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ORNAMENT IS NOT A CRIME

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C O N T E N T S

Abstract	9
Introduction	10
Part 1: Built form and aesthetic	18
Part 2: The social and politics of ornament	23
Society and ornament	23
Technology, sustainability and the new ornament	29
Troubled pasts	37
Conclusion	47
Bibliography	48
Appendix	52

ABSTRACT

This dissertation seeks to demonstrate that ornament serves a purpose and, as such, is not a crime, in contrast to modernist Adolf Loos' declaration that ornament is a crime. *Ornament is a Crime* an essay written by Adolf Loos in 1908, will be referenced and analysed throughout this dissertation's chapters.

The dissertation delves into the question, "What is the purpose of ornament?" Is it purely for aesthetic reasons, or is it for the benefit of the inhabitant?"

The research was carried out using a combination of quantitative and qualitative methods including observations, case studies, surveys, and interviews.

INTRODUCTION

ORNAMENT IS NOT A CRIME WHEN IT HAS VALUE
TO OUR SPATIAL EXPERIENCE.

The goal of this section is to demonstrate the evolution of popular architecture to reject ornament. It examines a variety of case studies, including neo-classical and brutalist architecture, as well as comparing the interiors of Georgian and modern houses. It also challenges Adolf Loos's essay "Ornament is a crime" and from this, sets the following questions - What is the purpose of ornament? Is it solely for aesthetic reasons, or is it for the benefit of the inhabitants? And did Adolf Loos really mean to abolish the ornament? And why must we, or should we, follow?

We began the journey from Regent's University London. On the way to Baker Street station, you will see white house terraces with beautiful Doric columns and a figure on the frieze that tells a story, walls with detailed line, flowers and figures with angelic faces giving the building depth and character. With one look you can tell the building is indeed a *neo-classical* style. With these beautiful buildings against the blue skies, the atmosphere feels heavenly. There is the feeling of security and contentment (fig 1.1). Now transported across London via the tube, this is another face of London, this is Barbican. We alighted from the underground train. The atmosphere had changed, from feeling safe to feeling alert and watching out for oneself, with the thought in the back of the head that something menacing might easily happen in this place. It is quiet, and empty. The appearance of the surrounding buildings is rough - cold brown concrete and dark steel railings sit stubbornly in sharp, monolithic, blocky lumps. Barbican is a forty-acre estate located in east London and best known for its modern *brutalist* style and utopian idea of living in the inner-city. It was built with the aim to bring life back to the city after barbican was heavily bombed and destroyed during the Blitz in 1940 (See fig 1.3).

Barbican is now home to more than four thousand inhabitants living in over two thousand flats (London Metropolitan Archives, 2012). Despite the innovative idea of “city within the city” and being isolated from the hustle and bustle, the place failed to project the sense of contentment

and safety-ness. The rough materiality and the repetition of the buildings with flat surfaces are undeniably to blame here.



