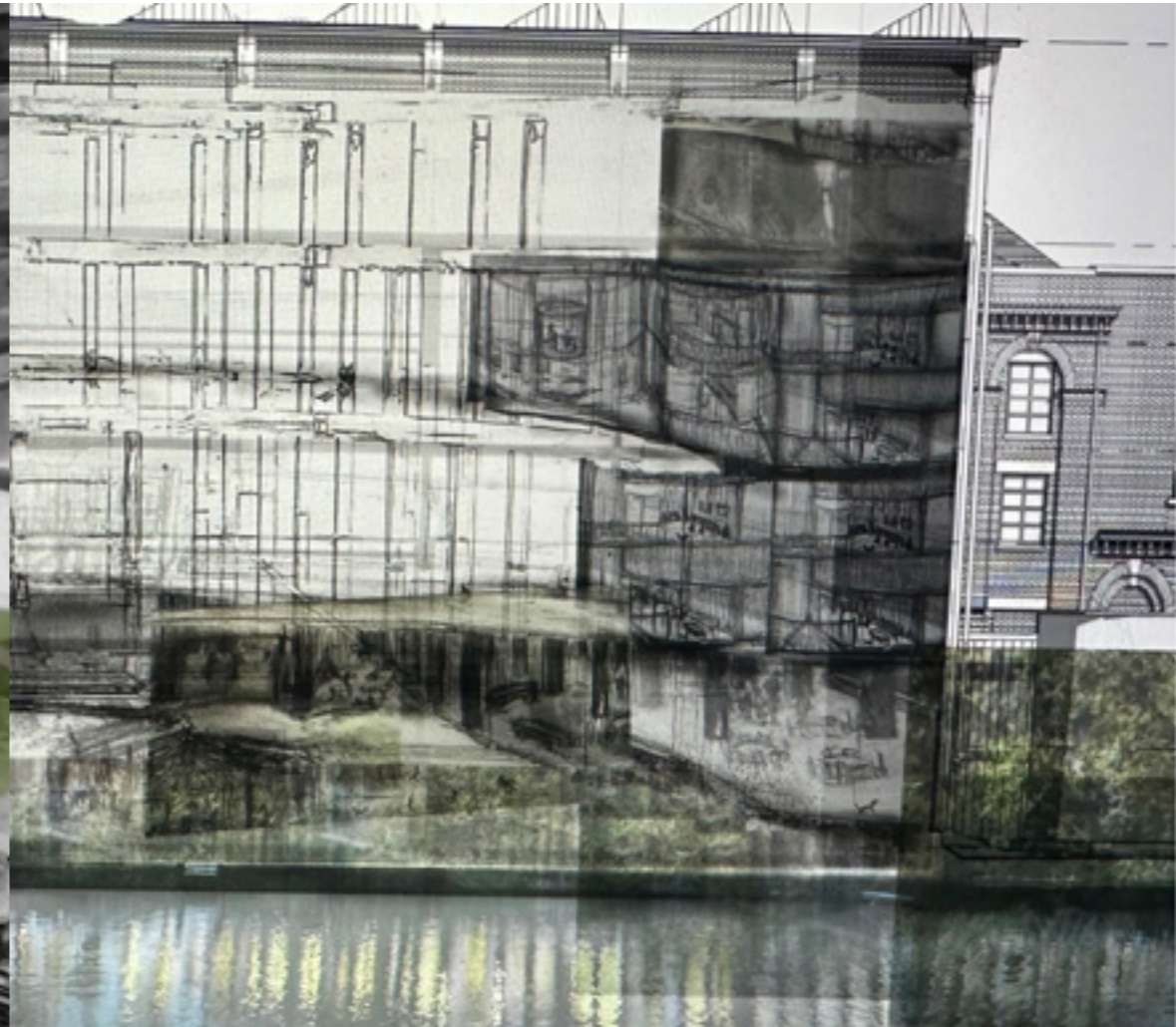
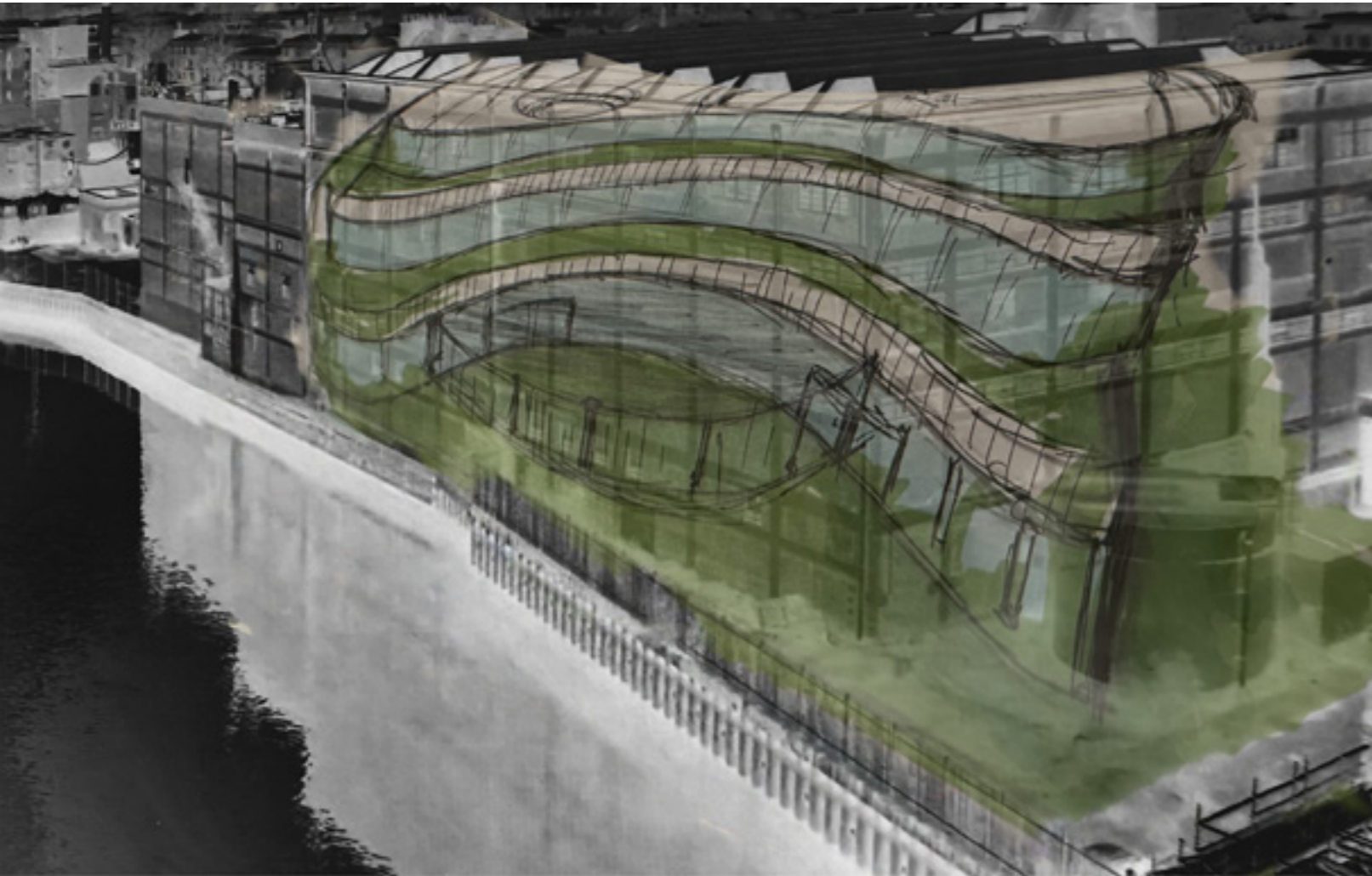


DELL

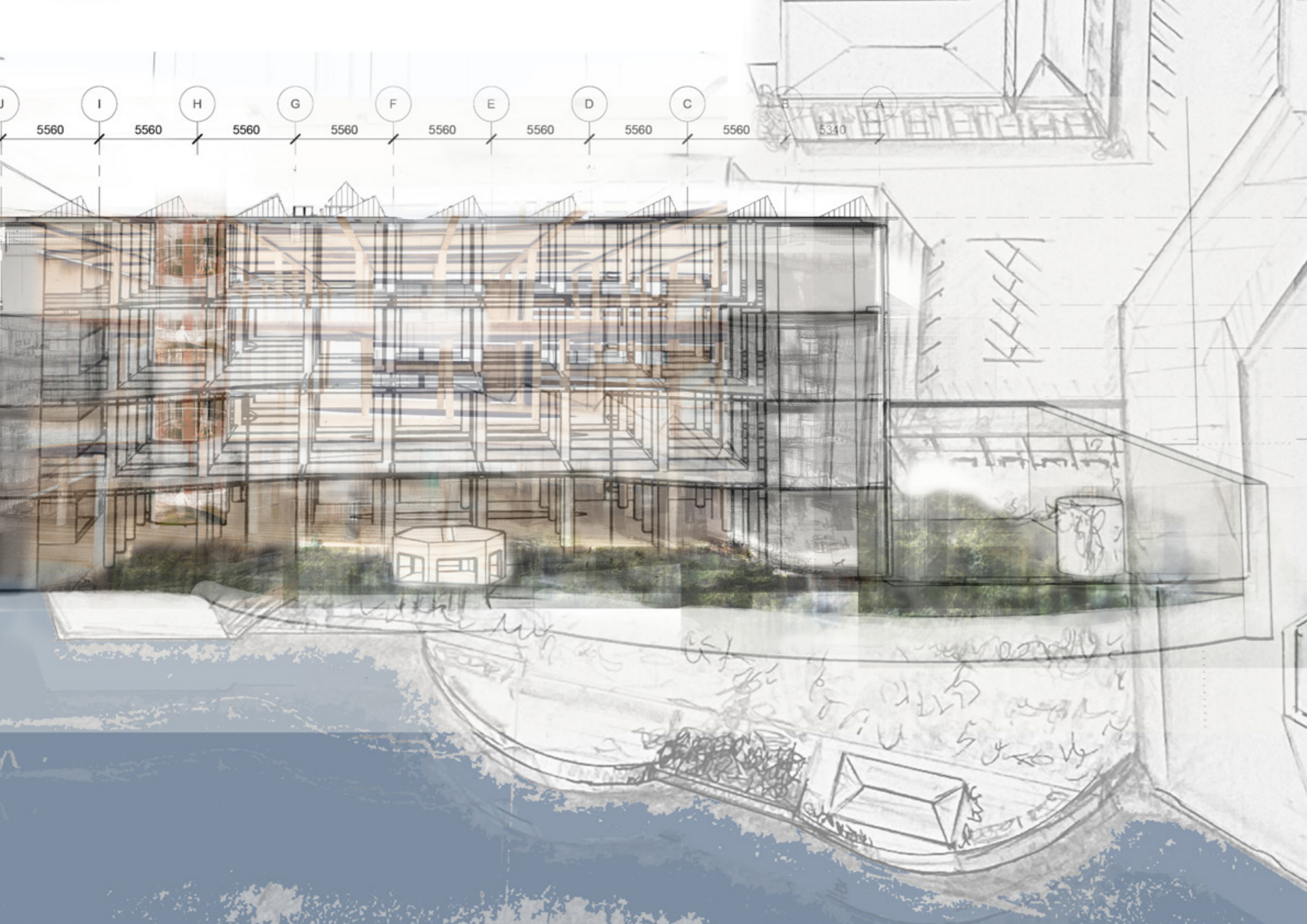


The Factory, openings for light.

The Factory will be open to allow light flood in using natural light only, solar power will light the evenings.



Biophilia principles; Nature in the space, nature of the space, nature analogues. (Supports healing, improves health and mental wellbeing.)



