

MAIDS ROOM:
ARCHITECTURE OF SERVITUDE RECOGNIZED BY GRAPHIC ARTS

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by

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ABSTRACT

In a country of a population of over four million, Lebanon is home to roughly 200,000 or more domestic workers who migrate to work as live-in maids from across Asia and Africa. According to human rights organizations, a large number of housemaids are suffering from human trafficking, and some aspects of their living conditions remind us of slavery (Fernandez, 2015).

In this Master project, the objective is to study the visual and conceptual tools mobilized by artists and designers in order to make visible and discernable aspects of human servitude in the Lebanese housemaids' context.

Design and art will be explored and analyzed in order to design a new concept addressing new perspectives aiming to let the audience live and feel a specific experience. The purpose is to focus on the problematic issues related to the architectural constructions of houses in Lebanon and to understand how an architectural concept, which gives a specific surface and location for the housemaid's room, can lead us to more social, historical and architectural concerns. The aim is to build a new strategy that tackles the architectural living space while thinking about issues like luxury, poverty, comfort and torment. The design work consists of a room full of experiences. Once the viewers enter the room they will feel a sequence of emotions without any interruption in order to live the full experience between time, space and emotions. The experience lived inside the room is the contradiction between luxury, prosperity, comfort, poverty, pain, and work. The aim of this work is to initiate a physical and emotional experience of the case of housemaid being a form of modern day slavery; and to try to make changes in the everyday behavior of Lebanese people so they can be more humane with housemaids.

The research uses the case study methodology supported by observations and interviews with lawyers, architects, designers, artists, etc., in order to understand the life conditions of many housemaids in Lebanon, and to think about the power of art and design in addressing social issues. In addition, all methods used served in creating the final design project.

Keywords: Slavery, Housemaids, Architecture, Social design, Experience

*The room is beside the kitchen, covered by glass walls and curtains. It overlooks to the terrace.
It contains a bed, a closet and a small private shower.*

Tania Yigeletu

PREFACE

It is certain that generalization is the first trap dug in front of any scientific research. It is, therefore, essential to fill the hole to ensure that the research does not take dogmatic directions. Thus, since this research is concerned with understanding how design is able to build an intellectual, social and cultural mobilization regarding the issue of housemaids in Lebanon and with looking at the particular case of the architectural space that is provided for them in Lebanese houses, no attempt of generalized judgment arises. It is certain that many housemaids get from their employees an unparalleled respect at all levels. It is also true that a large number of housemaids have also betrayed trusts or hurt families, children or individuals. Nor it is a mistake to point out that the dimensions or the objective characteristics of the architectural space given to the housemaids in Lebanese houses are above all associated with essentially economic criteria. The wealthiest families are naturally able to devote a relatively larger space than that of middle-class families.

However, the delicacy of the subject must not open a new trap, that of its own termination. Indeed, when we speak of Design, we mean an orientation towards something, although the English word “design” is today the official term for this practice everywhere in the world. The Latin origins of the word are somehow forgotten. Words like “Designer” or “Dessein” in French are at the source of the English term that we know today. Thus, understanding that design is mainly a work of “designating,” “showing,” and “indicating,” which allows us to apprehend the objectives of the research on the living conditions of housemaids in Lebanon. The goal is to see how design is able to designate places of abuse and point out how architectural space can become a model of discrimination. Without any generalization, the researcher will try to designate the places and the particular case that could mean today, in the Lebanese context, racism and xenophobia.

1- INTRODUCTION

1.1. BACKGROUND

Problematics related to housemaids in Lebanon are complex, sensitive, and challenging. The political, historical and sociological ramifications of the subject make any effort for change a delicate matter. It is clear that certain behaviors, living and working conditions, forms of exploitation and social discriminations blur the line that once separated the work of housemaids from a contemporary form of slavery. So, producing a research object and a practice of design to avoid this shift would be above all a personal will to have a clear conscience and to know for sure that there isn't any contribution in the abuse and torture of innocent people but rather to be active in resolving this issue.

Questions raised by issues of racism, racial discrimination and slavery have long been asked by artists and designers. As visual communicators, our job is to create questions. We invent visuals to address a problem in a way to motivate a specific audience or public in wanting to find out more about the subject and in seeking specific answers. In fact, people may forget that “art answers any number of problems, fulfills a multitude of needs and meets an infinity of intended purposes; because images are at once tangible and immaterial and because human beings likewise are equally of nature and apart from it (Stone, 2003, p.36). But how does art answer questions? By making the intangible tangible and by creating conscious and lucid communications, we could be able to remove the thick layers that weigh of many problematics such as the housemaids' problematic situation. In one of his conferences named “Can design change society?” held in September 18th and 19th, 2015, Boris Groys considered that the artist, in one way or another, always tries to impress a public and change the world they live in by stating that “art can capture the imagination and change the consciousness of the people” (Groys, 2015).

It is well known that the fields of art and design are now open to more than the production of paintings and posters. The aim of the researcher is to design a strategy that tackles the maid's room, using space itself as a medium, to produce a work that allows the viewer to experience the true condition of life of housemaids. This work will be built under a theoretical frame of work that approaches art and design in a contemporary method. In fact, according to

American philosopher John Dewey, art is not just a visual object made for “tasting.” For him, art could be the place for experiencing various emotions, perceptions, and ideas and an opportunity allowing all these aspects of our lives to be profoundly lived. In his work *Art as Experience* published in 1934, Dewey (1934) explains how art can be more than the material “work of art” itself and how persons who work in the visual field have the chance to grasp the possibility of an experience and offer it by art and design.

Since the subject is mainly social and somehow political, it is essential to define the relations between the work of art and the society. That’s how John Dewey’s pragmatic theory about art lead us to the “Agentivity” theory by Alfred Gell. In his book *Art and Agency* published in 1998, Gell said that “instead of thinking of art in terms of beauty, we should think of it in terms of the different agencies that can be found in an art object” (p. 119). For Gell, the image interacts with its social environment, and vice versa (Gell, 1998). These interactions are defined as “Agentivities” and between experience and Agentivity the research will try to discuss and understand the case of housemaids in the Lebanese context focusing on the problematic issues related to the space and the living conditions of housemaids in Lebanese houses. A question to pose here would be: By which means is design able to reflect on the narrowness of the architectural space given to the housemaids in Lebanese houses? The study will then try to make sense out of the sometimes hidden relationships between architecture and discrimination and propose an approach that could initiate a debate on such questions.

To achieve the objectives of this study, many methods are used such as case studies and interviews with a lawyer, architects, artists and designers to understand the life conditions of housemaids and to know how art and design can address social issues. Secondary research is an important factor in this study to build the case on a legal base. Moreover, photography is an essential part of the project to collect evidence of the life style of a housemaid in Lebanon and to create the final artistic project. The study will create an understanding about the relation of the case of housemaid with slavery by focusing on the controversial qualities of the architectural space given to the housemaids in Lebanon. Then this study is focusing on arts and design toward social subjects dealing with slavery and discrimination. So after researching for theories about how art and design interact with societies, and after finding visuals demonstrating the case of slavery, it was clear that the Lebanese approach is focused on conventional strategies oriented towards the language of documentary (photography, videos, prints ...). By looking for visual arts

and design in the West, it was noticed that an interactive approach, which is not only based on guilt and pity, is adopted. On the contrary, these approaches engage the viewer in a more ethical, moral and political position towards the subject; a position that digs roads to an upcoming liberation for men and women suffering from any kind of slavery, human trafficking or discrimination.

What was noticed was the lack of consideration to the role of architecture regarding the living conditions of housemaids in Lebanon. So, the research focused on the relation between slavery and architecture through history, arriving to the present day with the case of housemaids in Lebanon and its relation to architecture and space. Consequently, the close relation between architecture and forms of slavery became clear. The researcher started by looking towards the role of architecture as a tool, then decided to build a realistic venue addressing new perspectives aiming to let the visitor live and feel a specific experience. The purpose is to highlight the problematic issues related to the architectural constructions of houses in Lebanon and to understand how an architectural concept, that gives a specific surface and location for the housemaid's room, can lead us to more social, historical and architectural concerns guiding the researcher into conceiving a new strategy that raise awareness about the architectural living space while thinking about issues like luxury, poverty, comfort and torment.

To achieve this concept, the researcher started by looking into the relation between slavery and housemaids in Lebanon. Then design and art works from both the western and the Lebanese contexts were studied and analyzed in order to know how art and design are spreading awareness on slavery issues, and how this awareness can eventually lead to liberation. That's why, understanding theories relating slavery to art and design is more than important in order to introduce a new experience regarding discrimination in the Lebanese society. With the new and innovative design strategy, it is essential to capture the imagination and the consciousness of the people, trying to make some differences in their every day's behavior. If it is not possible to stop the abuse of others, this thesis attempts to take a step forward in building a life based on equality and human dignity.

1.2. RESEARCH QUESTIONS

Research Questions

This study attempts to answer the following guiding questions:

1. How can architecture become a paradigm of discrimination?
2. By what means art and design are able to raise consciousness of the everyday life spatial/architecture conditions of housemaids in Lebanon?

Aim

The aim of this study is to introduce a new type of art work, using architecture as a medium, that focuses on the controversial architectural space given to housemaids in Lebanese houses, in order to raise awareness about their poor living conditions.

Objectives

The objectives of this study are to:

1. Trace the historical path relating the case of housemaids in Lebanon to slavery
2. Define the relation between architecture and slavery through history
3. Relate architecture to the case of housemaids in Lebanon
4. Understand the issues, challenges and limitations of social design
5. Investigate design languages that express the subject of slavery and racism
6. Design a pavilion highlighting the modern form of servitude in housemaid's rooms

1.3. RESEARCH STRUCTURE

This research starts by giving an overview on the case of housemaids in Lebanon through the introduction chapter. In the introduction, the research questions, aim and objectives are exposed.

The second part of this research is the literature review. This part is divided to two big chapters; the first chapter related to the history of slavery in general, and then focuses on the case of

housemaid in Lebanon as a form of modern day slavery. And as there are many discriminatory aspects dealing with housemaids, the study focuses on the aspect of architecture as a discriminatory model and its relation to the subject. The second chapter of the literature review is the role of arts and design toward social cases. This chapter will provide examples of awareness arts and design toward discriminatory subject in the West and in Lebanon.

Part three is the methodology, it identifies the methods used to accomplish this study. The methodology part will explain in details what methods are used to collect all the data mentioned in the literature review, and methods used to accomplish the final project, after which an analysis is provided in order to build the concept in Chapter Five. Finally, chapter six is the conclusion of the study which will serve as an interval between this study and future implications.

*The room is on the balcony of the kitchen. Covered by glass. A small bed. A small closet.
Cleaning equipment of the apartment are in the room.*

Kokebe Temechache

2- LITERATURE REVIEW

2.1. THE ORIGINS OF DISCRIMINATION

2.1.1 SLAVERY THROUGH HISTORY

The history of slavery spans through many cultures, nationalities, and religions from ancient times to the present day. The concept of slavery has been defined and studied by many philosophers throughout history. According to the *Anchor Bible Dictionary, Volume 6*, published in 1992, in all probability slaves were originally foreigners, mainly prisoners of war. They were sold and bought, and during the action of selling and buying of a slave, the seller guaranteed that within the first hundred days his slave would neither run away nor suddenly die. Moreover, according to the status of a slave, they were sold or passed on by way of inheritance pound and branded or marked like livestock. The prices for slaves varied in different periods and depended on their ages, skills, sex and the like. Slavery is above all an effort to deprive people from their humanity and their rights to render them without feature or voice. A slave's social status is determined by the status of his or her owner (Freedman, 1992).

In his book *Slavery and Social Death* published in 1940, Orlando Patterson defines a slave as "a socially dead person." A slave has no social existence outside of his master. The conception of a slave is a person without power and honor. Patterson (1940) explains that masters see it as their human right to use force against slaves, and the only human right of those slaves is to be obedient. Consequently, slaves became convinced that they deserve their status, and their masters deserve to lord them. Slavery is the permanent violent domination of alienated and dishonored persons (Patterson, 1940). It is the relation between people built on power (Pellegrin, 1990) where one race is superior to another. Slaves were a basic form of movable property, like real estate. They were objects of the law, not its subjects (Hellie, n.d.).