fig 1.1 york bridge

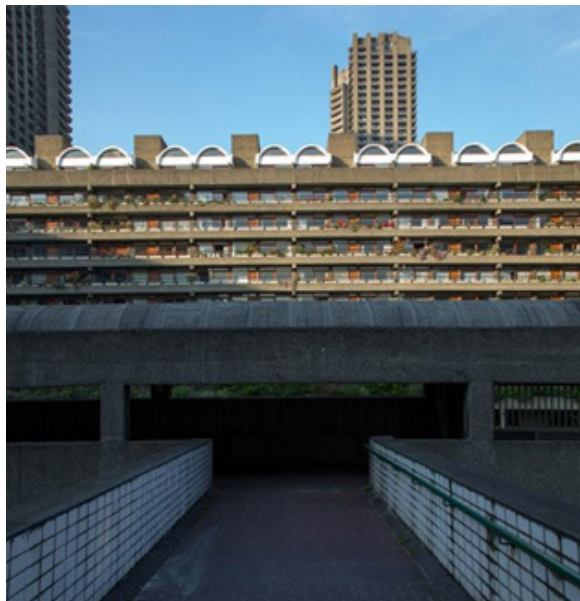


fig 1.2 Barbican city now



fig 1.3 Barbican was heavily destroyed after the London bombing

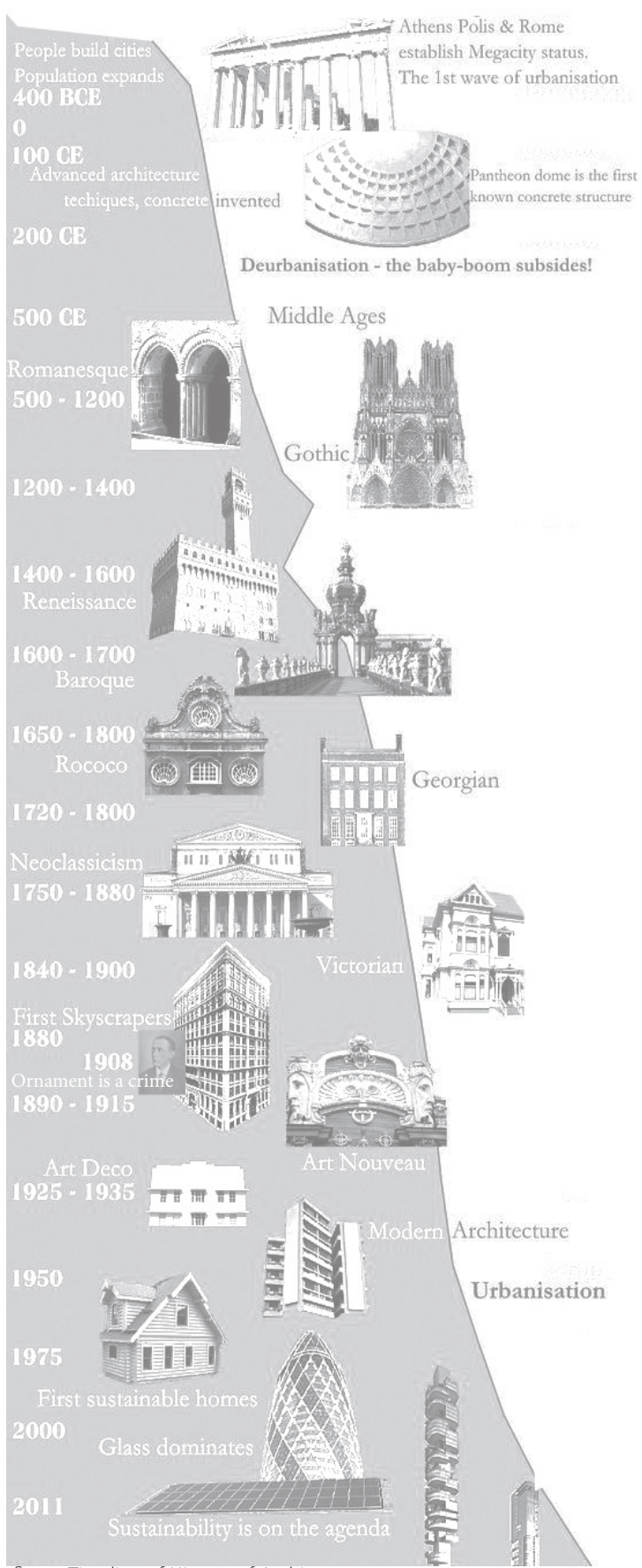


fig 1.4 Timeline of History of Architecture

Concrete is heavily used as material in Barbican but also was in post-modern war perse. After the war there was a major skills shortage, particularly in brick making and laying, the government turn to construction methods that did not require such skills and time consuming labour (London metropolitan archives, 2012). The war and its aftermath indeed played a big part in creating a soulless city. However, **Modernism** did not start with brutalism directly after the war. **Brutalism** in fact is a descendance of Modernism (Brutalism, 2021) (See fig 1.4). Modernism movement in architecture began in early 20th century when the Austrian architect Adolf Loos wrote an essay "Ornament and crime" (1908). The essay was published and widely read around Europe (1908-1913) (Opel and Opel, 2002, p.11). He became the pioneer of modern architecture and he was praised for his belief that the absence of ornament will free the building as well as the humankind. He believed that rejection of ornament in the building will create a style that will continue to stay relevant in architecture in the future and will never get out of fashion. The latter has not work for Barbican.