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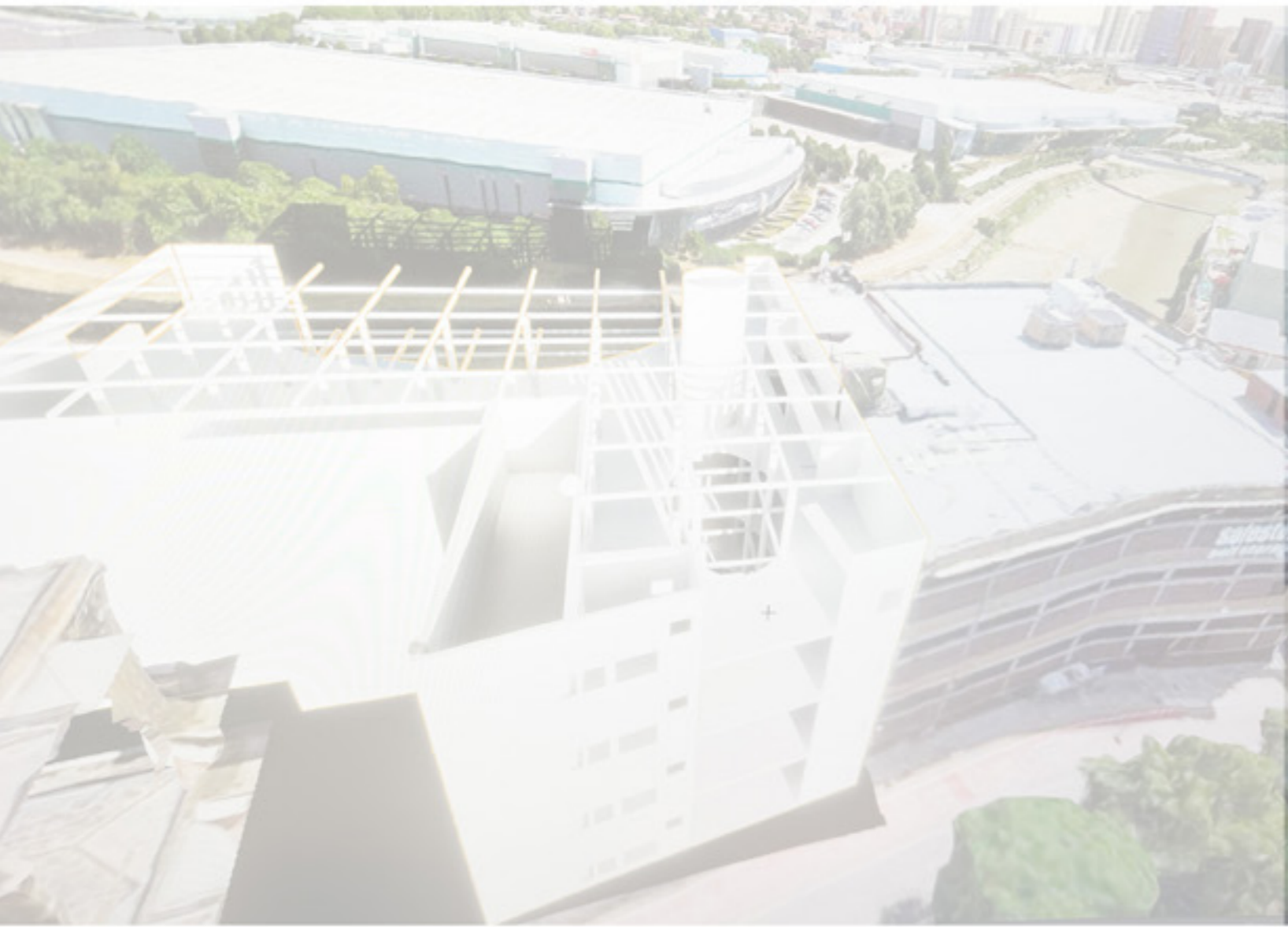
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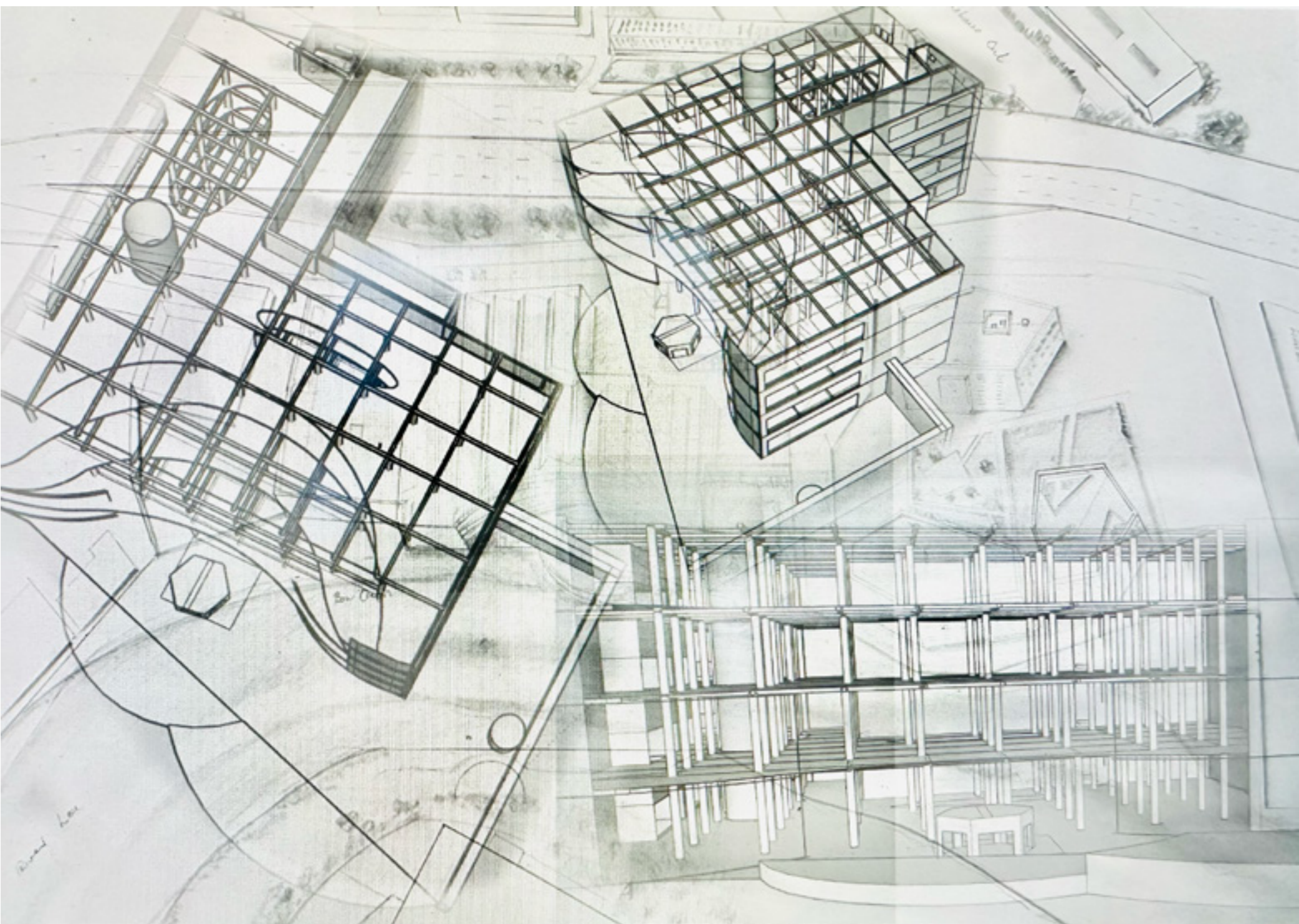
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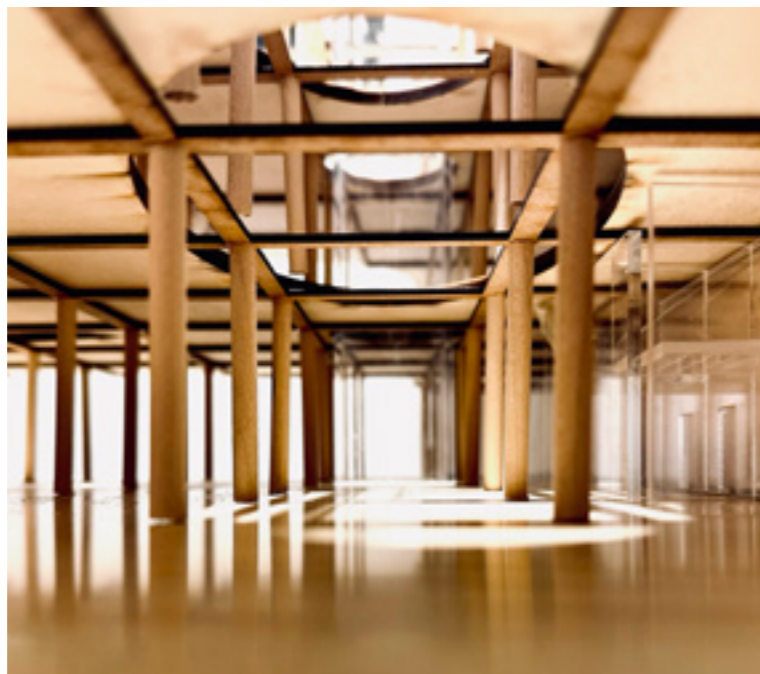
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The Model







The Factory, ReUse

Grade 2 Listed Building
21 Gillender Street, London

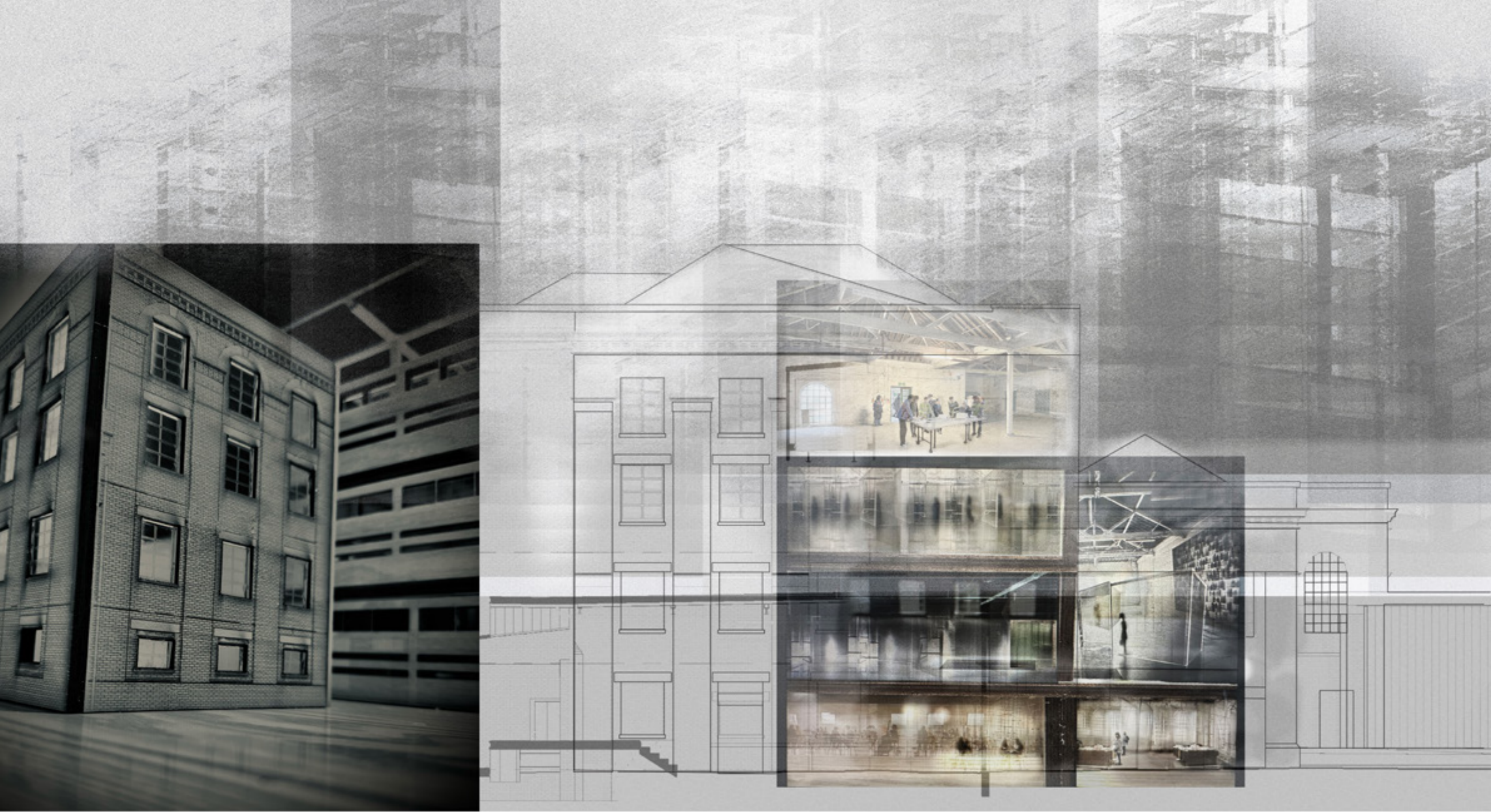
Re Use of the Grade 2 listed building; Minimal intervention to serve as a cafe, shop, gallery celebrating artists and designers who have overcome violence and discrimination, alongside an educational centre working with schools and communities to address societal norms and gender discrimination.