It is estimated that around 27 million slaves are in the world today. Slavery is not a thing of the past; it is a real problem that plagues society in our modern world (Chen, 2010). Modern day slavery is present in many forms; women forced into prostitution, forced labor, domestic

servitude... The focus of this study is the case of housemaids in Lebanon. So, in the next chapter, the case of housemaids will be described.

2.1.2. HOUSEMAIDS IN LEBANON

2.1.2.1. Social and Cultural Context

Nowadays, in Lebanon there are around 250000 female migrant domestic workers from Sri Lanka, Philippines, Bangladesh, Ethiopia, Madagascar (Moukarbel, 2009). In Lebanon, housemaids became an essential life necessity. Hiring a maid has become a very common phenomenon in this country. In fact, today, Lebanese women are working outside the house and need someone to help them in the house keeping. While it is not wrong to recruit someone for help, issues regarding the dignity of housemaids and their work and life conditions should always be taken into consideration. In fact, housemaids in Lebanon are expected to work 15 hours a day, seven days a week. Cooking, cleaning, taking care of the children and serving the family they work for are all essential requirements of their job (Saidoun, 2016).

In many cases, employers confiscate their housemaids' passports and any other form of identification. By doing so, housemaids become deprived from their freedom and social life. Moreover, housemaids are either forbidden or strictly limited regarding all forms of communication with the outside world. Housemaids can only go out with the house owners, and, in many cases, they never get a day off (Hamill, 2011). On the other hand, the living conditions and salary are very low. Sometimes, housemaids sleep in a very small bed in the laundry room and get paid between 100 and 300 dollars per month according to their nationality (Fernandez, 2015). Not to forget that in a lot of the cases housemaids are entrapped, exploited and sometimes subject to abuse and physical violence (Hamill, 2011).

According to a survey done in 2010 with Lebanese employers of migrant domestic workers, 88% of the employers believe that they have the right to confiscate the passport of their housemaids, 31% of employers lock their domestic worker in the house when they go out and 80% do not allow their employee to leave the house on his or her day off (Saidoun, 2016).

These problematic issues, are not just restricted to Lebanese houses, neither do they operate in the house owner's lifestyles, but they are discernable at the source of the recruitment

of housemaids by local agencies. Many of these agencies, neither give clear and precise explanations of the housemaids' working conditions nor inform them about their duties, work schedule and restrictions regarding their official documents.

These unclear and discriminating policies are visible in the public space in the form of visual communication strategies. A clear example is when it is forbidden for maids to have access to a certain location because of several aspects related to their origin, nationality and culture. The following three pictures (Figures 1, 2, and 3) were taken by Ali Latifa Fakhry, a member of the Lebanese anti-racism movement. It is obvious how these visuals and campaigns portray maids as a product. When a maid is forbidden to enter a pool or a club, she is treated as low class with no dignity. When a maid is put in the same list as forbidden objects and animals, she is considered as non-human. When a maid can enter a place with the reduced price as kids, she is considered less important and not mature enough.

Fig. 1 Sign showing the treatment of maids as objects by Ali Latifa Fakhry

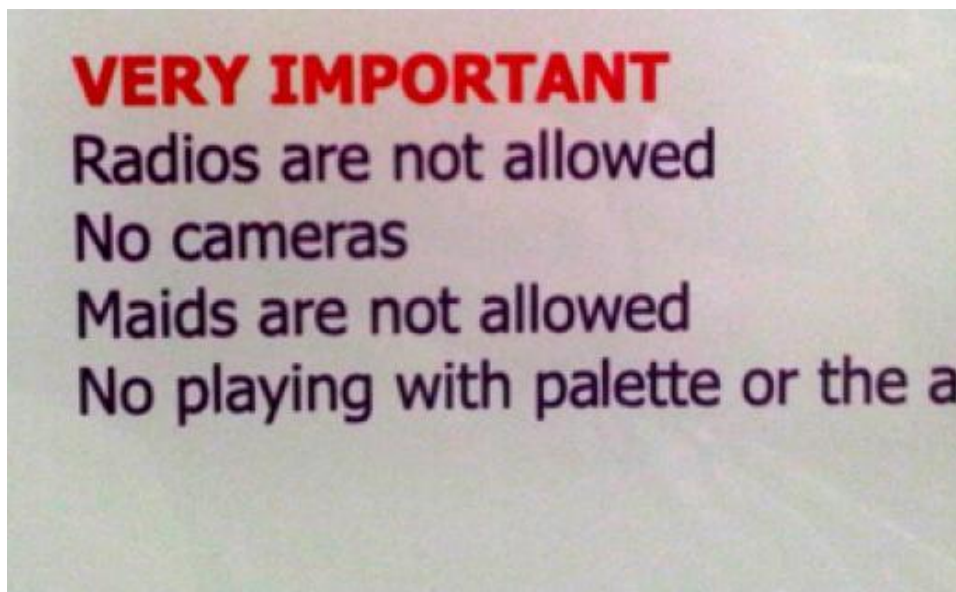


Fig. 2 Sign at a beach resort classifying maid with a lower rank than Lebanese people by Ali Latifa Fakhry

Full day entrance:

Daily entrance	Week days	Week end
Adults	24.000 L.L.	28.000 L.L.
Child	18.000 L.L.	20.000 L.L.
Miscellaneous	15.000 L.L.	15.000 L.L.

Daily entrance	ايام الاسبوع	نهاية الاسبوع
للراشدين	24.000 L.L.	28.000 L.L.
للصغار	18.000 L.L.	20.000 L.L.
Miscellaneous	15.000 L.L.	15.000 L.L.

Fig. 3 Sign classifying maids in the same category as objects and animals by Ali Latifa Fakhry

- and signed by inviting member. Entrance fee is cashed at the Club Entry.
5. As the Club is equipped with a Self-Service, Snack, Barbecue, Restaurants and out-door nourishments and drinks carried by the members and their families or guests are strict case of any violation the Management will take severe measures.
 6. According to priority (first come, first served), reservation for any kind of chairs or umb
 7. According to regulations, members remain at a times responsible for the behavior of
 8. Children below 12 years must be accompanied by their parents.
 9. Nannies, Maids are not allowed in the Club.
 10. Animals are not allowed in the Club premises.
 11. Bicycles, football, rollers are strictly prohibited into the Club.
 12. Radios and Cassette Recorders are forbidden on the Club premises.
 13. Member, their families and guests are kindly requested upon entry to deposit person valuably thing, jewelry or money in the safe box at the Club reception, and the Club is
 14. Arms should be deposited at the Club entrance where a Security Guard is always on whenever he feels he should do so for your own safety and convenience.
 15. All Club members are kindly requested to abide by the rules mentioned above for the
 16. The Riviera Beach Lounge does not assume any responsibility of whatever nature for that the members, their children, their guests, their staff can be eventually victim, w during or at the occasion of the practice of any activity like scuba diving, water skiin
- VERY IMPORTANT :**
Radios are not allowed
No cameras
- Maids are not allowed
No playing with palette or the alike

2.1.2.2. Legislative Context

The United Nations define human rights as: “Rights that are essential to all human beings, whatever their nationality, place of residence, sex, ethnic origin, color, religion or any other status” (United Nation, 2015). Unfortunately, these human rights are clearly not respected in Lebanon as there are no regulations to the treatment of housemaids. These foreign domestic workers are excluded from protection under the Lebanese labor law. They came to work under the “Kafala System” with no recourse to the Lebanese labor law or other state protections (Fernandez, 2015). Kafala is a system used to monitor migrant domestic worker. This system provides a sponsor for the employees, and, usually, it is their employers, who are responsible for all requirements and documents. This system has been criticized by human rights as a way of exploitation of workers. The only official paper signed by the employers and the employees is the job contract at the notary. This contract is written in Arabic, which means the foreign workers do not understand its meaning and content.

In an interview with Ms. Mohana Ishak, lawyer at KAFA organization, (KAFA; enough violence and exploitation, is a Lebanese non-profit, non-governmental civil society organization) she said that the Lebanese labor law, issued on the 23rd of September 1946, states in the subject number 7 that housemaids are excluded from the law.

On 16 June 2011, the *International Labor Conference of the International Labor Organization* adopted the Convention concerning decent work conditions for domestic workers, which is also referred to as the *Domestic Workers Convention*, 2011 (No. 189). Convention No. 189 offers specific protection to domestic workers. It lays down basic rights and principles and requires States to take a series of measures with the intent to make decent work a reality for domestic workers. It has been said that the legal work conditions should apply on domestic workers. In Lebanon, this reconsideration of domestic work was not taken seriously. Because of the lack of laws on the subject, no political or administrative structure has the legal tools to treat any transgression of ethical norms.

In our daily life, we encounter a lot of visuals in the public space that confirm that the legislative status of housemaids is still problematic. These visuals show a human being deprived from his or her humanity and transformed into an object. For example, when we see a billboard that states the following: “We provide maids or we insure maids,” there is a transformation of the

housemaid into a consumer object obeying the law of the market. (fig.4-5) By observing the banners of agencies employing housemaids, we notice a similarity between them and the advertisements of house products in the late fifties. The message from the advertisements of the 1950s was the promotion of house products like vacuum cleaners and other household appliances. They illustrated a pretty lady, well dressed and decorated with accessories, to deliver a message that this product will maintain her post, her prestige and her dignity at home. In contradiction, the posts of today's agencies recruiting housemaids, illustrate a pretty maid. In this post, they are selling (the service) the maid herself. The commodity here is a human being

Fig.4-5 Photograph of an agency that provides maids - Taken by the researcher in Mtayleb, Metn



Fig. 6 Advertising in 1950s providing house products compared to today’s advertising providing housemaids



2.1.2.3. Housemaids: modern day slavery?

After exploring the situation of housemaids in Lebanon according to both the social and legal perspectives, we notice the existence of a rapport between people based on power. This reminds us of the first definitions of slavery through history, which put the case of housemaids under the term “modern day slavery.” In fact, we can observe that the conceptual background of slavery matches, at different levels, with the conceptual background of housemaids in the Lebanese context. Both slaves and housemaids are being sold and bought. They are like real estate with different prices, both of them belong to the person which they are working for, and they are deprived from their humanity, social life, rights and identity.

Slavery did not end with its abolition in the 19th Century. Today, slavery and human trafficking are still omnipresent. In Lebanon, the case of housemaids could be seen as a form of modern day slavery, where the master holds every aspect of the life of the housemaid.

After exploring the case of housemaids from different perspectives; the social and cultural context, the legislative part and the visual context, the research demonstrates that there

are several acts of discrimination against housemaids. These aspects classify the issue of housemaids as modern day slavery. In order to focus the study, one specific aspect dealing with housemaids in a discriminatory way was selected to build the study and its outcome. The issue chosen is the architectural space given to housemaids in houses in Lebanon. This issue is tackled because of the strong relation between architecture and slavery since the dawn of history, and because architecture is a way of visual communication that provides a liveable experience. The next part studies the history of the connection of architecture and slavery, and clarifies the importance of using space and architecture as communication strategy.

2.1.3. ARCHITECTURE AS A DISCRIMINATORY MODEL

2.1.3.1. Architecture and Slavery: A Very Old Connection

From ancient history till now, architecture played an essential role in society. Using architecture, everything was distributed according to the needs of the people. Furthermore, architecture played an important role in the history of slavery and was an obvious issue, and this phenomenon remains the same today.

Architecture is not only an asylum for the body in which it isolates itself from the world and from nature. On the contrary, architecture is above all a means by which humans affirm their position in the world and in relation to others. Architecture is, therefore, essentially social, and it can only be read, seen and experienced as a social object with meanings within the community. (Zevi,1994) Thus, the most elaborate architecture and the most stereotyped buildings all express, regardless of their aesthetic qualities, the modes of existence of the individual. For that, it is necessary to understand the place that the masters gave to slaves in their places of residence. It is convincing that the qualities of the architectural space, its size, its location and its luminosity are aspects that have to be fought with the same strength as racist or discriminatory behavior.