Loos compared ornament to Papuan tattooing culture and how this culture in this age was considered savage (See fig 1.5). Thus, men who tattoo themselves are either degenerate for being in prison for committing a crime or simply a disgrace to the society (Loos, 1908). It is a strong argument. However, we must remember that this argument was over a century old and it is now 2022. We are now in the 21st century and many things in our society have changed such as women can now vote and pursue professional careers.

Is Loos's argument about Papuan tattoos still relevant today? Now that the society is more accepting of passions and beliefs, tattoos are now a form of art and a self-expression and we have learned that tattoo culture is still being widely practiced in different countries and not by savages but rather human beings who live in a civilized society.



fig 1.5 Papuan Tattoo/Marking

Adolf Loos rejection of ornament was heavily criticized because modernist building has created a soulless place. Leaving the building with smooth surfaces and using monotone colours that post modernists despise. One of the pioneering modernist building is Villa Savoye (See fig 1.6). It was designed by Le Corbusier and his cousin Pierre Jeanneret for the Savoye family and it is located at Poissy in western suburb of France. Villa Savoye is supported by columns made of reinforced concrete instead of the traditional supporting walls. Therefore, the lifted first floor from the ground has more freedom in terms of layout. The façade is free because of its functionality and the ribbon window created a panoramic view that brings a connection and continuity to the outside nature and interior. Having pilotis instead of traditional structural wall allows the building to have an open plan and as well as roof terrace. Villa Savoye is indeed the key pioneering modern building in terms of practicality. It is also the key building that shows how *Modernism* lack the essence of soul. Not only because of its monochromatic and monolithic interior but as well as the absence of ornament. It can be a house but cannot be called a “home”. It is so cryptic that there is no trace at all that the Savoye family have lived there. The interior is so bare. It needs furniture, painting to hang on the wall, lighting fixtures, carpet and sofa with plush cushions, an actual happy living family to inhabit the space.

Perhaps, this is what Le Corbusier was aiming for. Perhaps he wanted the space to be bare and for the inhabitant to bring in the ornamental things and to fill it with their collection that tells a story. But what happen when the inhabitants depart? All their things move with them, as well as the memories they have shared and created in this space. Is this the point of Modern architecture? the “not getting out of fashion”? That the ornament is not permanent and only in discretion of the inhabitant. But what about the memory of the house? We know especially in United Kingdom that a house with a great history is more likely to be preserved because of the memory of the building that had become its identity. And these houses had become a great tool for the education. Not only learning about the life of the previous people who lived in the house but as well as the social history in wider context.

Sir John Soane house museum for instance (See fig 1.7). Before it was turned into a museum for artist and student to learn about art and spatial arrangement, it was a home to Sir John Soane. He was an architect and an avid collector. This Georgian house is the reflection of Sir John Soane. The adventurous life he lived, the devotion he had for his belief and his passion for art and architecture. The house also tells a story about his status in the society when he was still living. He was the one that lived upstairs who received and entertained guest and not the one downstairs who wake up daily to service the house.

This ornamental house served a particular purpose and that is to tell a story today and for the future generation. It is safe to say that ornament can have a purpose contrary to what Adolf Loos had declared. However, is ornament have another purpose/s? Is it solely for aesthetic reasons, or is it for the benefit of the inhabitants? And did Adolf Loos really meant to abolish the ornament? And why must we, or should we, follow?



fig 1.6 Living room of Villa Savoye, overlooking outdoor terrace. Open plan layout enable continuity between the spaces.