Windows are reopened to allow natural daylighting in the communal areas and manipulated for gallery lighting.

Survivors of domestic abuse continue to experience barriers to accessing support and justice from all areas of the system, including but not limited to, the criminal and civil justice system, housing, education and health. Meanwhile, the demand for specialised services to aid survivors continues to escalate within an uncertain funding.

The, End Violence Against Women Coalition and 70 other prominent organisations dedicated to ending violence against women and girls (VAWG) have released a joint manifesto. The manifesto urges all political parties to adopt its recommendations to combat this abuse.



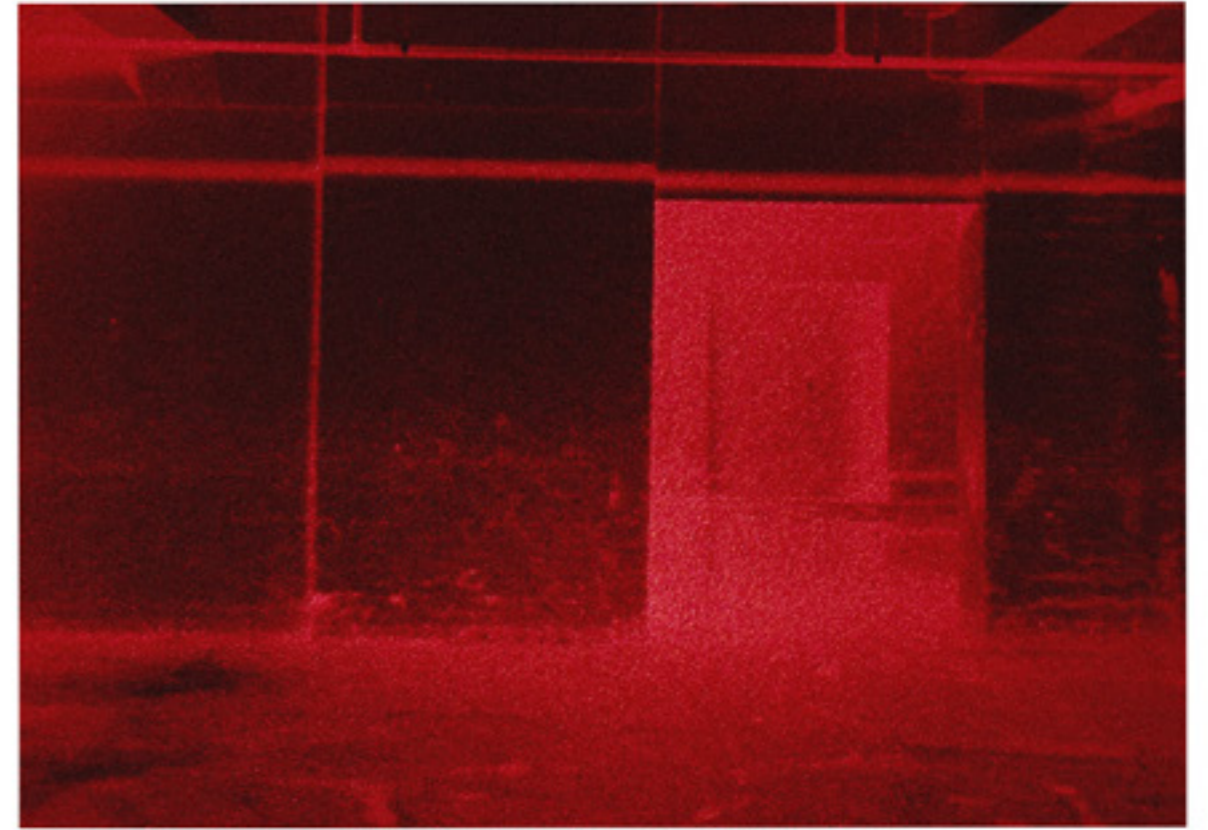


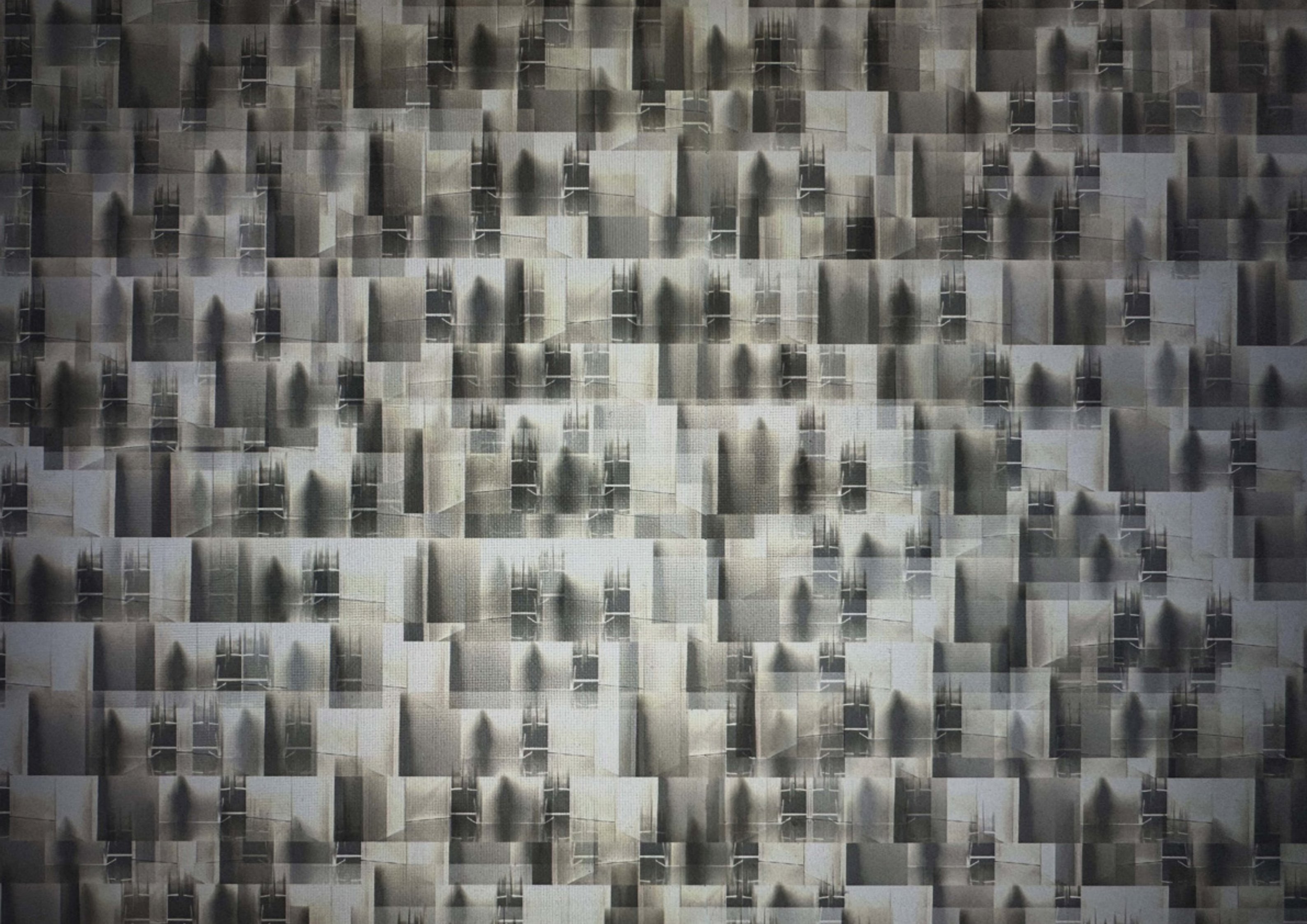
The Grade 2 Listed Building; Reuse of space

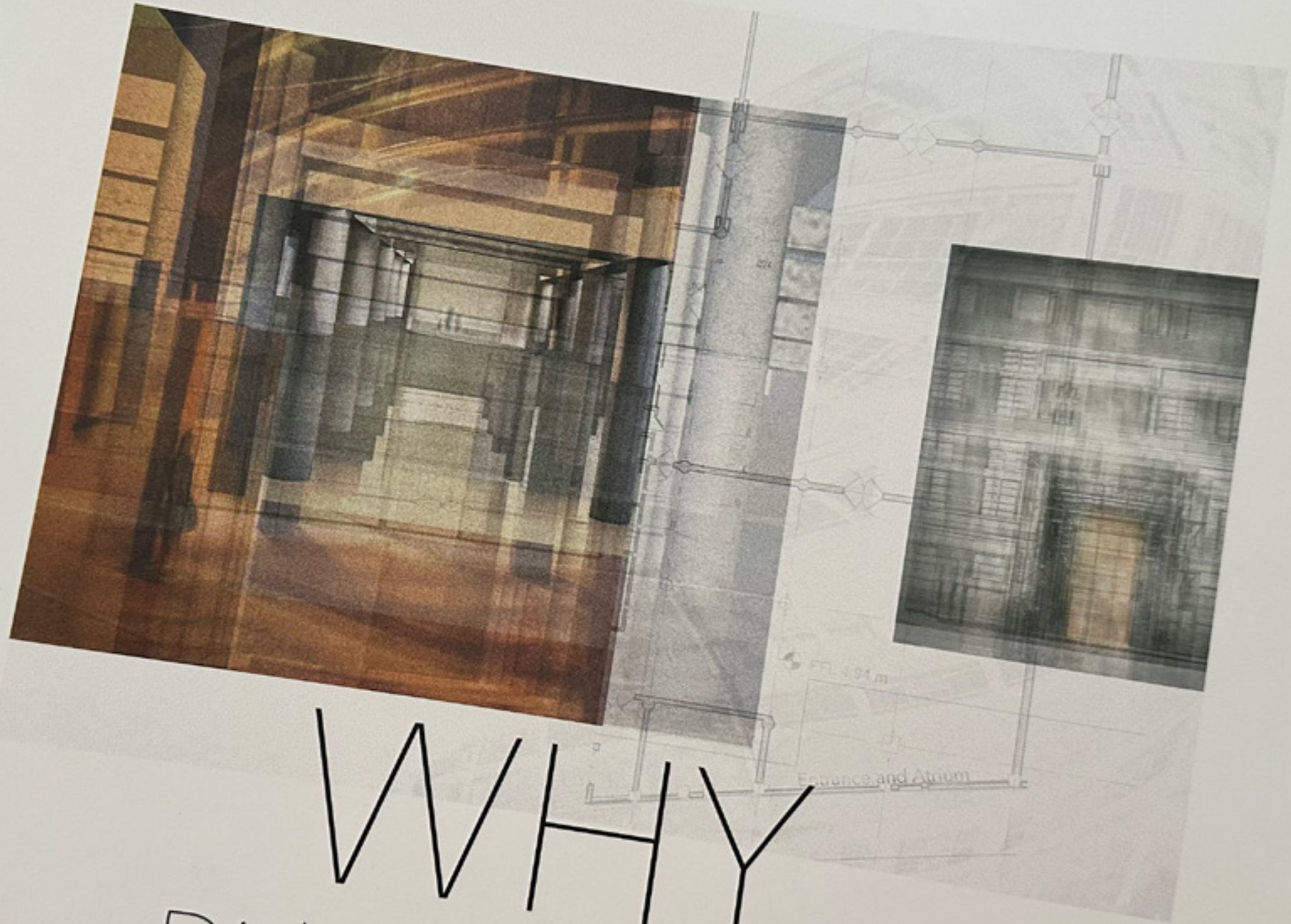




Installation Gallery 21 Gillender Street, Installation by Sam Joseph, Behind Closed Doors.