But these relations between architecture and slavery have existed since a long time ago. Starting from ancient time before Christ, Slaves were considered human tools, who did not require privacy or their own space. Houses had no discernable sleeping quarters for slaves. Kitchen slaves probably slept where they worked, as did stable slaves. Porters bedded down in the small cubicles they used to guard the household entrance. Personal servants slept in the

rooms of their master's or across their thresholds, especially if there were a baby in the room, meaning that they would take care of it during night. In the agriculture domain, slaves slept in a small room in a small tower to isolate them from their masters' houses (Andreau, 2006; Cooley, 2004). Moreover, from wall paintings in Pompeii we can see the attitude of Romans toward their slaves. The illustrations show slaves standing around with basins, towels and lamps whilst their masters have sex. Romans would not have dreamt of having sex so publically in front of other free people. But it was acceptable to do so in front of slaves because like lamps or beds, they were household utensils (Cooley, 2004).

In his book *Narrative of the Life*, which was published in 1845, former enslaved American Frederick Douglass narrates his own experience as a slave. He said that in America slaves slept in the field in very small cabins. There were no beds given to them, but a coarse blanket to cover themselves on a cold, damp floor (Douglass, 1845).

These are only a few examples of a larger spectrum of cases and contexts. In each of them architecture is one of the aspect showing and making more visible the inferiority of slaves in the social structure. As we saw there are specific aspects and qualities of the architectural space that are repeated and seen from one space to another. Slaves had no private space for them in the house, or their space was very limited and small without any significant furniture. In fact, according to Bruno Zevi (1974), some types of architecture respond to specific functions. They translate the needs of humans and manage the place according to the importance of the person or activity related to it (Zevi, 1974). In this functional approach to architecture, by giving slaves very small places to sleep in, they are not considered as important or even normal people but of a lower social class and dignity. In fact, sometimes they are considered as objects and furniture to be placed in some corner of the house.

The previous parts show how housemaid's life conditions can be close to slavery, especially how architecture has become a paradigm of discrimination in this case. Centuries ago up until today, the same living conditions persist. In fact, many housemaids are given a very small room to sleep in, or are deprived from a private space, whereby they sleep in the kitchen, in the living room or on in a very small room, which used to be a balcony. In this case, space and architecture have an important role in understanding the social discrimination against housemaids in Lebanon. Plus, it is well known by artists and designers that architecture is a tool

to convey a message; however, this tool has been long ignored despite that architecture and space clearly deal with the issue of housemaids in Lebanon. In the next paragraph the concept of using architecture as a communication tool will be clarified.

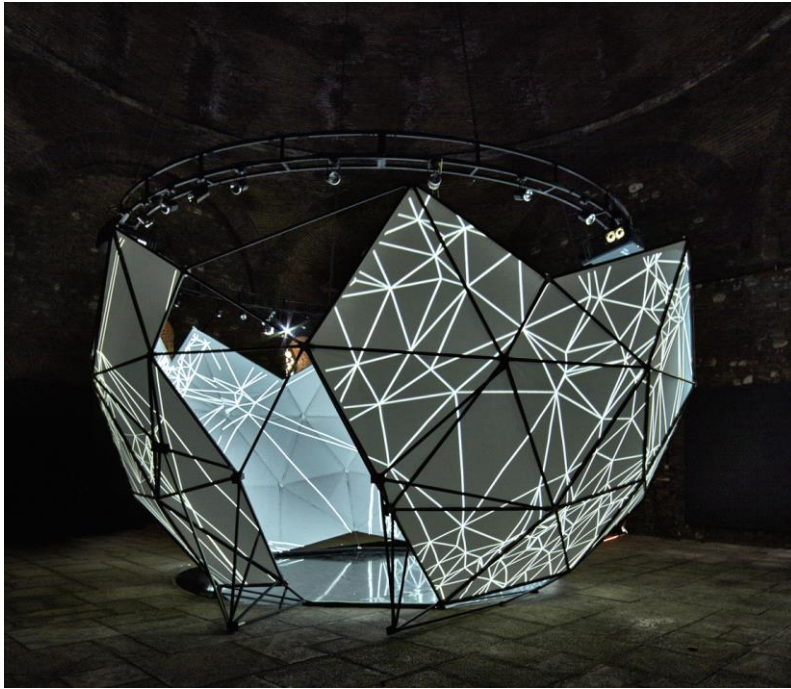
2.1.3.2. The Spatial Turn in the Arts and Humanities since the Sixties

In the 1960s, French philosopher Michel Foucault wrote *Heterotopia*. At the beginning of his work, Foucault points out that we are living an era of space (Foucault, 1967). For the philosopher, the main task of philosophy is no longer time, but is the space that becomes the heart of all modern thought. At the same time, a specific interest in concepts related to space became more present on the art scene. Practices like Land art, and attention to geography, mapping and geopolitics increased in the late 60s. Also, installation and situated art became privileged mediums by number of prominent artists of that period. In art, space became a discursive arena in which inside and outside spaces hold specific social and cultural associations that can be subverted through artistic representation. Many artists have used architecture to communicate a certain message: Louise Bourgeois (Fig.8), Bursa Tunk and NOHlab studio (Fig.9) and many others created from the architectural space a place of desires, wills, resistance and phantasms. Moreover, contemporary art approaches toward architectural spaces and interiors reveal how an object as simple as a room can reveal a lot of our values, needs and fragilities.

Fig.8 “The secret of the cells” art project created from the architectural space by Louise Bourgeois



Fig.9 “Oculus” an experiential light and sound-based installation by Busra Tunc with cooperation of NOHlab studio



Hence, architecture is chosen because of the past connection with slavery and because of being an art tool that can evoke an experience for the viewer inside of it. The purpose of this study is not to tell stories about housemaids and to describe the behavior towards these workers in Lebanon, but to highlight the role of art and design in dealing with social issues, to go beyond the production of a visual outcome and advocate to make changes in the Lebanese behavior. From here, there is a need to understand the responsibility of social design and what the latter can do to address such a subject. Below, the study will look into art and design as social agents, their role and their limitations.

2.2. DESIGN AS A SOCIAL MESSAGE

2.2.1. SOCIAL DESIGN

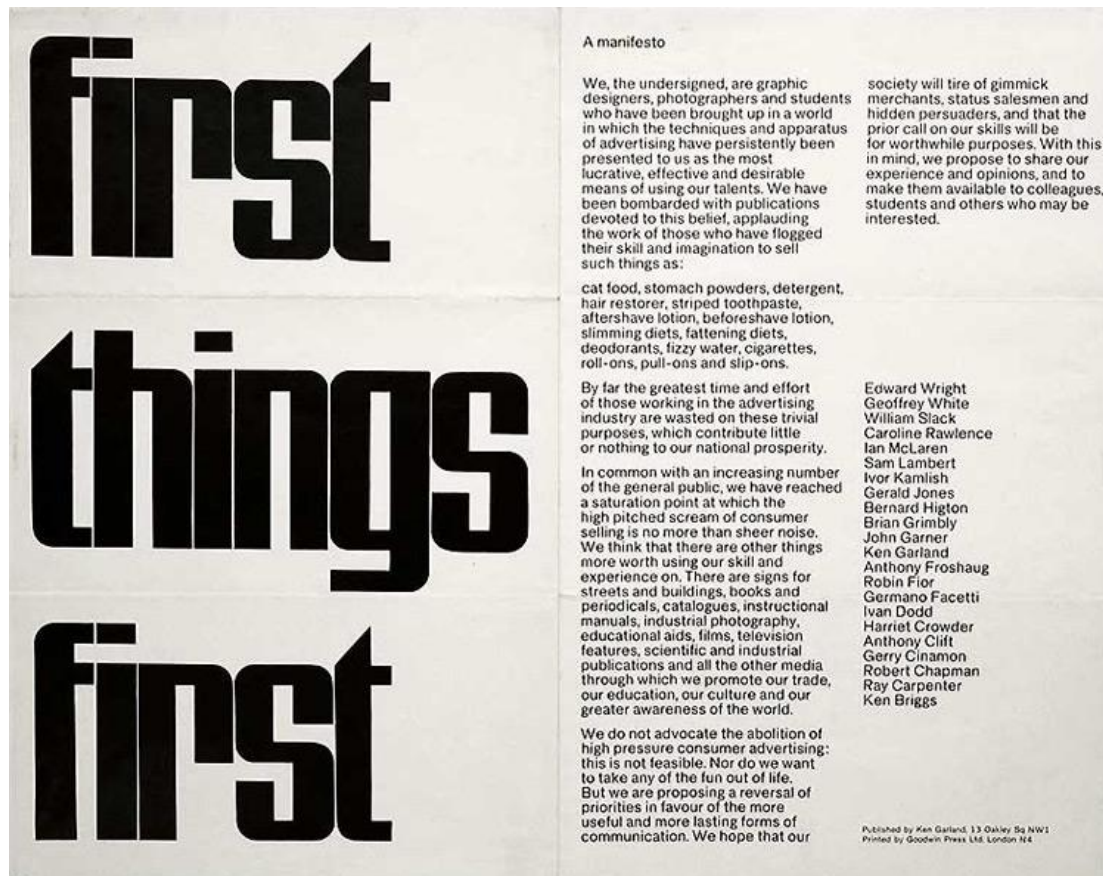
2.2.1.1. Definition

Throughout this study the objective set was, thinking about the place of design in the dialogue on the social condition of housemaids in the Lebanese context. This type of design has specific issues, direction and limits. Such objectives and limitations must certainly be understood and known in order to build a precise and scientific study.

In his essay entitled “There is such a thing as society” published in 1994, Andrew Howard explains how in 1964, 22 graphic designers published a Manifesto entitled “First Things First.” The text, written on the 29th of November 1963 was supported and backed by over 400 graphic designers, mainly British. The text defends the idea of a socially engaged design and suggests new possibilities for graphic design other than consumerism of products and goods in a never ending struggle for acquisition (Howard, 1994).

But what are those “First Things” the Manifesto speaks about? To answer this question, we should understand the context in which the text was written. In fact, this text was conceived in the early 60s Britain. At that time, capitalism was increasing in the country, and the design industry started to get absorbed by big companies. The space for critical thinking started to get smaller, and the waves of the production system flattened the graphic design industry. At this specific moment, and “inspired” by left wings struggles and politics, and by the counter culture of that time, the Manifesto claimed a step aside for graphic design aiming to look back on the social problems (fig.10).

Fig.10 Manifesto 1964 – Text defending social design aiming to make the welfare of humans a priority compared to the prosperity of monetary capital.



During the first decade following the “spark” of the Manifesto, Social Design started to become a theory claimed by a big number of thinkers, artists and designers. The main definition given to it considers design processes that are aware of the social conditions related to the context in which they are created. Not only these are productions aware of the social problematics, but they try to innovate in the social conditions of populations by improving the well-being of individuals and communities. Effectively, social design tries to replace financial capital by a human capital, making the welfare of humans a priority compared to the prosperity of monetary capital.

If that was the case in Britain of the 60s, what could be useful for us in the Lebanese context today? Although Social Design has a long history made of a huge number of designers, practices, struggles with achievements and failures, the merchandising industry is still overpowering and dominating today. The Lebanese society is not an exception. Thirty-five years

after the publishing of the Manifesto, the biggest part of the means for production and distribution of design are oriented towards the promotion of goods and values in the objective of acquisition. Although the country has gone through a significant number of wars, social, economic, religious and political crises, the amount of a socially engaged design production is still, for a considerable number of reasons, minimal.

2.2.1.2. Challenges and limitations

Many are the reasons behind the limited numbers of social design productions in Lebanon; the main one is the financial gap between the social design industry and the laws of the market. Social design is often judged as being non-productive since it is considered as anti-capitalist in the best cases, and anarchist in the worst ones.

Although the number of social design productions increased in the last decade in Lebanon, this specific field of design was for a long time victim of different misunderstandings. The relations between social design and aesthetics were often judged as ambiguous. Social design was considered un-aesthetical, ugly and revolutionary against formal judgment. In fact, the concept of beauty is considered as being reserved to a small bourgeoisie and economic elite, which should be neglected. Beauty becomes capitalist and “fighting” capitalism should subvert beauty (Howard, 1974)

The strong relation between politics and social design makes any social engagement from designers politically challenging. In a country of around 18 confessions, major political crises and an unclear historical narrative, being engaged in social issues induces high involvement in all forms of political struggles. From social activism to institutionalized law making, social design is a major player in the construction of a better social and political system of values.