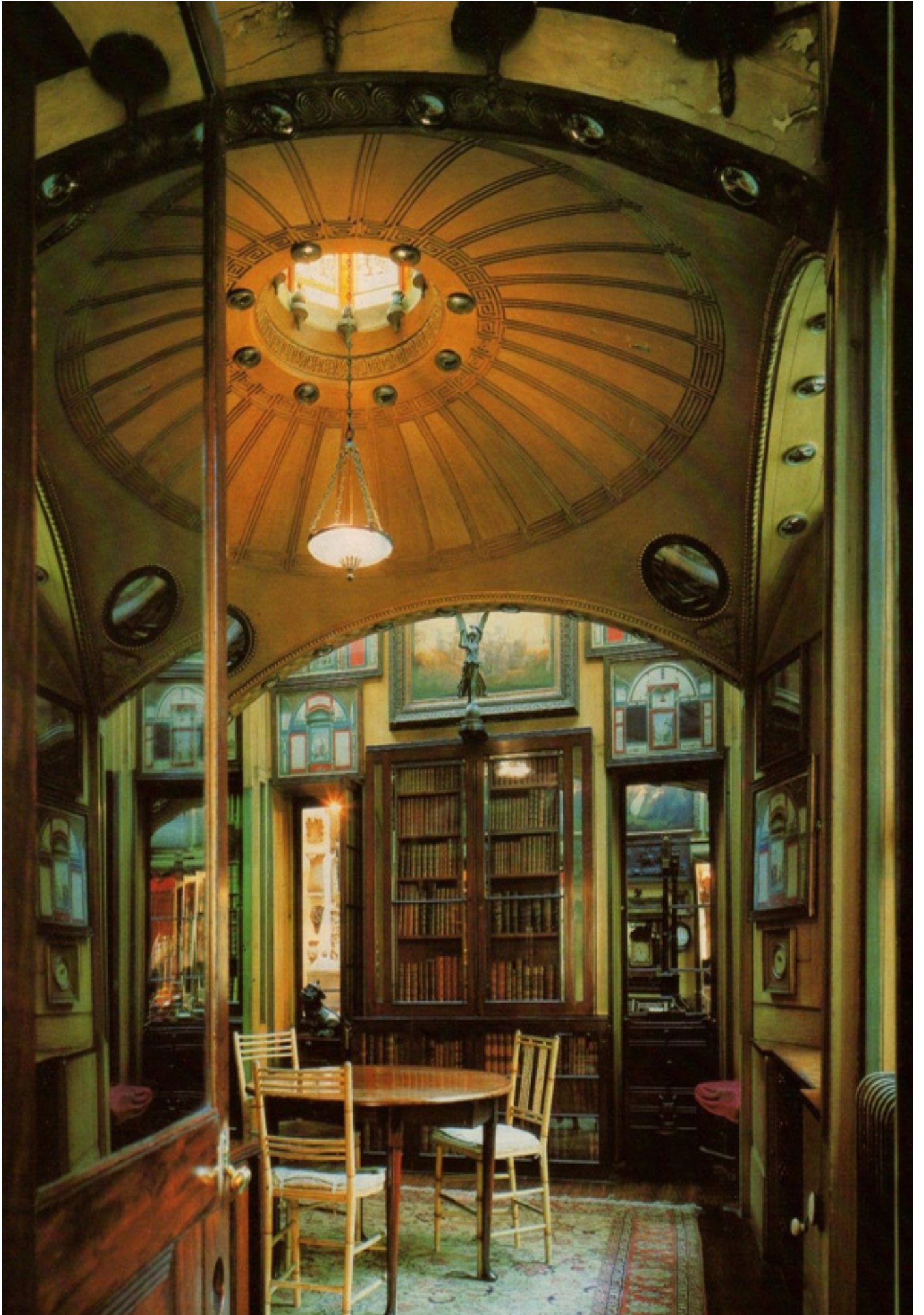


fig 1.7 Breakfast room of Sir John Soane museum

“The power to beautify is also the power to glorify”

- James Thrilling

PART 1

BUILT FORM AND AESTHETIC

This part of the dissertation examines Papuan tattooing and its similarities to ornament. It also explores the importance of ornament in a person's culture and identity, and in our built environment.