WHY

Did(n't) You Leave?

Part 2 A Safe Space

Globally 1 girl or 1 woman is killed approximately every 11 minutes by domestic violence.

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(Refuge, <https://refuge.org.uk/generalelection2024/>)



Natural daylighting follows survivors who enter light filled spaces. Artificial light utilised in the evenings using solar energy.



Sculptural entrance

Sculptural glass curves from recycled strengthened glass create layers of security for survivors arriving. Design of soft curves leads new residents into the atrium space.



a new home

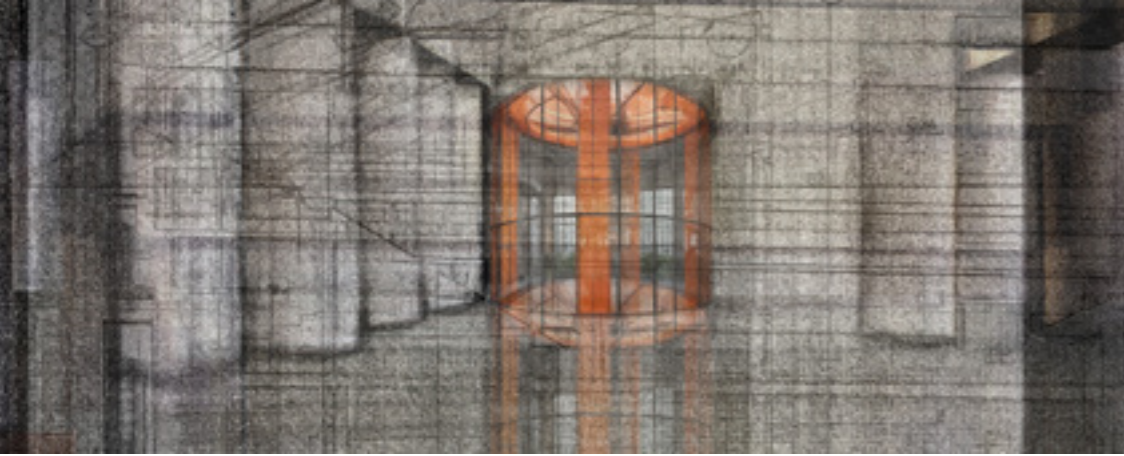


Atrium space, includes cafe, reception area and offices supporting legal and immediate advice in terms of liaising with schools, abuse agencies, medical, mental health and police information.

Use of chipboard throughout for walls and ceilings.



Safety is enhanced through visual transparency and natural light throughout the building. Additional security features include CCTV, facial recognition at entrances and an external visitors office, ensuring comprehensive protection.

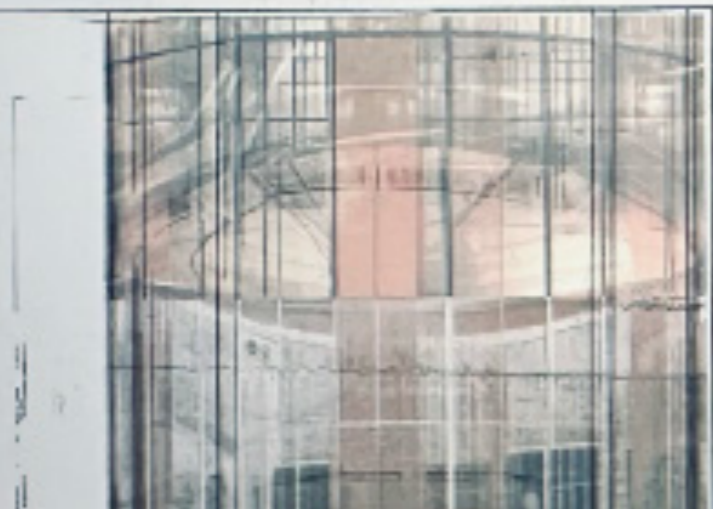
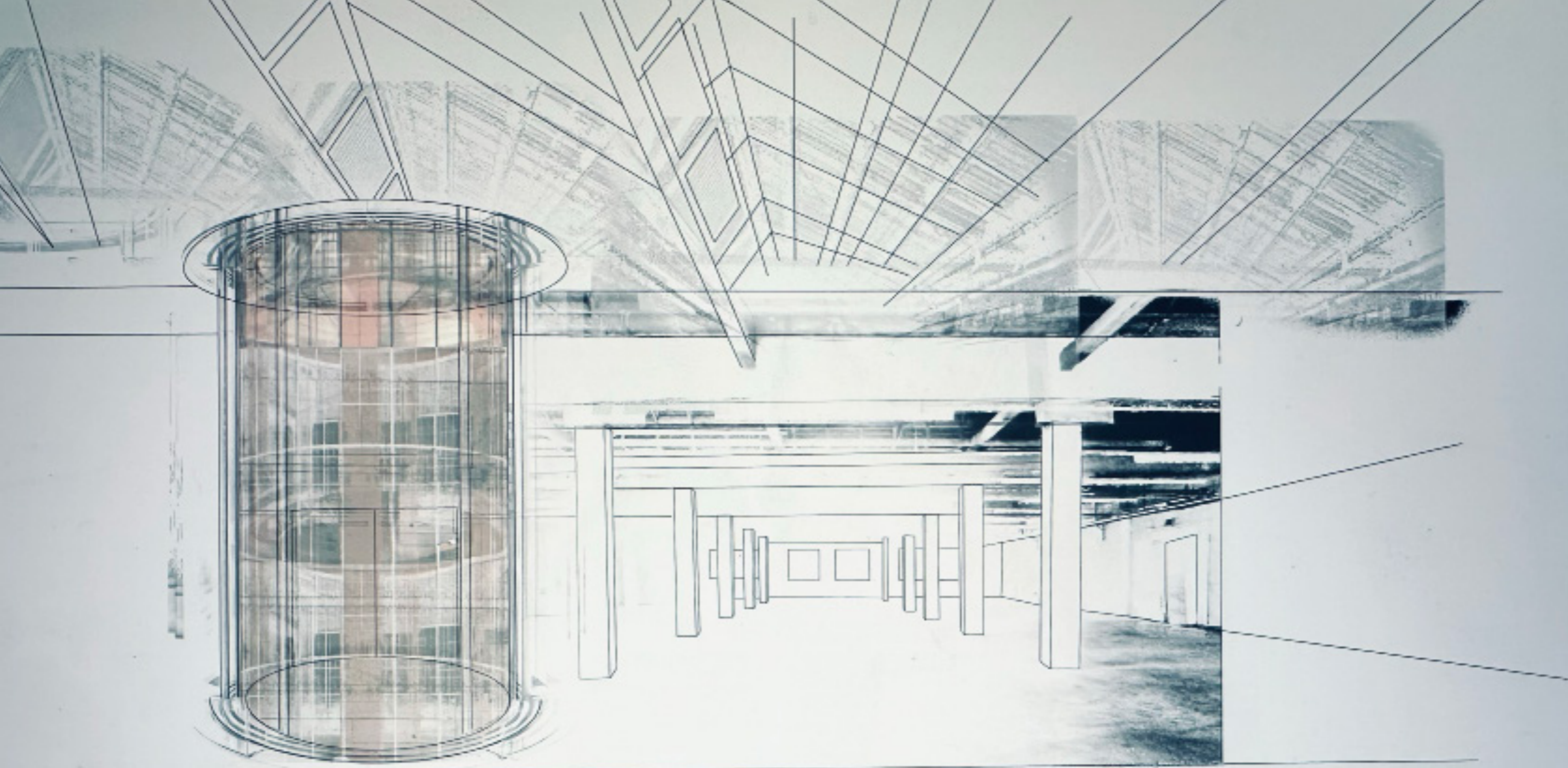


Boring buildings and the 'absence of visual complexity', Thomas Heatherwick

The building's reuse involves minimal facade changes, replacing windows and cleaning the exterior. An enlarged doorway of reformed recycled glass creates a visually complex entrance.

Inspiration for the entrance utilised from site visit, existing goods lift and the effects of existing daylight creates pattern shadows.