The last major issue regarding the limitation of socially engaged design productions in today’s societies are the ethical questions raised by designers. By addressing ethics, designers are not only thinking about a scale of values, but they are engaged, in a way or another, in various forms of ethical structures such as religion, tradition and history.

Financial, aesthetical, political and ethical questions make any taking in charge of the subject challenging. But the real question raised in face of social design is essentially that of its direct and complex effect on the society. What can design do? What is it capable of? What are its limits? What are its ambitions? And who is responsible for its insufficient presence? Hence, the

question of responsibility remains central. Thus, it is quite legitimate to ask the following question: what is the ethical, legal or political responsibility of design production that is interested in the conditions of housemaids in Lebanon? The main responsibility of social design is to ensure the sustainability of socially oriented questions by guaranteeing that they are continuously asked and open for discussion.

In *In Search for Ethics in Graphic Design*, Paul Nini (2004) lists what he calls “The Designer’s Responsibility to Audience Members and Users”:

- *Designers must recognize the need to include audience members and users whenever possible in the process of developing effective communications and to act as an advocate for their concerns to the client.*
- *The Designer’s main concern must be to create communications that are helpful to audiences and users and that meet their needs with dignity and respect. Any communication created by a designer that intentionally misleads or confuses must be viewed as a negative reflection on the profession as a whole.*
- *Designers must not knowingly use information obtained from audience members or users in an unethical manner so as to produce communications that are unduly manipulative or harmful in their effect.*
- *Designers must advocate and thoughtfully consider the needs of all potential audiences and users, particularly those with limited abilities such as the elderly and physically challenged.*
- *Designers must recognize that their work contributes to the wellbeing of the general public, particularly in regard to health and safety and must not consciously act in a manner contradictory to this wellbeing.*
- *Designers uphold the credibility and dignity of their profession by practicing honest, candid and timely communication and by fostering the free flow of essential information in accord with the public interest.*

After presenting the role of social design in addressing social matters and finding the limitations of this kind of design, the following part illustrates examples of art work done by artists and designers showing their strategies and their effect on people, in order to create a new medium and a new message to address the case of housemaids in Lebanon from a new

perspective. Examples illustrate the issue starting the era of ancient Greece, through several eras in history, reaching the present case of housemaids in Lebanon.

2.2.2. SLAVERY IN ART AND DESIGN FROM ANCIENT GREECE TO THE CONTEMPORARY ERA

This part will discuss visual arts from ancient Greece to the contemporary era to see their strategies in visualizing the problem of slavery throughout history. To explore the art and design works toward the subject of slavery, we should understand the situation and the context where the work of art is created. History of art traces visual and conceptual changes through time and space. So, the objective here is to understand how visual art accompanied and dealt with slavery, human trafficking, and racism throughout history.

To accomplish the objectives of this study, two big and symbolic moments in the history of slavery are discussed arriving to modern days. Starting by Athena in the 7th Century B.C, this era was an iconic period for the history of slavery. The first political philosophy and the conceptual frame of the city as we know it today was born there. Democracy, social organizations and politics were studied and defined by major Greek philosophers such as Plato and Aristotle. During this period the role of a slave was very important in the city organization. According to Aristotle and Plato the organization of society between people in power and slaves is a must for the harmony of the city. Greek people were the first to think about the role of a slave, write about it and make visuals for it. Furthermore, this period isn't just influential in its philosophy and politics, but it was the major turn of the history of art. Greeks used to make vase art that tell us how life was in ancient Greece. (Gombrich, 1950).

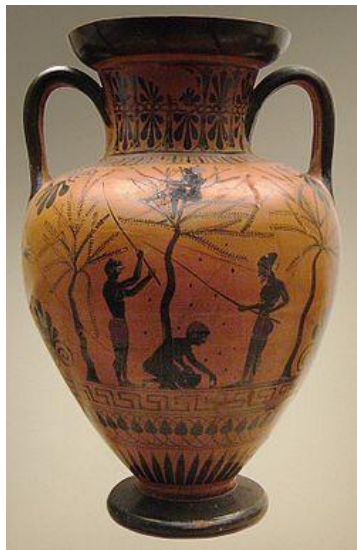
The Greek vase art is known for showing slaves serving their masters. Greek pots are important because they tell us, in the form of narratives, about how life was in Athens and other ancient Greek cities (Lewis, 1998-1999). Slavery was common in everyday life for ancient Greeks. Only the poorest families did not have slaves to serve them in their households. Many vase painters were themselves slaves or ex-slaves, who needed to appeal to the free citizens who bought the vases (Lewis, 1998-1999)

Obviously, slaves are painted in small sizes because they were considered less important, just as mortals are smaller than divinities. The idea that slaves and foreigners were inferior

tended to reinforce each other. On vase paintings, we find foreign slaves serving their larger Greek masters (Hunt, 2017).

In Figure 11, a painting that reflects the everyday life of the Greeks, we notice that slavery was very common; which made painting them a very common thing. As such, the purpose of these Greek vase arts was to narrate true stories about life in ancient Greece, not as a message to stop slavery, but rather fancy art to reflect the Greek lifestyle. For example, we can notice decorative motifs on the vase, and, in the center, they integrated the paintings of humans that reflect an ordinary scene from Greek life.

Fig.11 Greek vase art reflecting the everyday life of Greeks



The second milestone in the history of slavery was in the United States between the 15th and 19th centuries, which experienced one of the biggest human trafficking movements in the world. It was a worldwide movement and not just confined in one country. Thus, the European countries took slaves from Africa and sent them to America.

Around 1960, America faced the biggest social movements and war to free the enslaved communities. This liberation was backed by intellectuals who thought and wrote about racism and slavery like Rosa parks, Martin Luther king, Baldwin and many others. At that time, America was introducing the world to post-modern art. Pop art was born, and visual arts started to carry social and cultural concerns (Cavazzini, 2007). However, black people were still

considered inferior to white people in the American law. Social movements and political demonstrations played a major role in liberating the American law from legal racism. In this context, many works of art and design were being produced, studied and exhibited, trying to address the modern man's behavior. Below is a discussion of some visual examples produced after the liberation of the American law from racism.

“Black dolls, la collection Deborah Neff”, Exhibition in “La maison rouge”, Paris, 23 February to 20 May 2018.

"Black Dolls" shows, for the first time outside of the United States, the Deborah Neff collection, an exceptional ensemble of 200 black dolls created by unnamed Afro-Americans in the years 1840-1940.

According to the communication paper of the exhibition, this collection not only reveals dolls in fabric, wood or leather, but tells a unique cultural, political and intimate story of the American men and women of color, motherhood and childhood.

Deborah Neff, an East Coast lawyer, collected, in twenty-five years, the largest and the most rigorous collection of dolls that has ever existed. Despite that these two hundred objects are considered until now domestic artefacts unworthy of memory, one cannot deny their staggering beauty, formal richness and originality- in a word, their artistic value.

In the United States and Europe, a black doll is shaped according to the stereotypes of costumes, trades and traits of black people, or the babies made on the European model but tinged black. In this context, where the dominant doll remains white, pink and blonde, the African-American communities had the heart to create dolls in their image, toys affirming their beauty, their value and their plurality. The ability of American black children to identify with the same colored dolls has also become a reading tool for psychologists to measure self-esteem and the internalization of racist patterns. The political stakes carried by black dolls, formulated as early as the middle of the 19th Century, are obviously still relevant today.

This collection (Fig. 12), thus, reflects a very singular and circumscribed moment in history, where the conception of those black dolls takes the form of a gesture of resistance, formulated or not, against slavery, segregation and everyday racism (Translated from French, from the author of the article of the exhibition (Nora, 2018).

Fig.12 Black Dolls, La Collection Deborah Neff exposition from February 23 to May 20, 2018
Anonymos author, Couple in Sunday clothes with painted faces, United States, circa 1890-1910,
various materials, leather. Photo: Ellen McDermott, New York City



Kara Walker

The work of Afro-American artist Kara Walker is saturated with violence. Using the representation of slavery in the United States, she proposed an allegorical vision of history as the endless repetition of the perpetration of violence. As a visual artist and communicator, Walker uses the obsolescent medium of the cut-paper silhouette to show how racist violence is part of a logic of negation of the body of others, and exploits a visual trap strategy in order to force viewers to contemplate the landscape within the contemporary consciousness contaminated by a racist culture. Walker's creations are part of the horizon of the post-modern recovery of racist

stereotypes practiced by Afro-American artists since the 1970s. Walker deconstructed them as fantasies of racism, and she was criticized for her ironic appropriation of racist stereotypes. The white supremacy offers a unique contribution to the reflection on racism in contemporary society (Gere, 2010).

The work of Kara Walker is inspired by the fancy art of American antique silhouette that was produced by the aristocrat family in the 19th Century. Her work as a first vision is a calm landscape, which gave the viewer the opportunity to contemplate on it. But once you focus on details, violence is revealed. This contradiction between a visually appealing work of art and the violence hidden in it touches upon the consciousness and stirs the imagination of the viewer. For example, in Figure 13, we can notice a happy couple on one side of the landscape, and slaves working hardily on the other.

Fig.13 Kara Walker art, proposing an allegorical vision of the perpetration of violence



Slavery foot print

Slavery footprint is an interactive design that raises consciousness on how forced and indentured labor underpins free-market supply chains from raw materials to finished products. Slavery still thrives today with worldwide and widespread instances of human trafficking and indentured or forced labor. The UN's International Labor Organization estimates that over 21 million people worldwide are victims of forced labor. Slavery Footprint humanizes and personalizes this overwhelmingly large issue. Users navigate the project online or on a cell

phone application by responding to 11 questions that assess the ways in which they use goods and services, resulting in a speculative provocation: the number of slaves who might have to labor to enable this consumption. This correlation is impossible to truly measure. The goal is instead to encourage greater awareness of coerced and inhumane labor practices, including child labor and sex trafficking. As a result, designs like Slavery Footprint might encourage both consumers and, eventually, companies to make responsible choices and, more importantly, to raise collective voices against exploitation (Kalpona, 2015).

This initiative is interactive and helps people to know the number of slaves working for them. It is a tool of design to enlighten people on a certain subject, without addressing their direct emotions. (See Fig. 14)

Fig.14 Screenshot for the home page of the website slavery foot print that raises awareness about slavery in the world



World White Web

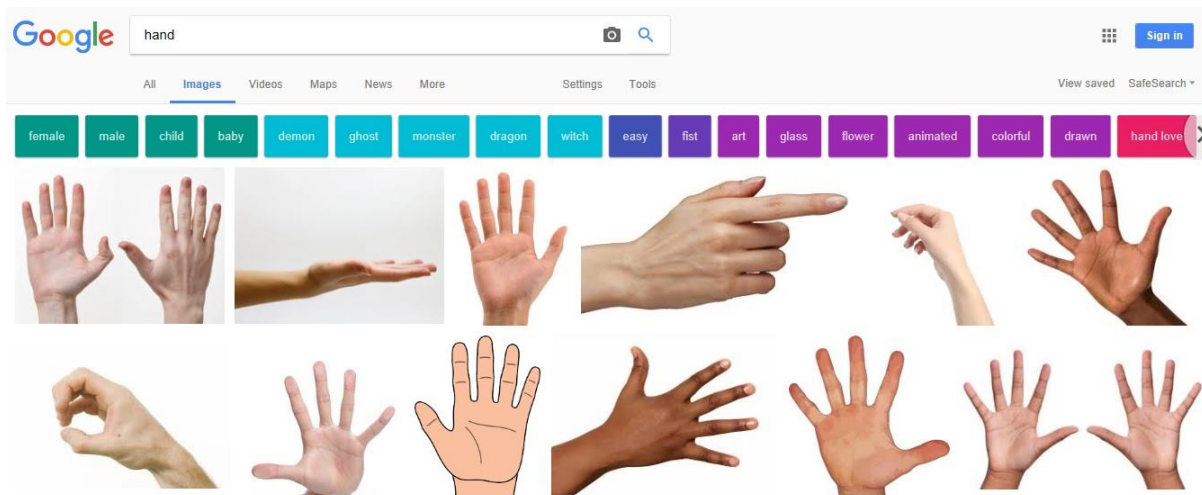
According to the British Broadcasting Corporation (BBC) press, which published an article about Johanna Burai the designer of the project *World White Web*, after Johanna looked for pictures of hands to use in a college assignment, she was shocked to see that the results were all white hands. Then, she googled “black hand” and the results showed only illustrations and animations of black hands. Burai’s purpose was to highlight that white privilege actually exists.