Ornament, as ancient as humankind. It is the art of adorning, the act of adorning (Trilling, 2001). However, it is more than just aesthetic and decoration. It is an individuation. Ornament represents one's identity. The marking on their body can only be read by someone who knows the language of Papuan. It distinguished one's identity by a distinguish marking that symbolise where somebody is from and their social status (Vice, 2019).

Today we are seeing an increase tattooed young people in modern society. Unlike Papuan where markings are specifically marked on specific body for the purpose of it synchronising with the body when dancing a traditional pacific dance, in contrast modern tattoo is an expression of one's individuality (Insider, 2019) (See fig 2.1). Individuation in architecture these days can hardly be seen. Newly built are being built for the purpose of profit. With money on the subject means developers along with the investors will want to build as much building in a short time period as possible (Jenkins, 2016). The result is a quick overturn of money and buildings that are similar with each other. No character, no identity, just a modern glass box. The Dutch architect Reinier de Graaf said "Buildings are more than just a means to organize space; they are vehicles for investment, an indispensable pillar of the current economic system" (de Graaf, 2017, p.5). Social housing is an exemption. Social housing is not constructed with beautiful ornamental façade or a door handle with character. Social housing built only with the essentials which is the walls, roof and flooring, the door and the window, rendered and smooth. It is built with cheap material and built as quick as possible to accommodate to ever growing population (See fig 2.2). If we can learn to manipulate the material and treat the whole building as an ornament. Perhaps we can create an equally aesthetically pleasing affordable housing. One of the great contemporary social building to prove that it is possible to create an appealing building is *La folie divine* by Farshid Moussavi (See fig 2.3).

La folie is a social housing located in Montpellier in south of France. It challenged egalitarianism in social housing by using materials that are otherwise considered luxury such as glass and corrugated steel.

With these materials the building was able to give the people the identity that they are equal in the neighborhood (Moussavi,2020)



fig 2.1 Nesian traditional dance. The dance is in conjunction with the markings



fig 2.2 Agar Grove Estate, Camden is an example of a typical council block in United Kingdom



fig 2.3 La Folie Divine by Farshid Moussavi Architecture

Ornament is a decoration with a purpose to embellish architecture and it has always been a part of art and architecture. Until the 20th century architecture and modernism along with the rise of technology, mass production and utilitarianism (Trilling, 2001). Ornament was challenged but was undeniably remained in existence.

“It could only benefit us if for a time we were to abandon ornament and concentrate entirely on the erection of buildings that were finely shaped and charming in their sobriety”- A remark by Louis Sullivan that inspired

Adolf Loos’s to develop his radical aesthetic purism. Louis Sullivan is an American architect and renowned for his pioneering work of skyscrapers and his dictum “form follow function”. Sullivan considered as the spiritual father of modernism. Dissimilar to Adolf Loos, Sullivan did not despise ornament instead he created his own style of ornament with the use of emerging technology. Sullivan envisioned the whole building as decorated sculpture and ornament as organic form. Sullivan along with his engineer partner, Dankmar Adler designed one of the pioneering skyscrapers in the world, Wainwright building (Trilling, 2012). The modern office building has embellished with organic ornamentation on the entablature and

along the façade (See fig 2.4). The ornament appeared to be carved and flattened to the form of the building. Therefore, it is part of the building overall. Adolf Loos seem to have taken the same approach, not with carving but by using natural materials such as wood and marble for interior and exterior cladding respectively. Loos designed the *American bar* in Vienna the same year he wrote the revolutionary essay “ornament and crime” (1908).


This bar is striking with its marble cladding. The natural stripe that the material naturally possess creates unique texture, visually (See fig 2.5). Loos never argued for the complete absence of ornament but believed that it had to be appropriate to the type of material, it had to have a purpose.



fig 2.4 the entablature of wainwright building is embellished with organic ornament



fig 2.5 The American bar by Adolf Loos



“The most important scale is the people scale. The city at eye level and at 5km/hour. This knowledge (about human scale) has been lost by planners and architects.”