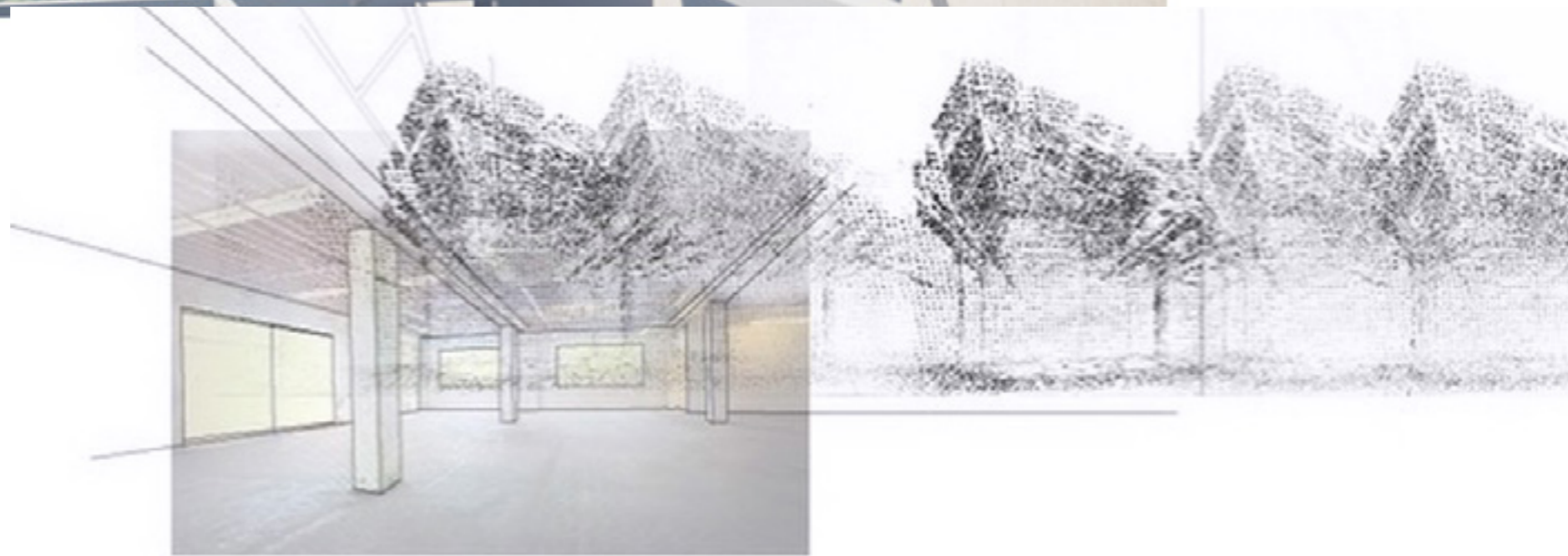




The Lift

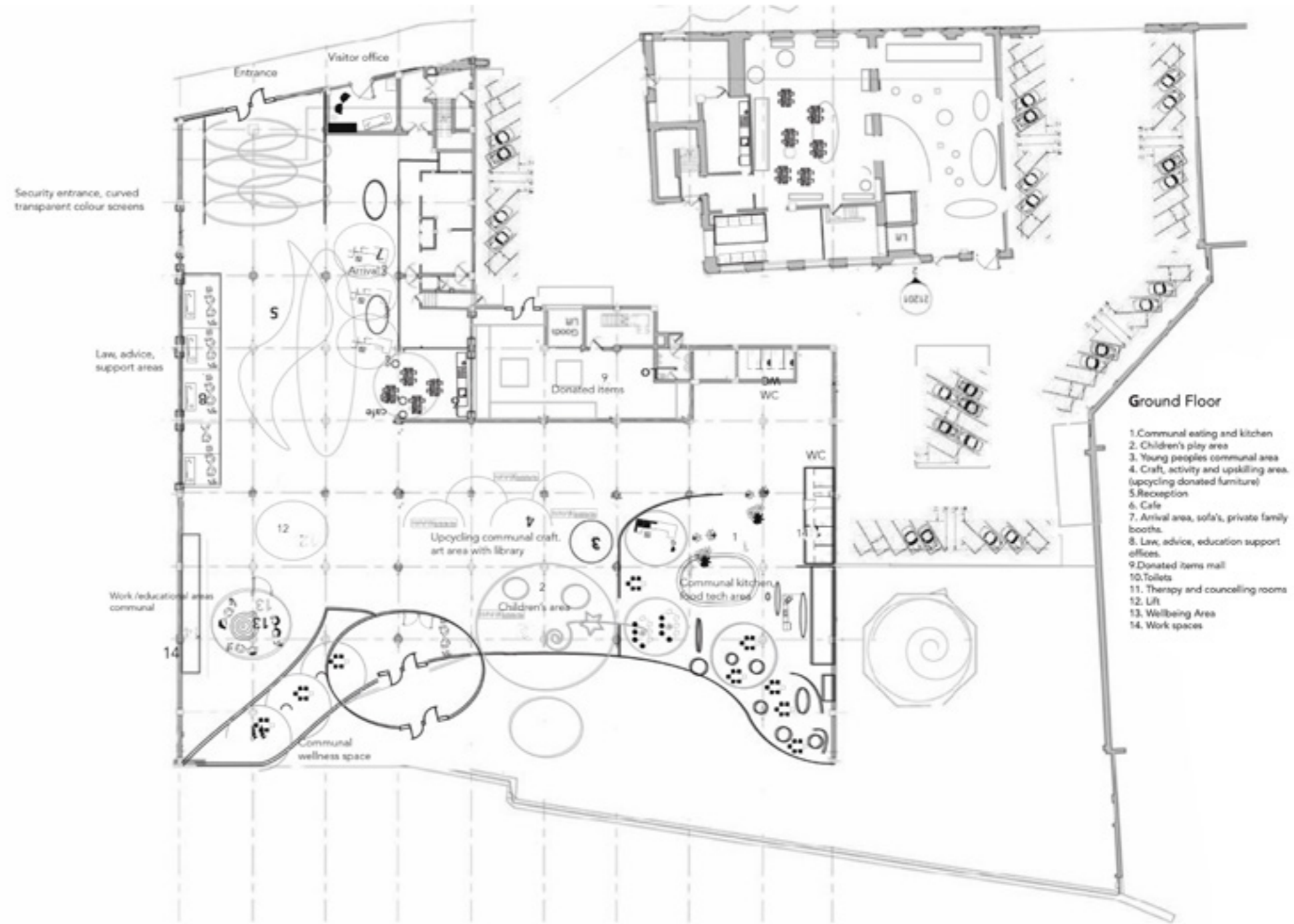
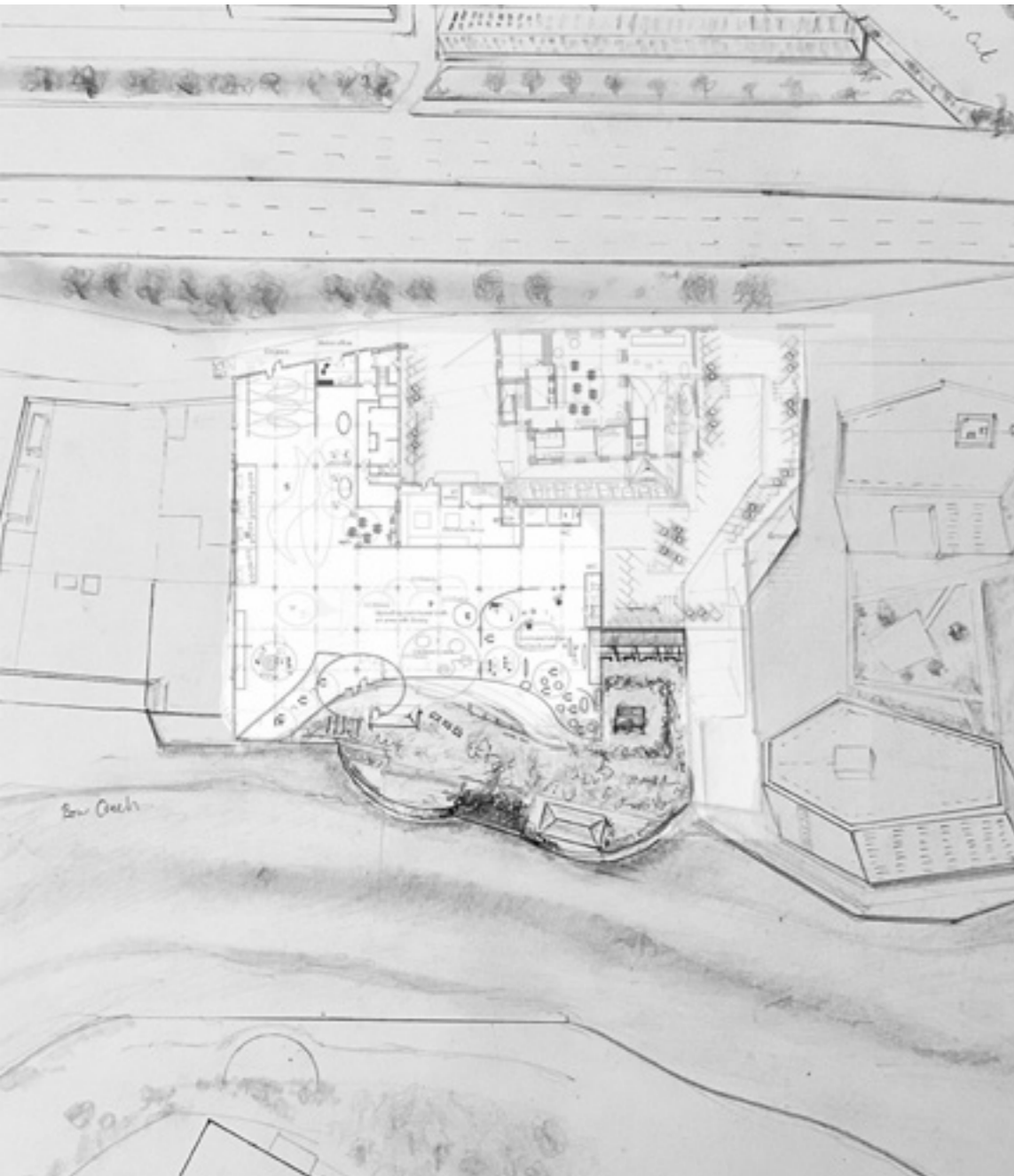
The glass lift transports survivors to living accommodation, educational centre and a view across London. The lift gives an open view of the building throughout. its 4 metre diameter enables survivors to feel comfortable and the feeling they are being lifted to safety as light floods through the glass.

View's from the lift





Cross section of three floors



Ground Floor

Communal Art and Design Space

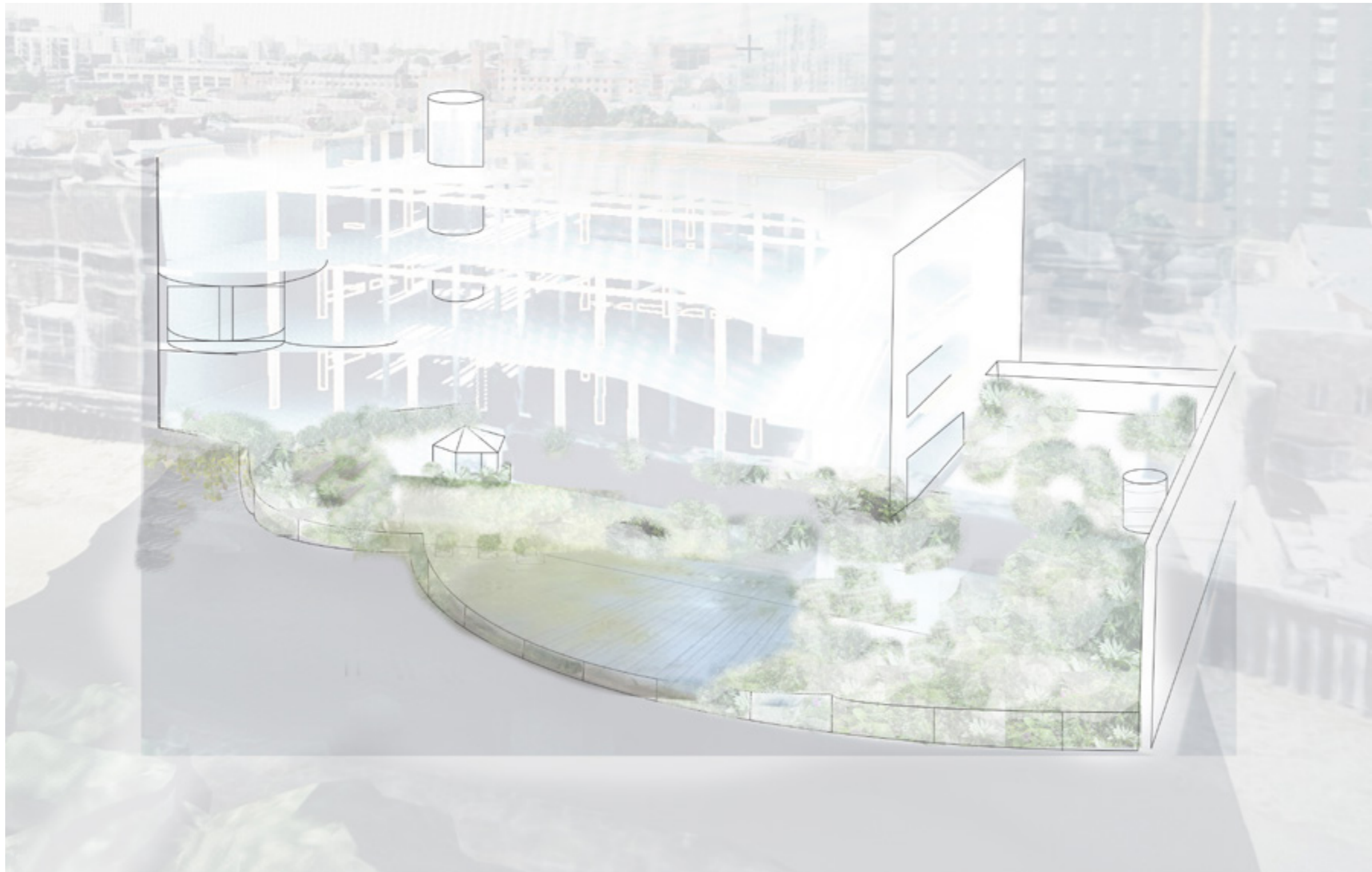
Furnishing Futures, founder Emily Wheeler, discussed with Reeba Simon, (Surface Design Show, London, 2024), the importance of inclusive design for mental health and wellbeing and the effects/needs living in the right environment.

A communal area is designed for families to take part in art and design activities including furniture renovation, upcycling craft techniques to customise living spaces and empowering survivors of coercive control, developing self-esteem and hope for the future.

Furniture is donated by large companies with surplus, over produced, and damaged stock.



Ground Floor



Garden space to heal. Room for children to play, pets to roam. Therapeutic gardening and working in the allotment to grow edible plants and food. Outside eating areas and relaxing spaces to promote health and wellbeing.