She wanted white people, especially, to see this because they are on top of the power hierarchy by just being born that color (Storey, 2016).

Then, *World White Web* is an activist campaign that aims to promote equality in search results and to raise awareness on racism in search engines. The campaign asks people to take part in sharing the images on the website to boost their Google rankings. This project was released in 2015, and, until this moment, four of the images are in the top search results for ‘hand’ on Google (Fig.15). Johanna says her main goal with "world white web" was to start a discussion (Storey, 2016).

The main work of a designer and artist is to start discussions stimulating people to interact with a certain subject. The more the art is captivating to its target audience, the more they will dwell on the idea, and the more likely they are to take action.

Fig.15 World White Web an activist campaign to raise awareness on racism in search engines by Johanna Burai



2.2.3. LEBANESE MEDIA CAMPAIGNS AGAINST DISCRIMINATION: A CRITICAL REVIEW

After we explored art and design practices in the west, it is time to look into Lebanese design production tackling questions related to racism, questions in which the housemaid’s problematic situation is necessarily central. References of art and design works are taken from the websites of the two NGOs “Inssan association” and “KAFa organization”.

2.2.3.1. Visual Approaches and Communication Strategies

Put yourself in her shoes campaign from Inssan Association

On May 1, 2008, Human Rights Watch launched a campaign in Lebanon to promote the rights of women migrant domestic workers, challenging employers to "Put Yourself in Her Shoes." This awareness campaign encourages employers to improve their treatment of domestic workers by ensuring fair working conditions, from timely payments of wages to weekly rest days.

This campaign reminds people to respect their maid and to put themselves in their place and keeping in mind how they would like to be treated (Fig.16).

The campaign includes newspaper advertisements showing Lebanese women dressed in the typical uniform of domestic workers. The visual is accompanied by taglines such as "Have you ever been locked up in your workplace?" and provides information such as: "One out of three domestic workers is never allowed to leave the house alone during her stay in Lebanon."

Fig.16 "Put yourself in her shoes" campaign, that aware people to treat maid the way they would like to be treated from Inssan Association



"Don't contradict yourself, see yourself" from "KAFA enough violence and exploitation" organization

In February 2016, KAFA organization has launched an awareness campaign called "Don't contradict yourself, see yourself". This campaign appears with different messages as "41% of Lebanese consider that the maid has psychological problems, even though they let her

take care of their parents”, “51 % of Lebanese consider that they cannot depend on a maid, even though they take care of their children” or “27 % of Lebanese consider that the maid is not clean, even though they cook and clean for them” (Translated from the Arabic posters in Fig.17).

These numbers and facts show that employers still look at domestic workers based on prejudices and stereotypical, racial and class perceptions, knowing that they are constantly employed and given many tasks that require a lot of responsibilities. So, the slogans of the campaign illustrate the clear contradiction between the employer’s view of the maids and what is expected from them. From here a few questions arise: How can parents ask someone, who is not viewed as truthful and trustworthy, to take care of their children? How can people ask someone, who supposedly has mental and/or physical problems, to take care of their own parents? How can people ask someone, who they see as unclean, to prepare their food?

From this campaign, KAFA organization seeks to change the overview of the Lebanese society towards housemaids and build a relationship of trust between the employer and the maid.

Fig.17 “Don’t contradict yourself, See yourself”, awareness campaign to build relationship and trust between the employer and the housemaid from KAFA organization



Raise Shawwas Voice from KAFA Organization

Raise Shawwas Voice is a video by KAFA organization, which highlights the high rate of suicide and death among migrant domestic workers in Lebanon (Fig.18). The video starts by exposing some cases of abused maids and demonstrating how they have no voice. It then presents

“Shawwa,” a domestic worker, raising her voice and speaking out. The voice of “Shawwa” serves as the voice of many other domestic workers

Fig.18 Raise Shawwas voice video that highlights the rate of suicide of housemaids in Lebanon from KAFA Organization



Dreams for sale from KAFA organization

A study entitled “Dreams for Sale: Between recruitment and employment in Lebanon, a journey of exploiting domestic workers from Nepal and Bangladesh,” was launched by KAFA on the 8th of September 2014 at the Faculty of Medicine of the Jesuit University in Beirut. It is an awareness campaign documenting the fact on recruiting housemaids in Lebanon (Fig.19). The campaign illustrates a hand holding a plate above which the slogan “dreams for sale” is exposed. This visual is illustrating the fact that maids are being exploited and sold. The same campaign is transformed into an animated video, which narrates the journey of a domestic worker from recruitment in her country to working in Lebanon.

Fig.19 “Dreams for sale” an awareness campaign documenting the fact on recruiting housemaids in Lebanon from KAFA organization



Documentary makes domestic workers’ voices heard

A documentary by award-winning director Carol Mansour exposes the working conditions of foreign domestic workers employed in Lebanon (Fig.20). The video is titled *Maid in Lebanon* in Sri Lanka and Lebanon in collaboration with the International Labor Organization. The work is part of an awareness campaign that aims to preserve gender equality and human rights (Mansour,2009).

Fig.20 Carole Mansour shooting Maid in Lebanon Scene in Sri Lanka



Think of Her

KAFA also launched an information campaign entitled "Think of Her" targeting Lebanese employers, and the campaign highlighted the practices of employers and their attitudes towards domestic workers.

Through this campaign, launched on Friday, 2 February 2018 and adopted by the Lebanese Ministry of Labor, KAFA seeks to open a constructive dialogue with Lebanese employers on issues they usually face in their relationship with domestic workers. To achieve this goal, KAFA chose three popular scenarios from real life and illustrate them in three videos and posters (Fig.21). The three subjects are:

1. Non-payment of the salary of a domestic worker at the end of each month
2. Registration of a domestic worker's passport
3. Detention of freedom of housemaids

Fig.21 "Think of Her" campaign highlighting the attitude of employers toward housemaids by KAFA organization



2.2.3.2. Empathy and pathos

In order to elaborate a primary design outcome on the subject, a quick critical and visual review on strategies used to address the subject of slavery and housemaids in the western and in the Lebanese context is necessary. First, as we have seen in previous parts, in Lebanon many Non-Governmental Organizations (NGOs) and designers are working on the subject of housemaids. After examining these campaigns, we can notice that almost all their designs have several visual and conceptual points in common. The large majority of these campaigns are based on prints that use mainly a pathetic approach oriented towards the language of documentary.

Graphically speaking, we notice recurrent photos of black women accompanied by a slogan to address the message. These visuals target the sympathy of viewers while engaging them with the authenticity of the documentary approach by showing black maids, sad and bowing their head. The same applies to the slogan when it is being said, for example, “Have you ever been locked up in your workplace?” Their strategy is to play on the emotions of the people in order to cause some changes. Another example is when they mention that 41% of Lebanese consider that their maid has psychological problems, even though they allow her take care of their parents.” In parallel we notice from this research different approaches in Western design and visual arts. In fact, interactive design or art work are not addressing pathetic emotions. Photography work, art work and posters are not just documenting. Their aim is to engage the viewer in a political position towards the subject.

The above examples showcase the manner artists and designers dealt with the issue of slavery and housemaids using different styles, media, strategies, etc. After looking and understanding these visuals according to the specificities of each era, and after understanding the case of housemaids and its link to slavery, the methodology will be presented in order to build the final outcome to address architectural aspect for the case of housemaid in Lebanon.

The room is outside the master house. It is a big room. At the right side there is a bed and a closet. On the left there is a Sofa and kitchen sink. There is a small space in the center of the room. And finally, there is a toilet.

Ramini Jayathilaka

3- METHODOLOGY

This chapter deals with every component involved in conducting this study, from sampling techniques used like interviews, case studies, observations and photography. Moreover, it provides a detailed explanation of the selected mode of analysis used, as well as the data collection method. The data collected helped building an understanding of the real condition of the case of housemaids in Lebanon and its relation to slavery. Moreover, it helped understanding the role of architecture in the case and its importance as a visual communication tool. An overview on art and design through history and their role towards social cases is studied.

The methodology chapter presents the methods used to achieve all these findings, and presents the methods used to achieve the aim of this study, which is to create a new strategy, to address the case of housemaids using space as a medium of communication, in order to create the experience of the dialectic between the master (house owner) and the slave (housemaid). The goal of this visual strategy is trying to make a step forward in the ethical behavior of Lebanese people towards housemaids, to build a life based on equality and human dignity.

3.1 Research Design

The research structure is elaborated as the plan and approach to execute a research. It includes the strategy, the conceptual framework, the identification of who and what to study, and the procedures to be used in order to collect, analyse and interpret data (Punch, 1998).

Qualitative research is used to study social and cultural phenomena (Babu, 2008). This research is dealing with human interaction and perspectives; hence, the qualitative method is implemented in this study. Since the study is based on the qualitative research method, interviews, observations, conference proceedings and secondary data are used as well.

The purpose of using the interview method is to enable the researcher to uncover and collect the opinions of others. Observations allow the researcher to be open to some realities and discover certain situations that cannot be revealed in other research collecting methods.

3.2 Research methodology

Research methodology is basically a process of how a study is being conducted. It encompasses tools and techniques to conduct a particular research or finding. According to Walliman (2011), research method is a range of tools that are used for different types of enquiry. Therefore, it is important to select an accurate method that suits the research objectives. The following section provides a general overview of the data collection method.

3.2.1. Library Research / Secondary Data

The use of secondary data is a process dealing with the analysis of evidence such as historical records and documents. It means gathering data from library materials which include textbooks, both published and unpublished/academic documents such as journals, conference proceedings, dissertations and theses. Secondary data is described as readily available data which can be used by anyone besides the researchers. This means that secondary data is not originally collected but rather obtained from published or unpublished sources (Johnston, 2014).

The literature review chapter, which is based secondary data, consists of facts gathered from numerous journals, books, websites, and conferences. These findings are used to explore past discussions related to the addressed research topic. It covered the part related to the history of slavery. These data also clarify the relation between housemaids and modern-day slavery, and illustrate strategies used by artists and designers to address this for the purpose of building a strategy based on legal and accurate data base.

3.2.2. Interviews

The interview method helps obtaining and collecting primary data. Primary data reference is described as data which was collected during the conveyance of a particular research. The collection of data is of an experimental essence. Therefore, in order to obtain primary information, face-to-face interviews are required. This process encourages the participants to respond to the questions as accurately as possible. The interviewed respondents are:

Ms. Mohana Ishak: Lawyer at KAFA Organization

Ms. Clara Ghoussoub: Architect of the middle-class

The interview questions were in English, but to ensure proper responses from the participants, the interviews were conducted in the Arabic language. The mother language was used for the purpose of providing comfort for the interviewees, which might enable them to provide more accurate and relevant information.

The interviews were used to achieve objectives related to the description of the case of housemaid and to reveal the conditions of life of these housemaids in Lebanon. An architect who works on apartments for the middle class was chosen. This interview provides qualitative data about the physical part of the research, the one related to architecture of Lebanese houses and space given to the maids in Lebanese apartments. So, this interview clarifies the relation between space and people.

To enhance the study and to gather more proof about the composition of apartments, many architects were contacted to collect some middle class apartments plans. Architects provided the researcher with images of various apartment plans and sizes.

In addition, many maids were asked to describe their rooms in order to raise their voice and get information from their perspective. For instance, fragments of these descriptive narratives appear throughout the research as a real audible voice in the theoretical study. For the worker's information and view is equally, if not even more, important than the view of the architects and the apartment owners. Their view is stated at the beginning of each part of this study.

Another interview was conducted with Ms. Mohana Ishak, a lawyer at KAFA Organization, which provides qualitative information about the conditions of life of housemaids in Lebanon and the way they are treated. She gives information about the role of KAFA towards the case of housemaids. So, this interview sheds light on the ethical standards of the subject and the relation between people, house owners and housemaids. The purpose of the interview with Mohana Ishak is to understand the legal concerns toward the case of housemaid, that helped answering the first objective of this study which is studying the case of housemaids from different perspectives and related it to modern day slavery.

In addition, Mr. Ali Latifa Fakhry a member of the Lebanese Anti-Racism movement was contacted, and he provided the researcher with photographs he took, reflecting some attitudes toward housemaids (Fig. 1, 2, 3).