- Jan Gehl

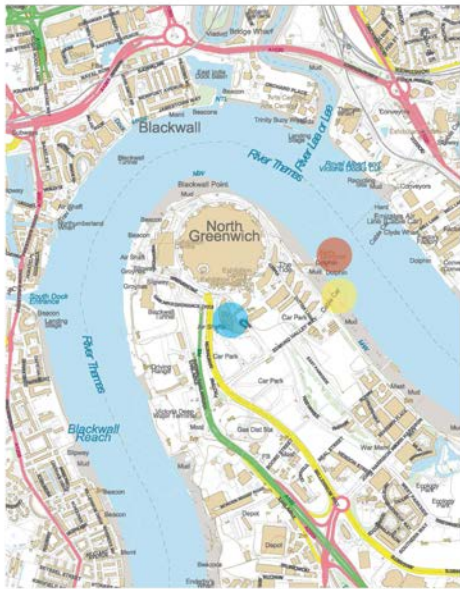
**SOCIETY AND ORNAMENT:
ORNAMENT THAT ENRICHES OUR
EXISTENCE**

Psychology, physiology and architecture are interconnected (Gehl, 2016). Building environments affect the behaviour of inhabitants as well as spectator. Today modern city, we live in a community of high-rise buildings, close to opportunity and education but far from the nature. In this case, ornament act as nature, for these urban dwellers. To look at and be adored, as people might enjoy the natural beauty of countryside. And, similar with the nature, when we venture up the hills, when we reached the peak, we would take a moment to look and admire the view, the same our eyes are drawn to the façade and details of our built environment. Ornament becomes a pillar of socialisation and engaging within the community. For instance, Greenwich peninsula. This modern peninsula is full of modern ornament, from the walk path with carved mathematical symbol to a tactile drive road that promotes safety for the pedestrian, up to its high-rise buildings with striking façades. It is located at the far east of London. On the other side of the river. By looking at the map, Greenwich Peninsula is evidently distant from the life and bust of central London.

**PART 2
THE SOCIAL AND POLITICS OF
ORNAMENT**

This part of the dissertation explores how ornament enriches our existence in the built environment. It challenges the wastage problem that comes with ornament and explores the possibilities of sustainable ornaments that advances in technology have enabled. Furthermore, this part of the dissertation challenges and disentangles problematic inherited ornament, with specific reference to statues in United Kingdom, and debates the issue on whether we should remove or keep the ornamental statues that are strongly associated with slavery and colonialism.

However, with the variety of transport mode, this modern peninsula is interconnected within the city of London (See fig 2.6). The North Greenwich underground station is served by Jubilee line that travel along the central London. The boat from North Greenwich Pier travels along the River Thames and it stop at major places in central London, such as Covent Garden and Chelsea harbour. The Emirates aerial cable car is a tourist attraction that serves a purpose of aerial viewing of the peninsula and a crucial type of transportation to the other side of the river (Northeast). This modern development is home to artist studios with the newly opened design district, to some galleries, shops, arena and a design school with a beautiful facade, Ravensbourne College. The façade consisted of geometrical pattern connected with each other in monotone colour palette. It has perfect circle windows variety of sizes. This modern ornament gives the impressions that the whole building is an ornament (See fig 2.7). Dissimilar to traditional or classical style where the ornament is spread out throughout the façade, in fact the traditional ornament has the highest value within the building (Picon, 2013). Between Ravensbourne College and modern residential buildings is a park called “The Tide”.



1. residential cascading building 2. residential cascading building 3. residential 4.residential 5. residential 6. residential 7. residential building with different size of rectangular facade 8. The tide park 9. Ravensbourne College 10. O2 Arena 11. Now gallery 12. Design district

fig 2.6 Greenwich peninsula Map analysis

This linear park is designed by Diller Scofidio and Renfro. It spans up to 1 kilometre and it connects all the seven neighbourhoods of Greenwich. From the platform the road is clear to see. There is no sign, no traffic lights or even a road marking but instead the drive road is covered in tetromino geometrical shape, it is composed of four squares, connected orthogonally. This indicates that the place has shared space urban design which means that there is uncertainty on who has priority on the road which then makes the road safer.