Garden Space

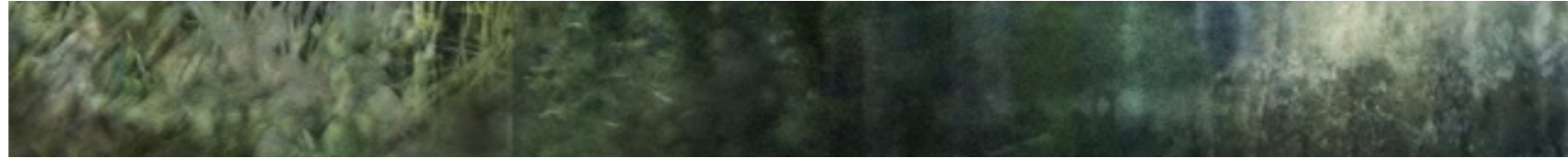
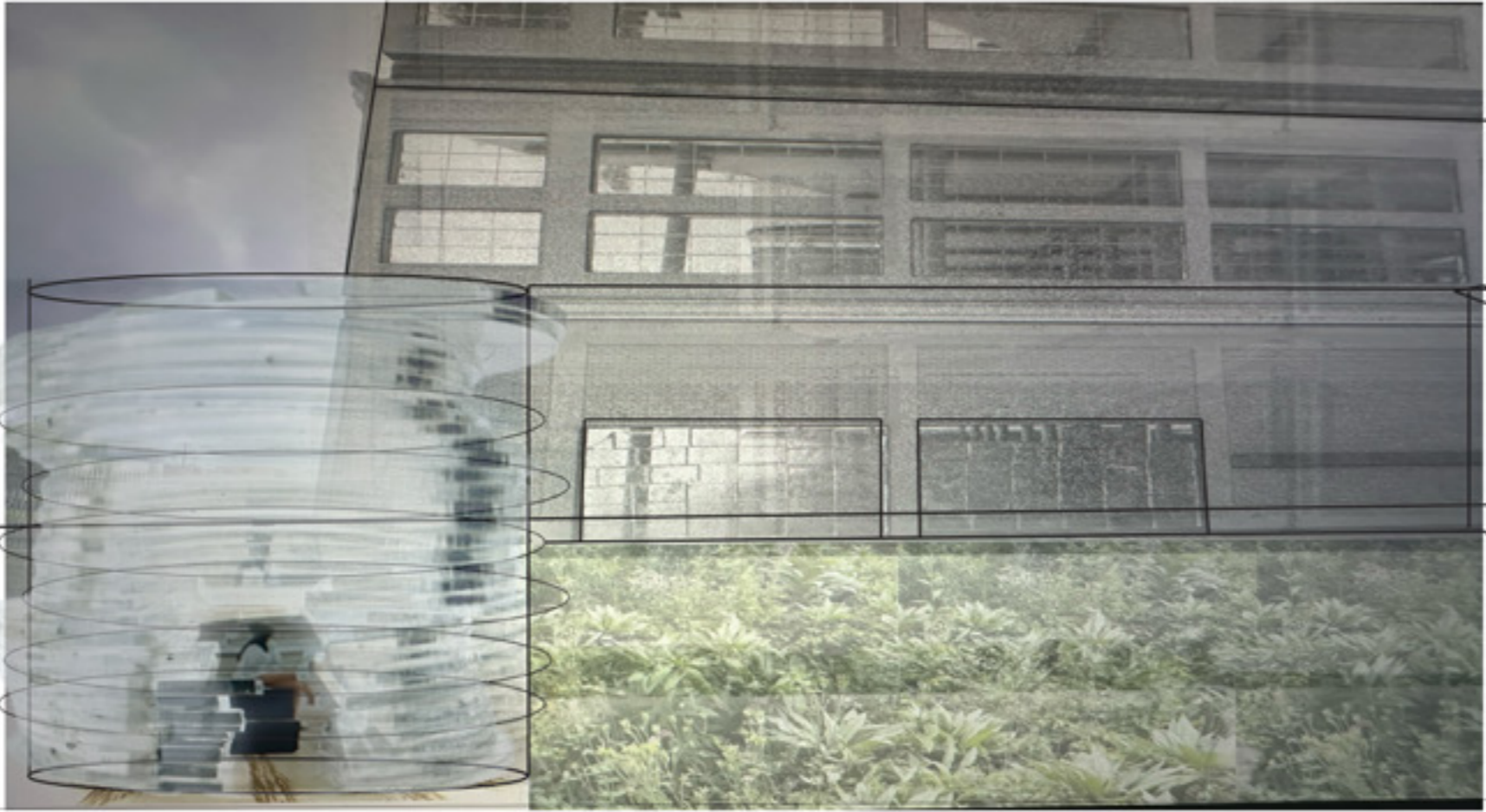
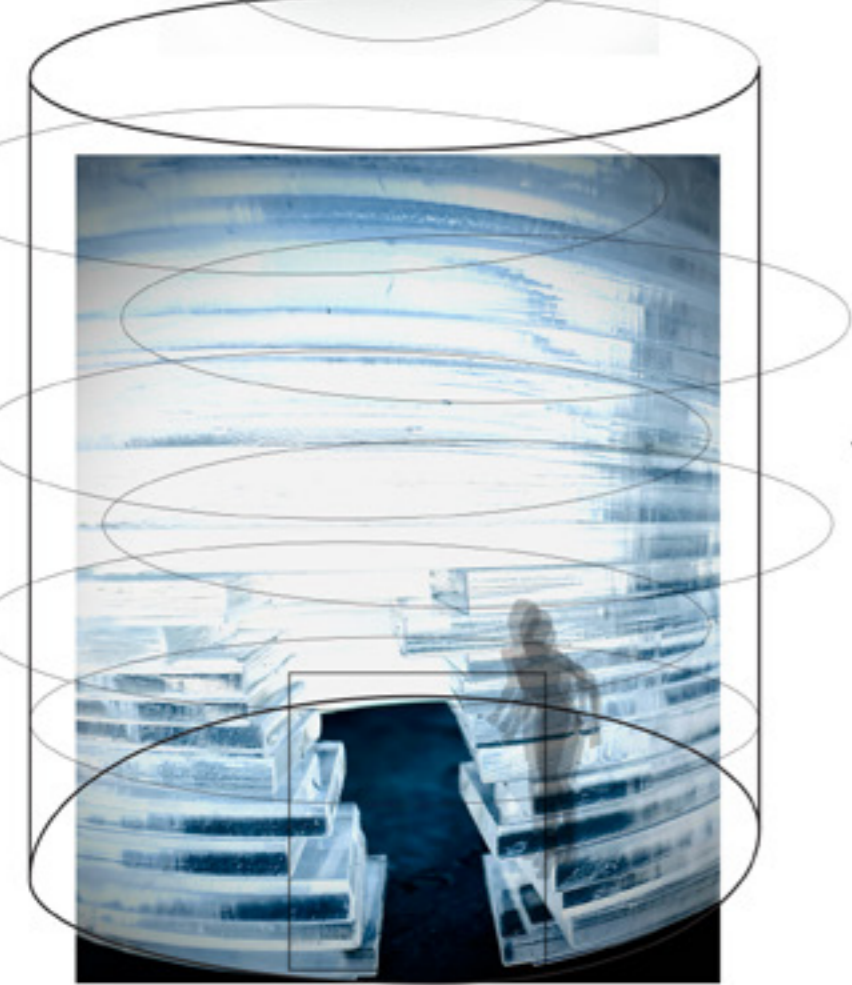
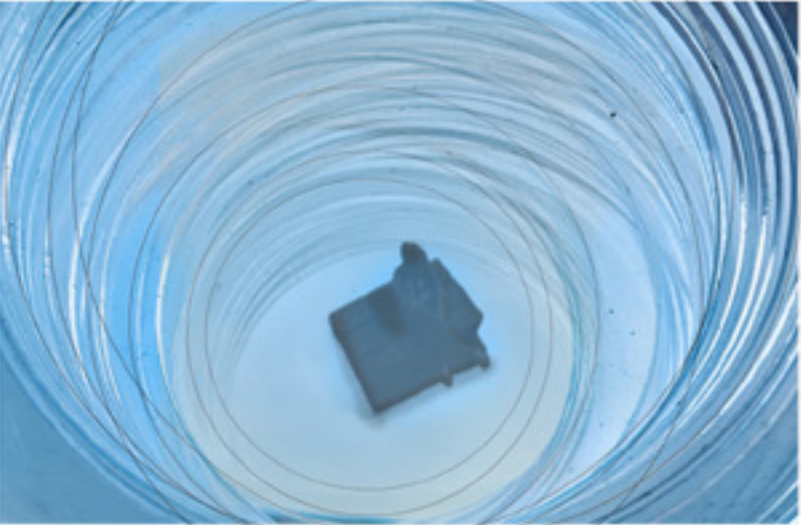


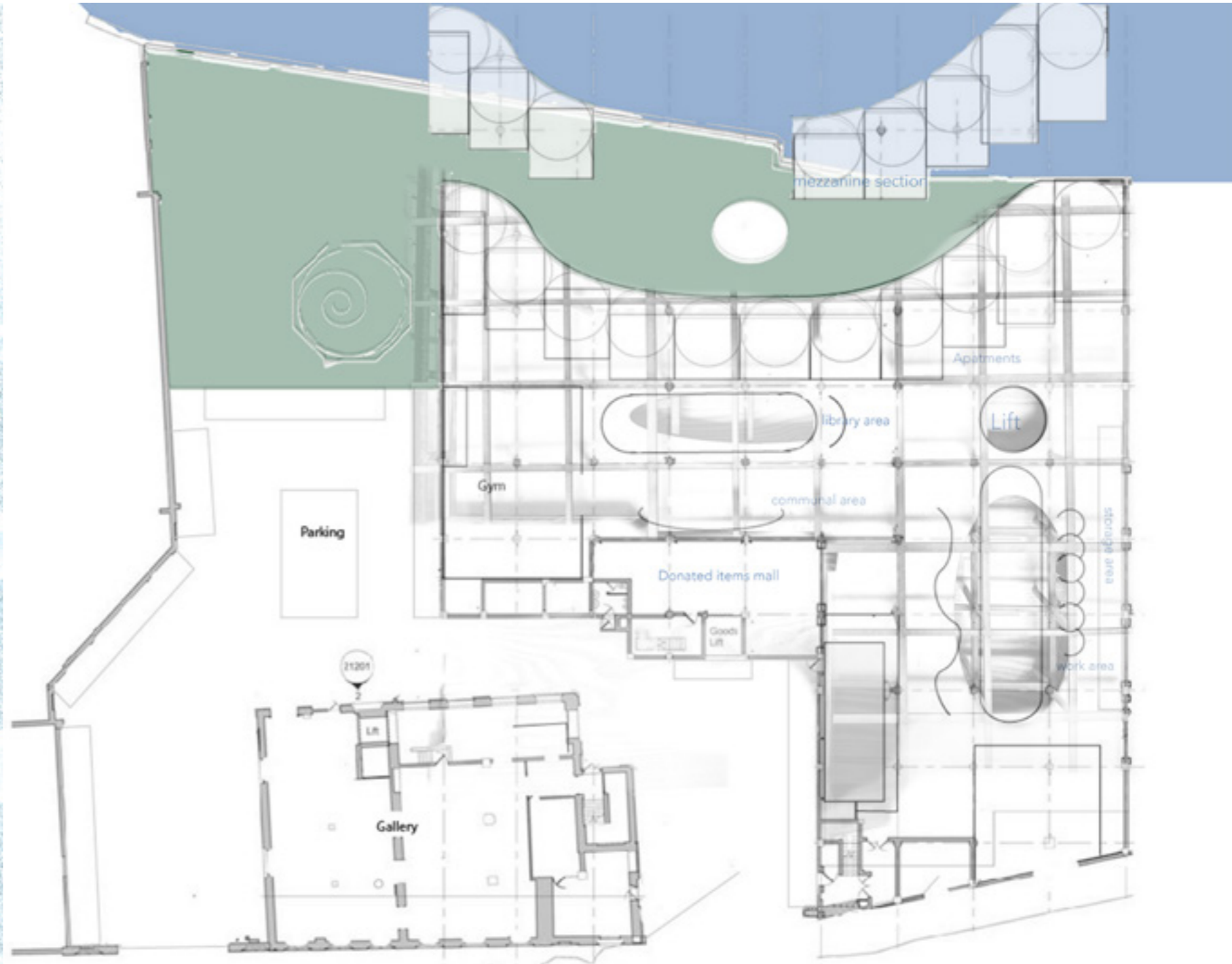
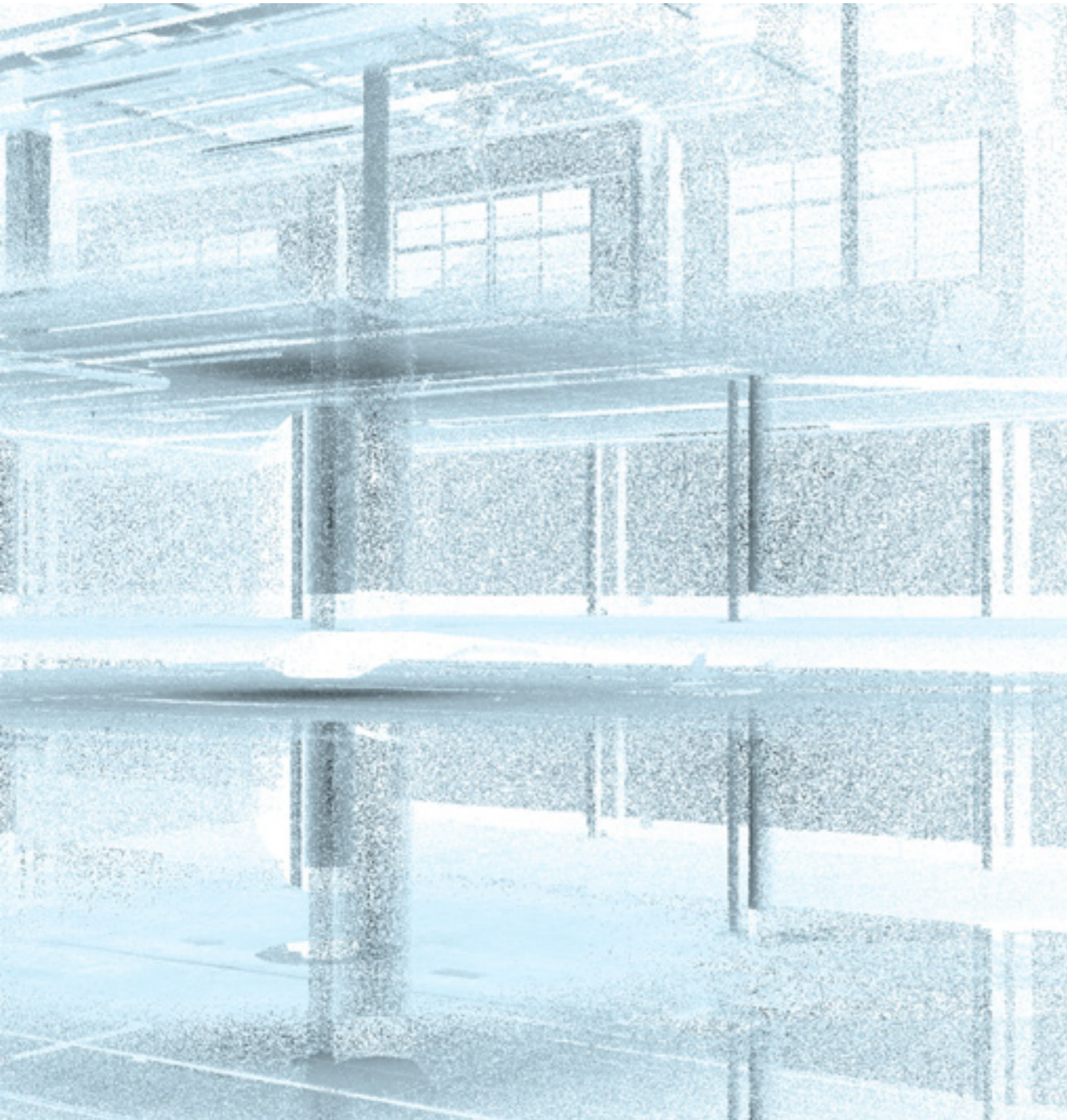
Garden Space