3.2.3. Field observations

An observation is a must to reveal behaviors and realities. Direct observations can be made through visiting a certain place related to the subject. For the purpose of this study, malls and apartments were visited. Observation is a method of data collection in which the researcher observes within a specific research field to enhance the process of data collection. Observation helps the researcher understand and capture the context within which people interact. This method gives the researcher the sense of experiencing reality and allows him/her to discover rather than guessing what the context is like. Observation is a method that reveals what people may be unwilling to discuss in an interview (Kawulich, 2012).

This research is very sensitive and tackles the behavior of Lebanese people towards foreign housemaids. The survey technique in this case is not very relevant because people are not comfortable answering questions about their behavior towards housemaids.

This study is divided into two parts: a moral part, describing the relation of house owners with housemaids and the behavior of Lebanese people toward foreign workers, (which helped to achieve the first objective which is understanding and relating the case of housemaids in Lebanon to slavery); and a physical part, describing the relation of space with people, focusing on architecture in order to relate architecture and the case of housemaids, and prove that it is a discriminatory aspect. And finally this method will help in reaching the main objective which is building a project, recognizing modern form of servitude in housemaid's room and architecture.

Two different observations took place in this study. One aimed to study the relation between employers and maids while the other aimed to study the space given to maids in Lebanese houses.

In order to study the relation between house owners and housemaids, observations took place in three different apartments for middle class families. One of them is an apartment in Mazraat Yachouh, Metn, Lebanon, belonging to a recently married couple; another one is an apartment in Elyssar, Metn, Lebanon, belonging to a married couple and their two children aging

8 and 10. The last location observed is a one story house in Zikrit, Metn, Lebanon, belonging to an elderly married couple that hosts frequent family get-togethers.

To discuss the relation between space and housemaids in Lebanon, random apartments belonging to people from the middle-class population in the Metn area were targeted. Architecture of the apartment, and especially space given to the maids, was observed. Some information like the size of the rooms were taken by notes and supported by quick sketches. Information like location of the housemaids' rooms was documented in pictorial images. The data, such as size, location, luminosity and furniture, was used to identify the qualification of a housemaid's room in a middle class apartment.

3.2.4. Visual Documentation

To add more to the documentation and references, the researcher took photographs of the behavior of Lebanese people and foreign maids, and of housemaid's rooms. Photo documentation is a research method that provides a means of data collection and analysis, which can capture aspects of research matter without the distorting effects of other methods. Sometimes words alone are not adequate (Dewan, 2015). In this study, images are powerful tools to describe the behavior of people and to illustrate the space given to maids, and thus, to reflect the reality of the case.

Photographs here do not only aim to document information, but also to serve in making visual evidence addressing reality of housemaids in Lebanon. These visuals serve in raising awareness to address the case of housemaids in Lebanon in order to initiate change in the behavior of Lebanese people.

Photographs in apartments are taken with a digital camera after the approval of the house owners. The images were shot to include an understanding of the case in hand. Images were used too, to answer the research questions about creating a visual to address the case of housemaids in Lebanon. Images were imported on the researcher's computer to create a reference for the observation and to include them in the final outcome.

In fact, photography helped the researcher carry a large amount of information and produce documents about social and cultural aspects of the problem. As photography has the power to deal with subjectivity, empathy and memory (Sontage,1977), it becomes the medium

by which the researcher will be able to represent specific arguments, actions, behaviors and places in their most specific details possible.

The room is beside the laundry room with a small bed, a closet, and a heater in winter.

Romy Uswatta

4- DATA ANALYSIS

Data analysis is an important segment in the research. In a qualitative study, data is usually recorded in the form of words, descriptions, opinions and feelings rather than numbers. Data analysis is the process that most differentiates quantitative from qualitative research. Data analysis is a process whereby researchers collect all the data, arrange it, and separate it into effective units according to the topics and themes (Drew, 2008).

The current research adopts the fundamental approaches in analysing the output from the interviews and from the observations. The analysis includes data reduction and data display. The approach involves arranging the data in order to create explanations and create new findings. The data gathered from interviews and observations were arranged and summarized according to two categories. The first one considers the relation to the ethics, and the second considers the physical forms of discrimination. Then the gathered information was analysed and interpreted in accordance with the objectives of the study.

4.1. Ethical concerns

This part analyzes the data collected from interviews, observations, and secondary data. This part was discussed in the chapter describing the condition of housemaids' lives. In this paragraph a quick review on this issue is observed.

The relation between the house owner and the housemaid is complex. It is not only a relation between an employer and an employee, but an everyday relationship of people living together in the same space, sharing the same time, memories and traditions. But in a large number of Lebanese houses, this specific form of work is not taken seriously. A maid is considered as a working machine, laboring for around 15 hours a day. She is multitasked. Her duties are to clean the house every day, cook and take care of children and/or of aged people. She should be responsible for every detail in the house. In parallel, she cannot be tired or sick. She doesn't have break hours during the day. She doesn't have a day off. And under all these conditions, she is underpaid. Their salaries range between 150\$ and 300\$, which is under the minimum wage of any other employee. Their social life is nearly absent, and according to some observations, they are almost always called by their country name. For example, "l phelipiniye li

3ende,” or when we hear the expression “Serlankiyte philipiniye.” In fact, according to an article from the “International Society for Human Rights” (ISHR), the word “Sri Lankan” means “Housekeeper” in Lebanese terminology (Fernandez, 2015).

Mr. Mohana Ishak lawyer at KAFA organization added that not just these aspects are obvious. Most of the times, housemaids are entrapped, exploited and sometimes subject to abuse and physical violence (Hamill, 2011).

One other aspect that reflects the image of human trafficking in Lebanon are the agencies of the foreign country and local country. In the countries of origin, the recruiters lead migrant domestic workers to believe that they will find acceptable working conditions in Lebanon. In parallel, Lebanese agencies do not inform the maids about the work conditions, duration, restrictions of freedom of communication and movement, and the fact that they will almost get no legal help. Moreover, a contract is signed between the agency and the employer, who is going to hire the maid. This recruitment process puts the worker in the zone of human trafficking and slavery since he/she is not involved ethically and legally in the understanding of his/her contract. Agencies project the image that they are neutral. However, in case of disputes between workers and employers, the agency will side with the employers.

This behavior in the 21st Century can be compared to the behavior of masters and slaves before Christ. In the past, slaves were like real estate. They were sold, with a guarantee from the seller. Slaves had prices like any other object; prices differed according to age, skills, sex and the like (Freedman, 1992). This is happening nowadays in Lebanon with the case of housemaids. Monetary deposits differ according to nationality. All these acts identified domestic workers as potential victims of trafficking. “It is not hyperbole to call this slavery. These women are confined to the house, and their employers take their passports away from them. The only way that they can escape from abuse is if they run away. This is modern day slavery” (Sean Lee, 2011).

4.2. The Housemaids and their Own Private Space

According to observations and interviews, housemaids in Lebanon live in the employers’ apartments. Sometimes they sleep in the kitchen or in the living room if they don’t have their own private space. Sometimes housemaids are given a private room in an apartment. The room is

usually very small, between 3 square meters and 6 square meters depending on the size of the apartment. The room has no significant furniture; most of the times it includes a small bed and a small closet. This way of living recalls the living conditions of a slaves in the past centuries, where slaves slept in the kitchen or on the threshold of their masters' bedrooms, to be ready if the masters needed anything. In fact, as shown in the previous part, personal servants slept in small cubicles. Slaves slept in small rooms with just a coarse blanket. The maid's room is located near the kitchen, away from the other bedrooms, in order to minimize contact with her (Fig. 22-23-24).

Today, a maid's room is turning into a must in apartments becoming a standard in home design. Although an apartment space is designed according to the importance of each room, a maid's room is considered the less important room. Architects and clients allocate the maid's room in the remaining part of the apartment. They do not focus on its luminosity. As for toilets, a maid's room could be designed without a window since the law does not oblige architects to place windows in the toilets and in the maid's room.

According to these facts, architecture is dealing with housemaids with discrimination. Bruno Zevi (1974) considers architectural place as managed according to the importance of the person or activity related to it. By giving this small space to the maid with these low conditions, this person is considered less important, from low social class and of no dignity.

Fig. 22 Architectural plan for a Middle class apartment showing the small space given to the maid by Jean Hayek architect

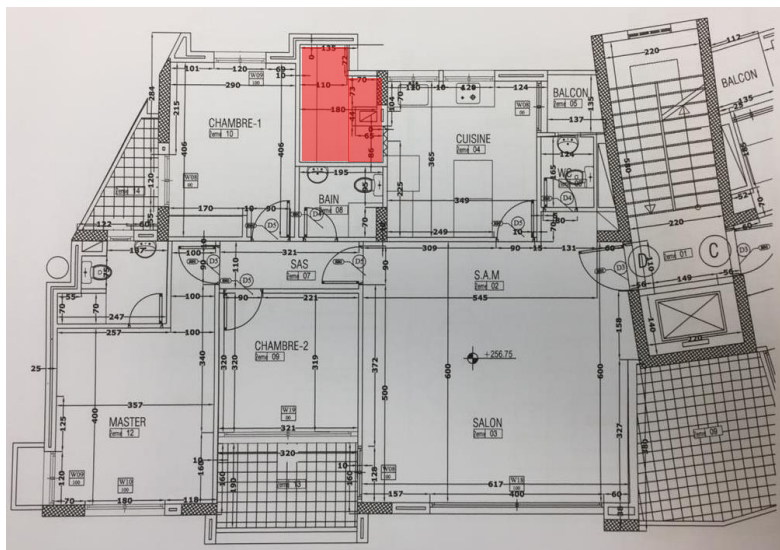


Fig.23 Architectural plan for a Lebanese apartment from the middle class population showing the small space given to the maid by Maroun Salloum architect

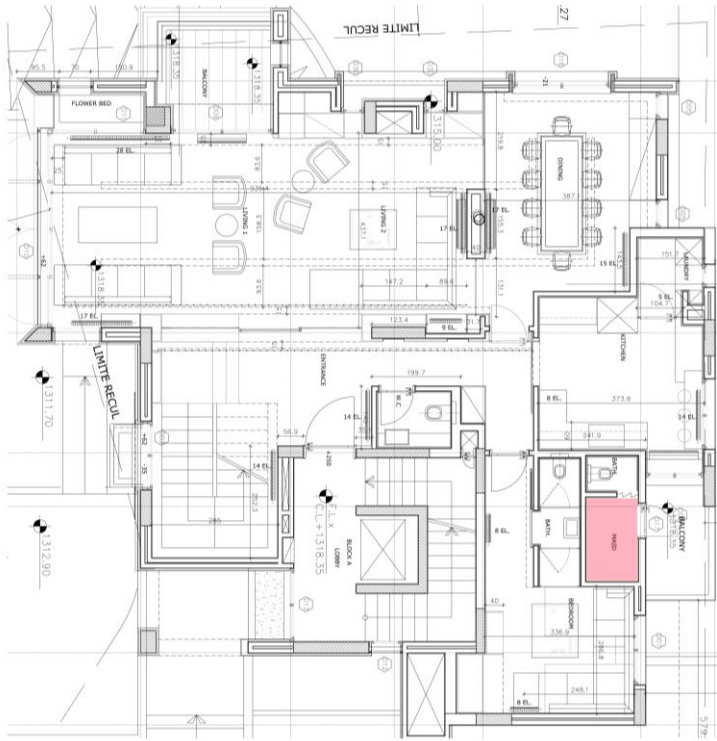
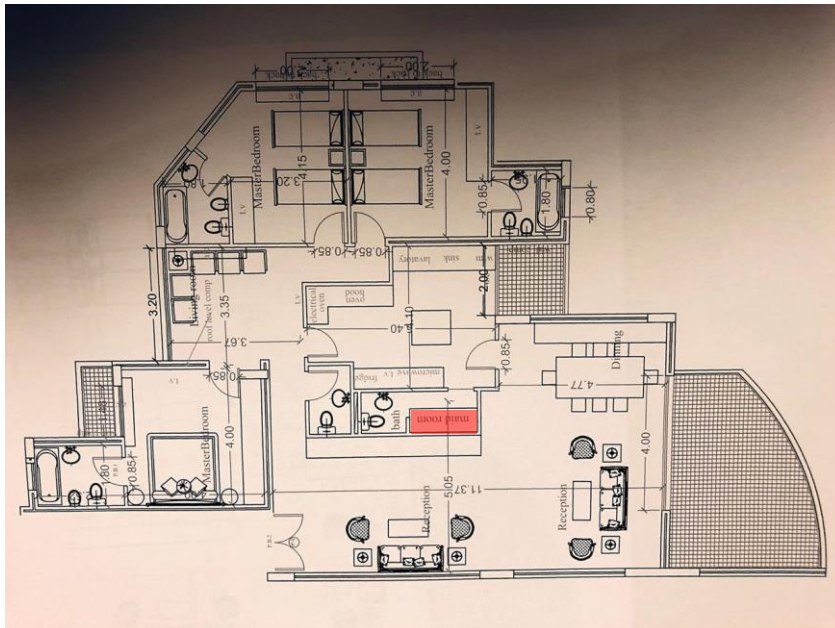


Fig. 24 Architectural plan for a Lebanese apartment from the middle class population showing the small space given to the maid by Ramy Baradhy architect



There is no room. A bed is opened at night in the salon. A small closet on the balcony to put my stuff.