Therapeutic Screaming Room

Inspired by the, Three Minute Scream, video by Gina Birch part of the Women in Revolt exhibition, Tate Britain 2024. Research undertaken looking at Primal therapy and its controversial effectiveness as a form of therapy, not accepted in the field of psychology. The inclusion of the room is to create a private space, an opportunity to express emotions and say out loud what has been repressed.

The room made of recycled glass is sourced from the local glass manufacturer's.

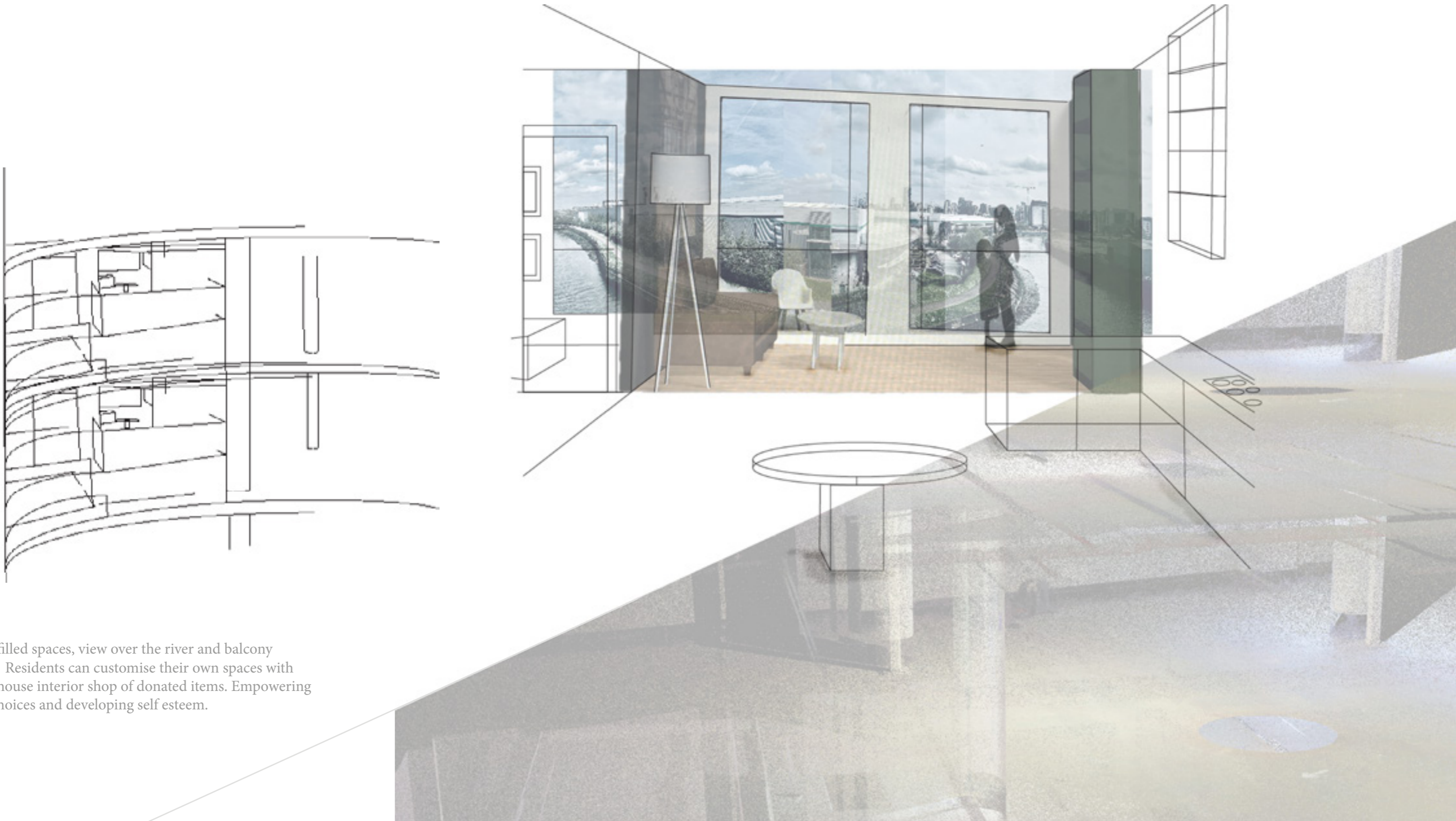




First Floor

Accommodation

Many survivors are housed in unregulated, often dangerous accommodation rather than safe, supportive environments. Yearly over 10,000 women fleeing domestic abuse in England were turned away from safe housing, risking homelessness or a return to abusive partners.



Light filled spaces, view over the river and balcony space. Residents can customise their own spaces with the inhouse interior shop of donated items. Empowering new choices and developing self esteem.

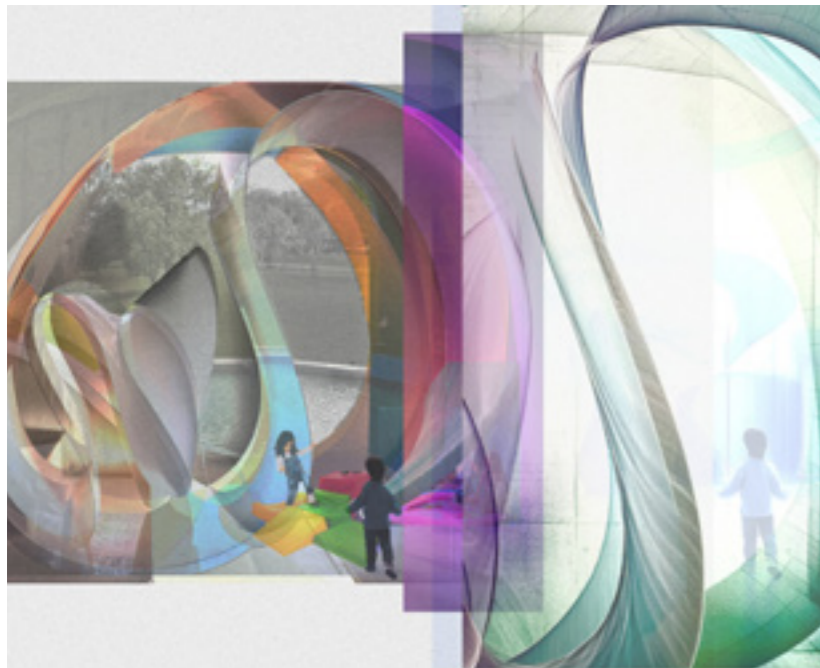
Survivors frequently face overcrowded or substandard living conditions, ongoing abuse from easily located perpetrators, and significant financial burdens.



Top Floor, Educational Support Space

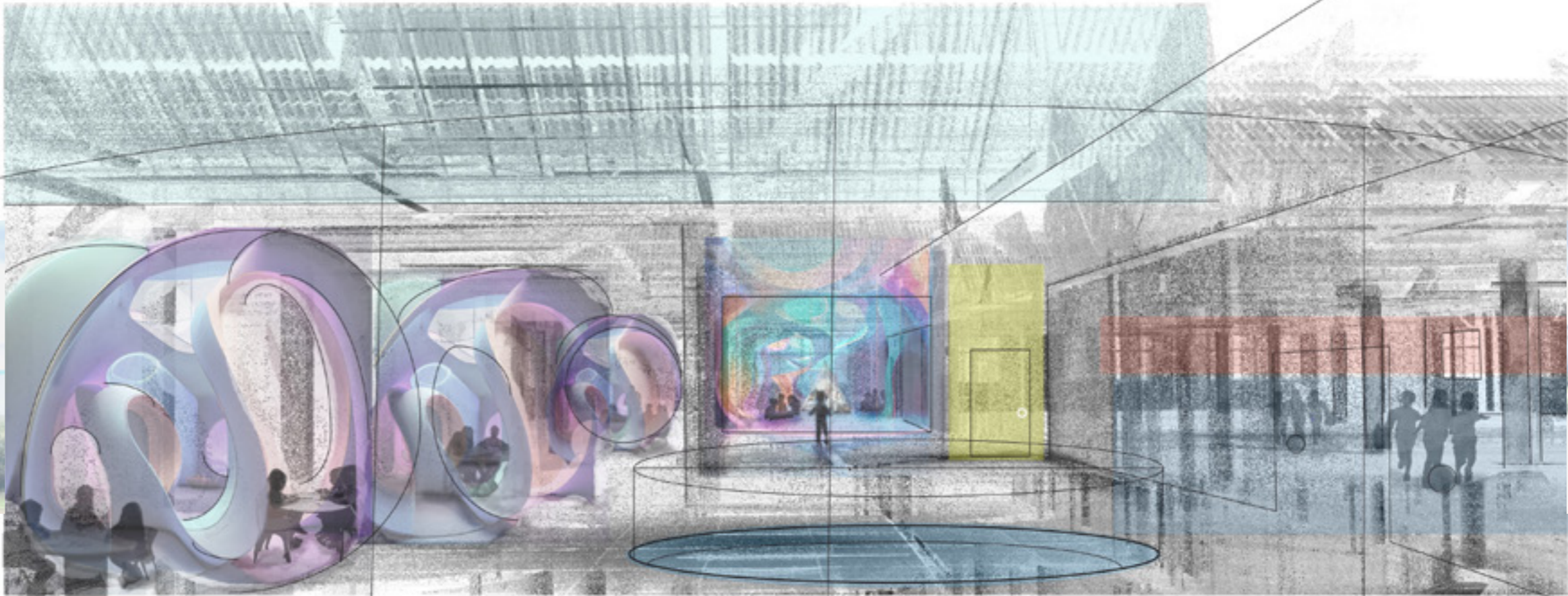
The most recent global estimates available found that close to 300 million children (defined as those aged under 18 or the relevant age of majority in each country) are exposed to domestic violence worldwide

Approximately 1 in 4 children under the age of 5 – some 176 million – live with a mother who is a victim of intimate partner violence. (Unicef)



Educational Support School

The top floor, filled with natural light and offering scenic views, houses the educational support area for children unable to attend their regular schools. This program collaborates with local schools and the child's current school, with involvement from Designated Safeguarding Leads and adherence to multi-agency child protection procedures. Children exposed to domestic abuse are at risk of short and long term physical and mental health issues.



Curved play and educational work space pods to create a nurturing safe environment.

Reports from Barnado's, some school-aged children may experience diminished interest in activities, lower grades, guilt, disciplinary problems, and physical symptoms. Young people may exhibit negative behaviours, low self-esteem, and difficulty forming friendships.

1 girl or 1 woman is killed
by domestic violence.

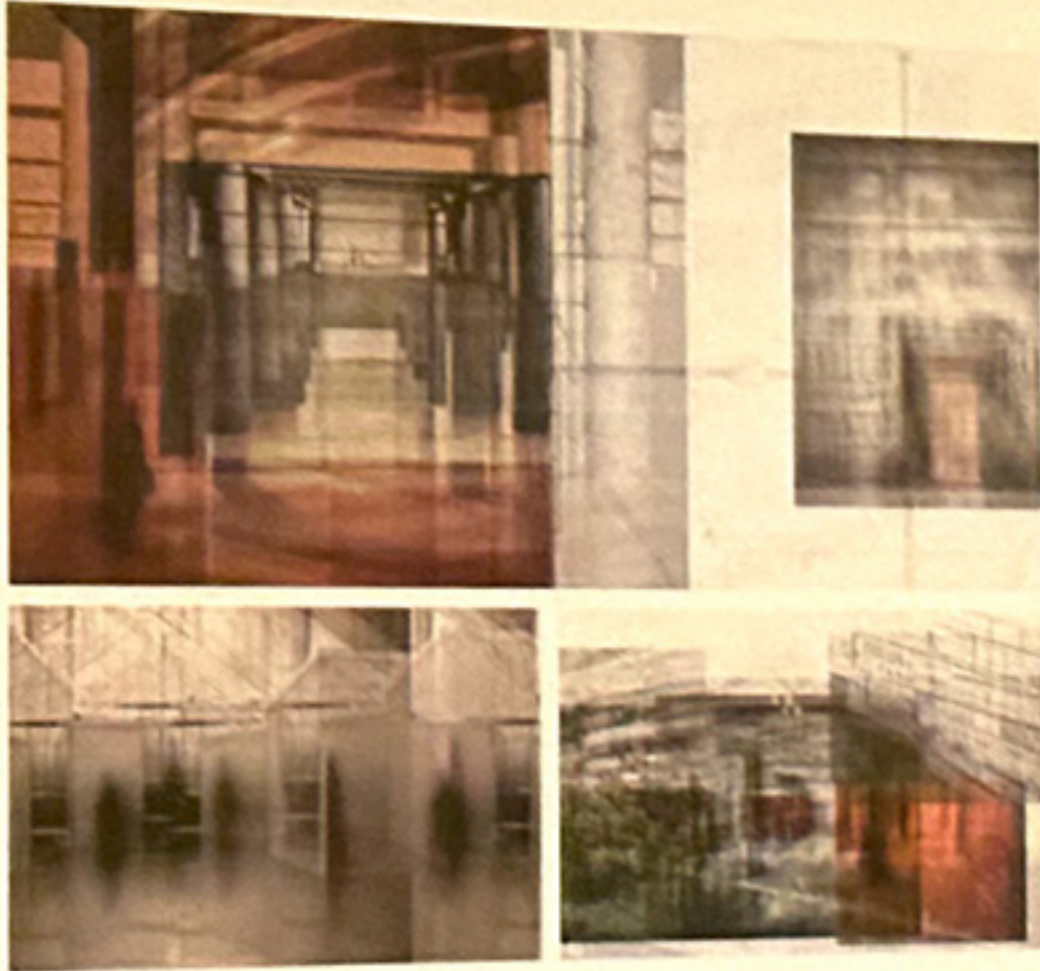
domestic abuse continue to experie
all areas of the system, including but
em, housing, education and health. M
aid survivors continues to escalate wi

Display

Wellbeing

Human relations and quality of life

Why Did(n't) You Leave?



Reuse of a factory as a transitional home, education centre, and gallery, empowering domestic abuse survivors and challenging gender inequality.

Screaming quietly, I am a shadow behind closed doors, why so many
The connection between violence and inequality, signals a systemic
devaluation of women's lives. Despite legislative efforts globally,
gender inequality continues due to entrenched patriarchal systems,
perpetuating discrimination, and violence against women.
Why Did(n't) You Leave? aims to highlight the significance of
creating empowering environments for survivors of domestic abuse.
Advocating for societal change and increased funding to support
women and marginalised groups in urban environments.

TEAM
Sam Joseph

CONTEXT
MA Interior Design
superHOUSE
Platform, 2023/2024

PROFESSORS
Greene Bricker
Dave Jensen

Royal College of Art
London, UK



Exhibition, Fabbrica del Vapore, 16-21st April 2024, Milan Design Week.

RCA Exhibition Design , Truman Brewery,
2024. WIP



Worldwide
(attributed by WHO estimates)
 1 in 3,
 736
 million
women subjected to either violence
 physically, sexually, or both, in their
 lifetime.

Global
from Facebook or girls killed every
 hour.

1 girl or
 woman
 killed every
 11
 minutes
 47,000
women and girls killed every year
 through domestic abuse globally.

**Crime
 Survey
 England &
 Wales**
2019-2020, based on 2019/2020
 data, published by Home Office, 2020

Experienced
 Domestic Violence
 2.1
 million
women in the UK

1.4
 million
 751,000
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 sexually abused in their lifetime.

889,918
women in the UK have been
 sexually abused in their lifetime.

51,288
women in the UK have been
 sexually abused in their lifetime.

39,198
women in the UK have been
 sexually abused in their lifetime.

2
women in the UK have been
 sexually abused in their lifetime.

20%
of children in the
 UK have been sexually abused
 by someone they know.

41%
of UK girls aged
 16-17 experience some form of
 sexual violence from their partner.

40%
of females
 experience domestic abuse in a
 relationship.

93%
of offenders are
 men.

cohesive control destroy's and annihilate's someone's normal

Why didn't you leave?
 Why did you stay?
 Why did you leave?
 Why did you stay?
 Why did you leave?
 Why did you stay?
 Why did you leave?
 Why did you stay?
 Why did you leave?
 Why did you stay?

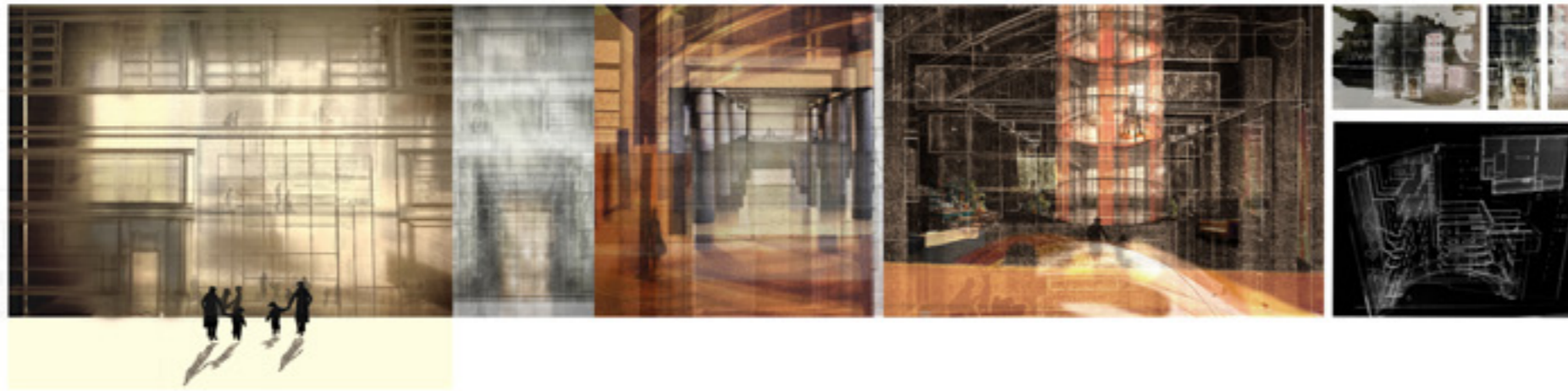


The exhibition by artist Jodie Miller is a powerful and poignant exploration of the complex and often invisible world of domestic violence. It is a space where survivors' stories are shared, and where the audience is invited to witness the impact of this pervasive issue. The exhibition is a testament to the resilience and strength of survivors, and a call to action for society to address this global crisis.

Why didn't you leave? is a project that aims to highlight the significance of creating safe and supportive environments for survivors of domestic violence. It is a space where survivors' stories are shared, and where the audience is invited to witness the impact of this pervasive issue. The exhibition is a testament to the resilience and strength of survivors, and a call to action for society to address this global crisis.

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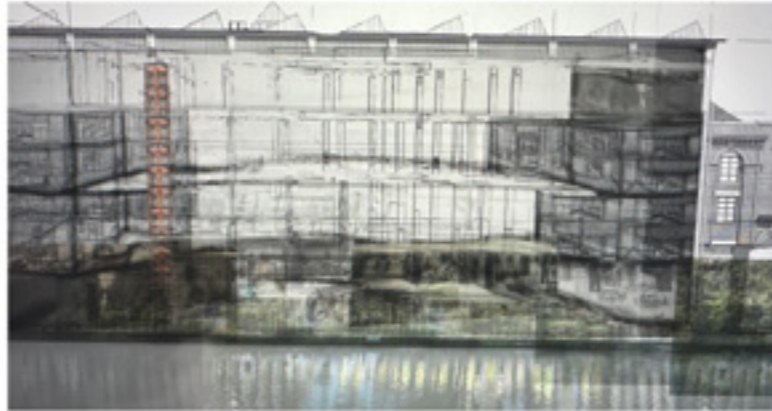
Why Did(n't) You Leave?

Screaming quietly. I am a shadow behind closed doors, why so many?

Reuse of a factory as a transitional home, education centre, and gallery, empowering domestic abuse survivors and challenging gender inequality.

The connection between violence and inequality, signals a systemic devaluation of women's lives. Despite legislative efforts globally, gender inequality continues due to entrenched patriarchal systems, perpetuating discrimination, and violence against women.

Why Did(n't) You Leave? aims to highlight the significance of creating empowering environments for survivors of domestic abuse. Advocating for societal change and responsible funding to support women and marginalised groups in urban environments.



Presentation updated with new model



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- Exhibition: *Women in Revolt, Art and Activism in the UK 1970-1990*, Tate Britain 8 Nov 2023 -7 April 2024

Websites

- Womensaid.org.uk
- Refuge.org.uk
- www.ons.gov.uk/peoplepopulationandcommunity/crimeandjustice/bulletins/domesticabuseinenglandandwalesoverview/november2022

Lectures

- Surface Design Show February 2024
- Furnishing Futures - The Importance of Design for Mental Health/Living in the Right Environment
- Founder and CEO of Furnishing Futures, Emily Wheeler - charity and how it helps those escaping domestic abuse that have been rehomed into empty social housing.
- Royal Academy, London Lectures;
- An Evening with Sir David Chipperfield, 15 February 2024
 - Is there such a thing as boring architecture? Thomas Heatherwick, 24 April 2024
 - Learning From The Late Renee Gailhoustet, 5 June 2024

Films

- Trier Von Lars. *Dancer In The Dark*, 2000
- Ruben, Joseph, *Sleeping With The Enemy*, 1999