Samra Liyanaja

5- AWARENESS PAVILION PROJECT

All the methods were used to build a deep understanding of the case of housemaid, in order to reach the capacity of creating a new experience, addressing the case of housemaid in Lebanon using architectural space.

It is very easily acknowledged, on the one hand, that the vast majority of media campaigns dealing with issues related to the working conditions of housemaids in Lebanon address the legal aspects of the phenomenon (administrative disputes, papers, permits, remuneration and civil liability). On the other hand, other campaigns tackle abstract conditions such as respect, racism and human dignity among other topics. Between these issues of major significance, the researcher decided to look deep into the particular case of the surface, room or place given to the foreign housemaid in the architectural planning of homes and buildings in Lebanon during the last decade. The goal here is to consider architecture as an agent that is able to hold significances that go beyond its mere objective nature (Gell, 1998). Indeed, it is postulate that the architectural characteristics of a place can be the path by which it is possible to advance towards questions of luxury, comfort, poverty, perception of the other, and racism, which could unfortunately slide very easily to slavery.

For this, the researcher is particularly interested in the stereotype of the maid's room that the vast majority of architects draw on their architectural plans. Often neglected and taken for granted, the researcher's goal is to produce a work that allows the viewer to think about the true condition of life of women who share with us the household tasks and the accelerated pace of our lives.

After using many methods to understand the case of housemaids, especially the role of architecture in this subject, and understand visual strategies used by artists and designers to address this case, the researcher started by conducting experiments hoping to become open to new perceptions and ideas. The project here is not giving a final answer, but it is engaging with the case with some way of thinking related to space. The main goal is to create a complex situation that provides the experience of the dialectic between the house owner and the housemaid and between luxury and poverty.

The project consists of a luxurious room, in which all the objects, elements, machines and images exist. (Fig. 25-26) Nonetheless, this pile of objects filling the room is not as innocent as it seems. The luxurious interior is filled with images of the daily life of housemaids taken in apartments during observations. (Fig. 27) The whole rich interior is created by a compilation of small images of poor workers; hence, the richness of the interior is not innocent. Once the viewers focus on the details of the interior space, they will see that beside wealth and prosperity, there are people working long hours and handling numerous duties. As a result, housemaids are behind the prosperity and comfort of their masters. This strategy is a visual trap. There is a message inside the message. Once viewers focus on the details of the luxurious interior, they will understand its true meaning. (Fig. 28-29-30-31-32-33) The more they focus, the more they will see the details of suffering. A complex and contradictory situation will be created between the quasi-richness of the elements and the misery of the working housemaids in order to ensure the prosperity and wellbeing of their masters. The objects of daily life will thus acquire a new identity and a new subjectivity, which possesses them and masters them.

This work of art will be placed in public spaces, for example shopping malls, universities, parks, etc. in order to reach a wider audience. The curiosity of people passing by will make them enter the room. As a first impression, they will be impressed by the splendor of the interior. Once they focus on the details, they will see the hidden message and understand the true meaning of the space.

From this perspective, this project is different from other art and design awareness work in the case of housemaids. The work here is a five dimensional work. Once people enter the room, they will go through a living experience between space, time, and emotions.

This ambivalent visual of the objects, languages and furniture pieces remind us of the fundamental text of the German philosopher G. Hegel: *The Master-Slave Dialectic*. In this major text, Hegel explains how the technical mastery of the world by the slave, and the detachment of the master from the physical work and its goals, generate a change of situations in which one becomes the other. While the master's Self-Consciousness is dependent on the slave, the slave's consciousness and relation to nature is created by his own hand. Thus, the slave is no longer alienated by his own labor and becomes able to achieve self-consciousness. Meanwhile, the master becomes ironically enslaved through the labor of his slave (Hegel, 1807).

But also, this strategy corresponds to an artistic approach developed since the end of modernity in the United States and Europe. The art critic Craig Owens was the first to write in “October Magazine” a review in which he considers a certain return of the allegorical. For Owens, modernist allegory is a mode of artistic creation by which an object does not mean what it looks like. Objects, situations, shapes and images are somehow “sneaky” and convey information that betrays their apparent tranquility. Each visual element becomes the medium through which it is possible to have access to new understandings of the world. The work of the American artist Kara Walker (discussed in the part of arts and design through history in the West) is the perfect example of this approach. Once viewers see a wall painted by Walker they will see beautiful silhouette paintings sneaking out of some French rococo paintings. But once viewers focus on the details of the work they will read stories of American slavery. Consequently, the work of Walker becomes a visual trap for the eye.

Therefore, my study does not only aim to inform about a specific situation, but to initiate a physical and emotional experience of what could be a contemporary form of “soft” slavery. The experience of the luxury space and the suffering situation of poor maids will generate a reaction that allows the emergence of empathy and reflexion at the same moment of the perception of the work.

Fig.25 Luxurious interior in a 3m per 3.6m room



Fig.26 Zoom in for the luxurious interior space



Fig. 27 Rich interior created by a compilation of small images of poor workers



Fig.28 1st Zoom in on the compilation of small images of poor workers



Fig.29 2nd Zoom in on the compilation of small images of poor workers



Fig.30 3rd Zoom in on the compilation of small images of poor workers



Fig.31 4th Zoom in on the compilation of small images of poor workers



Fig.32 5th Zoom in on the compilation of small images of poor workers



Fig.33 Zoom in on a maid room



*The room is in the laundry room. There is a bed, a closet, a washing machine, an iron board.
There is no window in the room.*

Sia Ramantazaka

6- CONCLUSION

Both the ambiguous professional relationship between house owners and housemaids and the ways by which the architectural space assigned to a housemaid can become a social, economic and cultural assessment hold the risk of sliding towards a camouflaged and soft form of slavery. In fact, depriving human beings from their cultural identity, from their personal life and from their social existence is an obvious form of slavery (Patterson, 1940). The domination and power structures holding any social organization become clear and obvious in any act of slavery, and they are more than clear in the Lebanese housemaid's context, where the dynamics of superiority/inferiority appear at the heart of these tense relationships (Pellegrin, 1990). The main focus of this study was to understand how architectural space can make these hierarchies somehow clear and to think about the ways by which design can make these questions discernable.

Architecture is a social tool that affirms people's position in the world. For that, understanding the space given to the maids in Lebanon by its size, location, luminosity and furniture was very important to clarify that architecture is a paradigm of discrimination.

Housemaid's problematic situation is concerned with human trafficking that became, during the last decades, a system of stereotyped modes of living. In the last few years, visual art and graphic design in Lebanon knew a social turn. Social design took in charge the task of drawing attention to some ethically problematic aspects regarding the migrant workers' case in Lebanon. Historically, social design played the role of creating communication between people by opening discussions. Although social design's objective is to provoke changes in behaviors and law structures, it has its own limitations that should be clear and understood.

Today, the subject is starting to get bigger dimensions. Racism and discrimination is being "practiced" in everyday life and in all forms of human behavior. Although, regarding some factual and legal aspects of the subject in Lebanon, slavery is banned and punished. These elements make the subject delicate, which rendered the writing of this thesis somehow challenging in the social context. Due to the controversy of the subject, and the fact that some people misunderstand it, questions were asked, like: Why defend them when many of them committed many crimes? At the beginning there were no clear answers to these questions.

But now, after this study, the interviews produced, the visuals conceived and the references consulted are considered as answers to such questions. This thesis is considered as a process in reflection about the subject matter. The aim was, and still is, to make clear the idea that the human dignity and freedom cannot be fragmented. If the thesis is trying to understand slavery, it is not only trying to make easier the liberation of housemaids, but it is also trying to liberate the Lebanese society from its racism and ignorance towards this issue. By targeting this problem, the study will make it clear that foreign maids have no juridical rights, and the Lebanese law doesn't protect them.

So, if the law is not protecting housemaids, visual communicators can help raise awareness by rekindling in people their sense of humanity that will help this case in the long run. That's why there are many associations and social movements working on the subject of housemaids trying to make a change in the Lebanese society. As it was said before, art and design have limits. They can't change laws, but they can affect people's behavior in a way or another. So the real question raised here is a question related to responsibility. Do art and design have a responsibility toward social cases? What can be done by art and design regarding the housemaid's problematic situation in Lebanon?

In art and design, the subject of slavery has been discussed for years in many artistic approaches. Boris Groys discusses the fact that artists always try to impress a public and change the people's perception. They can capture the imagination and change the consciousness of people. Art and design communicate a message and evoke an experience. According to John Dewey, a work of art is a refined and intensified form of experience. In his book *Art as Experience*, published in 1934, Dewey states that the fundamental element in art and design is no longer the material 'work of art' but rather the production and development of an 'experience' in time and space. For him, the real art is the experience of making or encountering the object, and when the work is separated from these experiences, it is separated from life (Groys, 2015).

But how do these experiences that Dewey talked about communicate to the community?

In 1998, Alfred Gell published *Art and Agency*, an anthropological theory defining the relations built between the image and society. For Gell, the image or any art object interact with their social environment, and vice versa. These interactions are defined as "Agentivities." And the image, the viewer and the cultural context are all agents in this network. For Gell art and design are taken in a process of continuous creation. Gell said "Instead of thinking of art in terms

of beauty, we should think of it in terms of the different agencies that can be found in an art object (Gell, 1998, p.119).

When thinking of a visual strategy for understanding the problematic issue of housemaids in Lebanon in relation to architecture, both experience and Agentivity had to be considered. Experience in the sense that any architectural space should not be understood only as a physical object, but should be considered as a full experience lived by the housemaid. Furthermore, Agentivity became helpful for understanding how different objects, forms, visuals, marketing strategies and architecture are all building relations of “meaning” in the community. The main concern was to understand how to build a communication strategy that includes both the experience of space and the Agentivity of the architectural object. The goal achieved was to design an experience revealing the multiple layers of discrimination, racism, and living conditions of these people, by creating a room that holds every aspect of life of housemaids. The luxurious room hides the real working conditions and lifestyle of housemaids. The project is an awareness work tackling the behavior of Lebanese people, especially pointing out the space given to housemaids in Lebanese homes. Criticism is not the point, since space given to housemaids in Lebanese houses is, above all, associated with economic criteria essentially. In this case, the project stands to raise awareness among people so they would deal with housemaids with a sense of humanity. Until the ultimate goal is reached, providing housemaids with a bigger space, giving them some furniture will be a good first step.

The experience of the luxurious space and the suffering of poor housemaids generates a reaction that allows the emergence of empathy and reflection at the same moment. This pushes people to think about the true conditions of housemaids’ lives hoping to result in making a difference in their everyday behavior. Even though it might not be possible to stop this kind of abuse, this project attempts to take a step forward towards a life based on equality and human dignity.

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APPENDICES

Appendix A:

Consent form – Clara Ghoussoub (Architect)



Consent form
NDU FAAD Department of Design
Master in Design graduate student
MAD 645 – Thesis 2
Rouba Yammine, student

If you agree to participate in my research, I will conduct an interview with you at a time and location of your choice. The interview will include questions about the architectural constructions of houses in Lebanon, and the way architecture deal with space toward housemaids. I think you can help me shed more lights on this topic.

It should last for up to 15 minutes. With your permission, I will record and take notes during the interview. The recording will be used for transcription purposes. If you feel uncomfortable at any time during the interview, you can stop me.

This interview will not be used for anything other than this project. I will give you the opportunity to review the notes, in case you want to change something or remove it.

I consent voluntarily to be a participant in this study.

Signature: _____ Date: 15-11-2018

For further information about this research, please contact: Rouba Yammine
Roubayammine@live.com

Thank you

Appendix B:

Questions for the interview with architect Clara Ghoussoub

- 1- How do you partition the rooms in an apartment or house?
- 2- Has the maid's room become standard in design in Lebanon?
- 3- Have many customers asked for a maid's room in their design?
- 4- What is the minimum size of apartment that you can fit in maid's room?
- 5- Where do you place the maid's room?
- 6- Do you design specifically for a maid's room? Or do you add it later if asked?
- 7- How large do you generally design the maid's room?

Appendix C

Interview with Clara Ghoussoub

The house is divided according to daily uses. So there is a day part and a night part. The day part is the salons, the kitchen, and a dining room. And the night part is the bedrooms.

The space of the room depends on what a person wants to include in it. For example, in a bedroom, it is a must that the room can fit a bed and a closet, and the size depends on the apartment size. The rooms are proportional to each other. So if the apartment is small so everything is small.

Maids room is a necessity today. Even if the apartment is 80 m². If the person can't buy a bigger apartment, the maid room is a must although the apartment contains just one bedroom. So a maid room is a standard in Lebanese architecture.

It's an essential request from the customers to live in an apartment.

From 80m² a maid room started to be integrated in apartments. If it is not possible to integrate a maid room in a small apartment the kitchen balcony is designed in a bigger way, so in the future, people can close it with glass and transform it to a maid room.

A maid room should not be beside the owner's rooms, it should be beside the kitchen.

The partition of the house is divided most of the time in that way: The part with the view is specified to the salon and the master room, And the rooms on the periphery of the apartment (rooms with a window) are for the uses of the house owner. And the center part of the apartment where there is no window is for toilets and the house maid room, because we are not obliged to make for these spaces an "ouverture" unless the word is a tech. one for architecture or a window (in architecture laws). So, most of the time toilets and maids room are in the center and without a window. This is the remaining part of the apartment for toilets and maids room, because it is considered less important than the others rooms. And apartments are divided according to the importance of each room for the clients.

The size of maid room depends on the size of the apartment. Although if the apartment is big, the maids room remains still small relatively to other rooms. So, if it is a villa, the maid has a reasonable room, like a normal room in a small house, around 3 by 4 square meter room. So, it will fit for 2 or 3 maids. But if the apartment is around 200 m² the maid room is around 2 by 2

m² plus a small toilet. And this room is considered comfortable and satisfying. And if the apartment is very small, around 100 square meters, the maid room is around 1.3 m by 2 m so it fits for a small bed 0.9 m by 1.9 m.

Appendix D

Consent form – Mohana Ishak lawyer at KAFA organization



Consent form
NDU FAAD Department of Design
Master in design graduate student
MAD 645 – Thesis 2
Rouba Yammine

If you agree to participate in my research, I will conduct an interview with you at a time and location of your choice. The interview will include questions about the case of housemaid in Lebanon, about Lebanese behavior towards maids and about the role of KAFA organization. I think you can help me shed more lights on this topic.

It should last up to 30 minutes. With your permission, I will take notes during the interview. The interview will not be used for anything other than this project. I will give you the opportunity to review the notes, in case you want to change something or remove it. And if you feel uncomfortable at any time during the interview, you can stop me.

I consent voluntarily to be a participant in this study.

Signature: _____



Date: _____

20/10/2018

For further information about this research, please contact: Rouba Yammine
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Thank you

Appendix E

Why here only the question not the full transcription (lack of consistency)

Questions for the interview with Mohana Ishak

- 1- How did the percentages of households having maids differ through time?
- 2- How bad is the exploitation of maids? how does it range from mild to extreme in numbers?
- 3- Do you compare the treatment of housemaids in Lebanon to slavery? And to what degree?
- 4- Do you think the Lebanese law facilitates the mistreatment of housemaids in Lebanon? how much do you think the law is being enforced? And what should be done to improve?
- 5- What is the role of the “Kafala” system? Is it the best system or it should be replaced?
- 6- How does the organization KAFA help? And what is its objective?
- 7- How does KAFA raise awareness for this cause?
- 8- To what degree are your activities successful?

فايز جوزف الحاج

الكاتب العدل في جديدة المتن

الساحة - تجاه السراي

هاتف: ٠١/٨٩٠٩٢٨

٠٣/٧٤٥٤٤٢

عقد عمل

خاص بالعمالات والعمال في الخدمة المنزلية

الفريق الأول: من الجنسية اللبنانية ،
المولود في _____ رقم السجل _____ الوضع العائلي _____ حسب بطاقة هوية رقم _____ العنوان _____

الفريق الثاني: من الجنسية _____ ، المولودة سنة _____ الوضع العائلي _____ رقم جواز السفر _____ تاريخ إصداره _____ تاريخ الانتهاء _____
المتخذة محل إقامة في _____ لدى الفريق الاول .

لما كان الفريق الاول يرغب باستخدام من يتمتع بالكفاءة والخبرة والمهارة للعمل لديه عاملة في الخدمة المنزلية .
ولما كان الفريق الثاني يتمتع بالصفات المذكورة اعلاه .
ولما كان الفريقان قد توافقا على ان يجرى تنفيذ هذا العقد وفقاً لقيم ومبادئ العائلة اللبنانية .

لذلك وبناءً عليه ،

تم الاتفاق بين الفريقين بالرضى والقبول المتبادل على ما يأتي :

أولاً: تعتبر مقدمة هذا العقد جزءاً لا يتجزأ منه .

ثانياً: وافق الفريق الاول على ان يعمل الفريق الثاني لديه بصفة عاملة في الخدمة المنزلية وقبل الفريق الثاني بالصفة المذكورة وفقاً للشروط والاحكام الواردة في هذا العقد .

ثالثاً: يتعهد الفريق الاول بعدم استخدام الفريق الثاني في اي عمل او مكان يختلف عن محل اقامة الفريق الاول .
رابعاً: حددت مدة هذا العقد بـ سنة قابلة للتجديد .

خامساً: يسري مفعول هذا العقد من تاريخ ابرامه من الفريقين لدى كاتب العدل بما فيها فترة التجربة الممتدة بثلاثة أشهر .

سادساً: يتعهد الفريق الاول ان يدفع للفريق الثاني بنهاية كل شهر عمل كامل اجره الشهري البالغ / ٢٠٠٠٠٠٠ / ل.ل. مايتي الف ليرة لبنانية وبدون اي تأخير غير مبرر ، يدفع الاجر نقداً مباشرة للفريق الثاني نفسه وبموجب ايصال خطي موقع من الفريقين او بموجب تحويل مصرفي بإيصال خطي موقع من الفريقين ايضاً .

سابعاً: يتعهد الفريق الثاني بتأدية عمله بكل امانة وخلص وان يتقيد بتوجيهات الفريق الاول بما يراعي اصول العمل واعرافه ولخلافياته وخصوصيات المنزل .

ثامناً: يتعهد الفريق الاول بتأمين شروط وظروف العمل اللائق وتوفير حاجاته من مأكول وملبس وإقامة تحترم فيها كرامة الفريق الثاني وحقه في الخصوصية .

تاسعاً: يتعهد الفريق الاول بضمان استشفاء الفريق الثاني بموجب بوليصة تأمين لدى شركة ضمان معترف بها في لبنان وفق الشروط والحالات المحددة من قبل وزارة العمل .

عاشراً: يتعهد الفريق الاول بالاستحصال على اجازة عمل وبطاقة اقامة للفريق الثاني وفقاً للاصول وذلك على كامل نفقته ، كما يتعهد بتجديدهما ما دام الفريق الثاني يعمل لديه .

حادى عشر : يحدد الفريق الاول ساعات العمل للفريق الثاني بمعدل عشر ساعات متهاودة في اليوم ويتأمين فترة راحة لا تقل عن ثماني ساعات متواصلة ليلا .

ثاني عشر : يتعهد الفريق الاول بمنح الفريق الثاني فترة راحة اسبوعية لا تقل عن اربع وعشرين ساعة متواصلة ، تحدد شروط الاستفادة منها باتفاق الفريقين ، كما يحق للفريق الثاني اجازة سنوية لمدة ستة ايام يحدد توقيتها وشروط الاستفادة منها باتفاق الفريقين .

ثالث عشر : يؤمن الفريق الاول على نفقته تذكرة استقدام عودة الفريق الثاني الى بلده الا في الحالات المتفق عليها في البند السادس عشر من هذا العقد .

رابع عشر : يتعهد الفريق الأول بالسماح للفريق الثاني بتلقي المكالمات الهاتفية والمراسلات الموجهة لهذا الاخير بالاضافة الى السماح للفريق الثاني بالاتصال بأهله مرة كل شهر على نفقة الفريق الاول وما عدا ذلك فيتحمل تكاليفه الفريق الثاني .

خامس عشر : اذا أصيب الفريق الثاني بمرض غير الامراض الناجمة عن خدمته وحوادث العمل فله الحق في اجازة مرضية بناءً لتقرير طبي تحدد بنصف شهر بأجر ونصف شهر بنصف اجر .

سادس عشر : يحق للفريق الاول فسخ هذا العقد في الحالات التالية :

أ - اذا ارتكب الفريق الثاني خطأ او اهمالاً او اعتداء مقصوداً او خطراً او ضرراً لحق بمصالح الفريق الاول او احد افراد عائلته .

ب - اذا ارتكب الفريق الثاني فعلاً يعاقب عليه في القوانين اللبنانية المرعية الاجراء بموجب حكم قضائي .

في هذه الحالات يكون لزاماً على الفريق الثاني ان يغادر لبنان وان يدفع من ماله الخاص ثمن تذكرة السفر للعودة الى بلاده .

سابع عشر : يحق للفريق الثاني فسخ العقد على مسؤولية الفريق الاول في الحالات التالية :

أ - اذا اخل الفريق الاول بتسيديد اجر الفريق الثاني لمدة ثلاثة اشهر متعاقبة .

ب - اذا اعتدى الفريق الاول او احد افراد عائلته او القاطنين في المنزل بالضرب او الايذاء او قام احد هؤلاء بالتحرش جنسياً عليه ، وثبت ذلك من خلال تقارير طبية من طبيب شرعي ومحاضر تحقيقات الضابطة العدلية او وزارة العمل .

ج - اذا قام الفريق الأول بتشغيل الفريق الثاني بغير الصفة التي استقدمه للعمل فيها دون موافقته .

في هذه الحالات يكون لزاماً على الفريق الاول ان يعيد للفريق الثاني الى بلاده وان يدفع له ثمن تذكرة السفر .

ثامن عشر : في حال حصول نزاع بين طرفي هذا العقد يمكن عرضه على وزارة العمل لحله حيباً .

تاسع عشر : عند فشل حل النزاع حيباً يحق للفريق المتضرر مراجعة المحاكم اللبنانية المختصة .

عشرون : نظم هذا العقد امام الكاتب العدل باللغة العربية ووقع من الطرفين .

الفريق الثاني

الفريق الأول

Appendix G

Photographs of the everyday life of housemaids





Appendix H

Conference Attendance

Conferences about housemaids in Lebanon were attended to explore more realities about the case. The conferences attended were:

May Chidiac Foundation; Women On the Front Lines (WOFL), an event held in Phoenicia hotel in Beirut, in summer 2018. It hosted specialists dealing with human trafficking and modern-day slavery. This event featured foreign and local experts who shared their experience and views on this subject. (Fig. 22)

The CNN freedom project: ending modern day slavery, held at NDU during “My Freedom Day” event on March 12, 2018. The event focused on raising awareness of modern slavery. Members from the Anti-Racism movement and The Migrant Community Center spoke about their work and insights of the current situation of modern day slavery with the case of housemaids in Lebanon. (Fig.23)

May Chediak Foundation
event about human trafficking
and housemaids in Lebanon

My Freedom Day event
Event raising awareness of modern
day slavery, especially the case of
housemaid in Lebanon