By making it unclear who has priority the driver slows down, and consequently reduce casualty and improving safety for pedestrians (Al-Mashaykhi and Hammam, 2020). The nine metres high platforms offer visitors a vantage point over their surroundings. Spectator would look at Ravensbourne college façade and wonder (See fig 2.8).

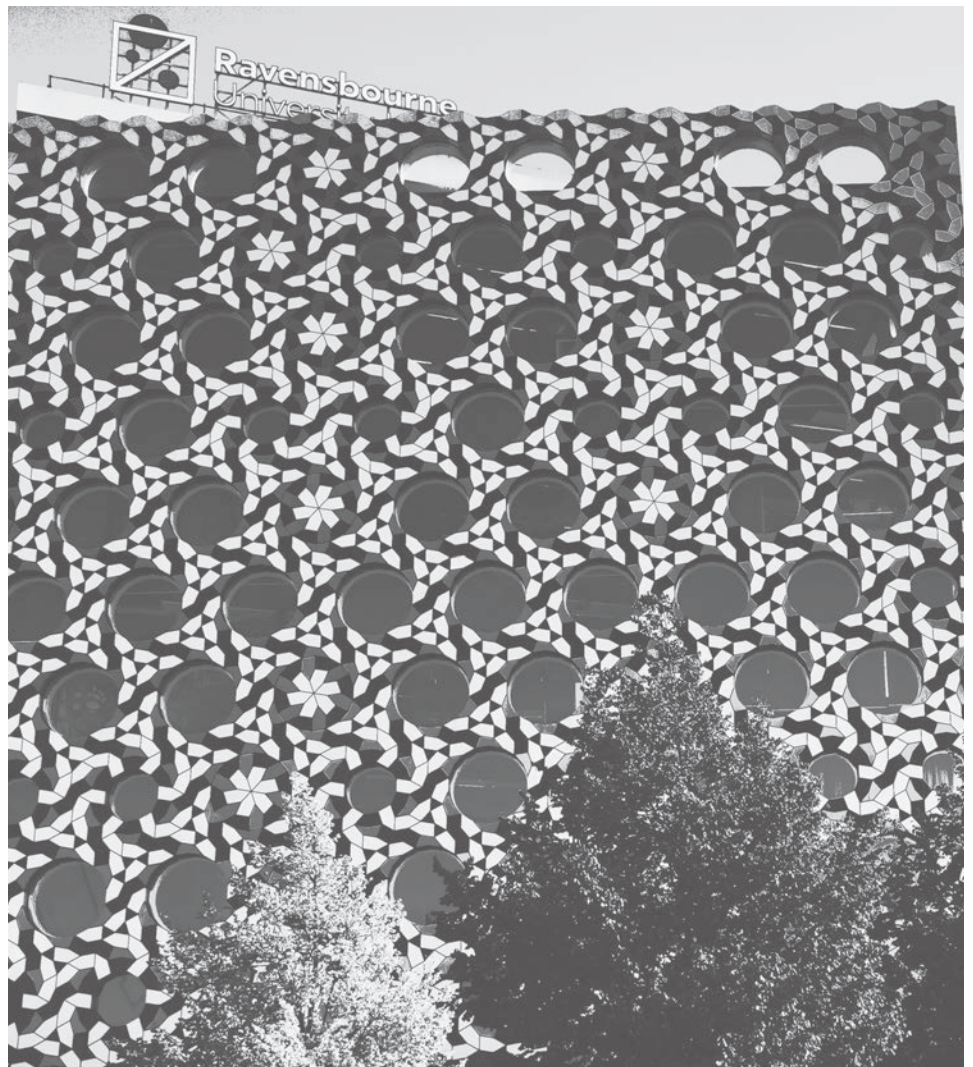


fig 2.7 Rasvenbourne college designed by Farshid moussavie Architecture

The Tide platform



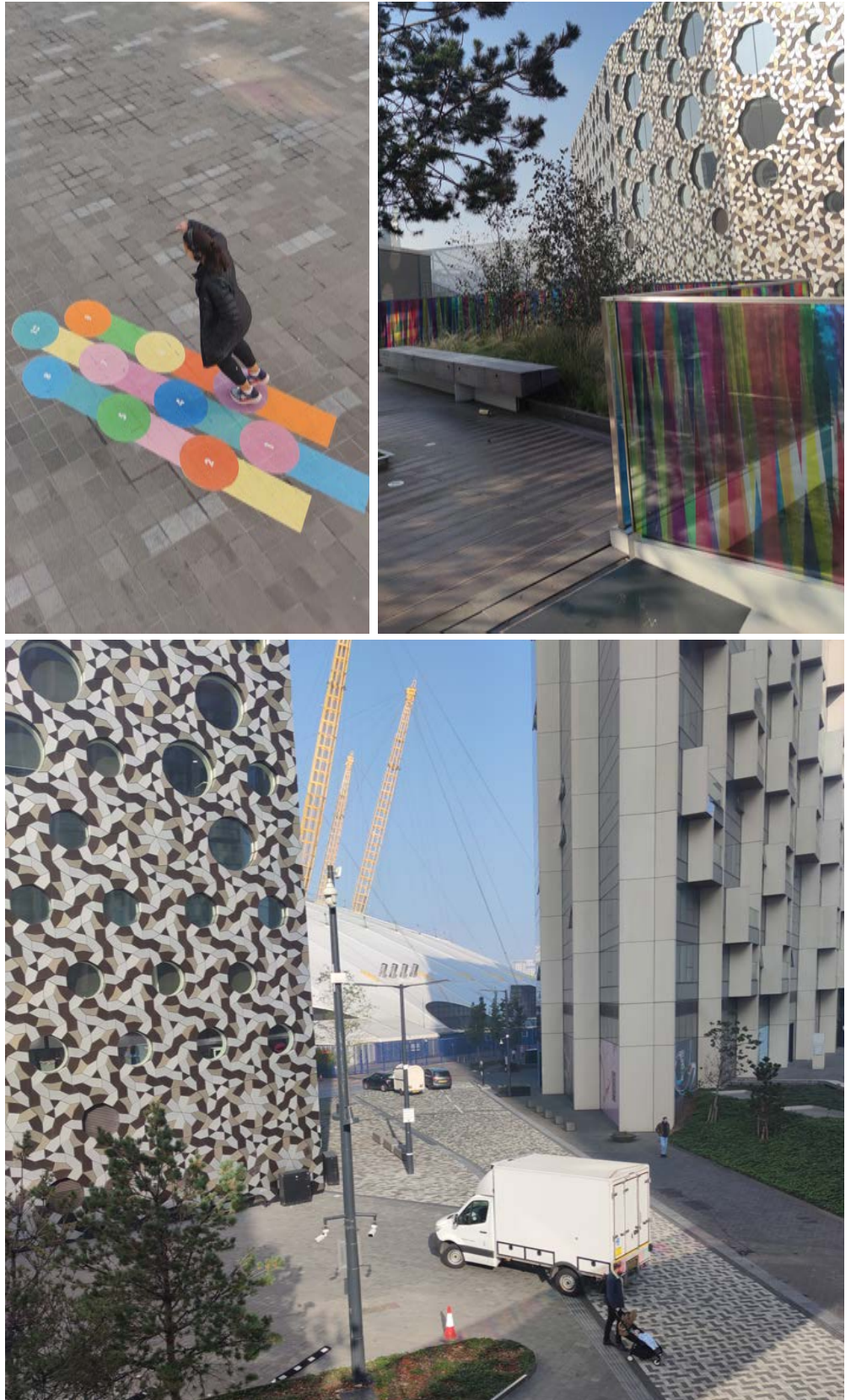
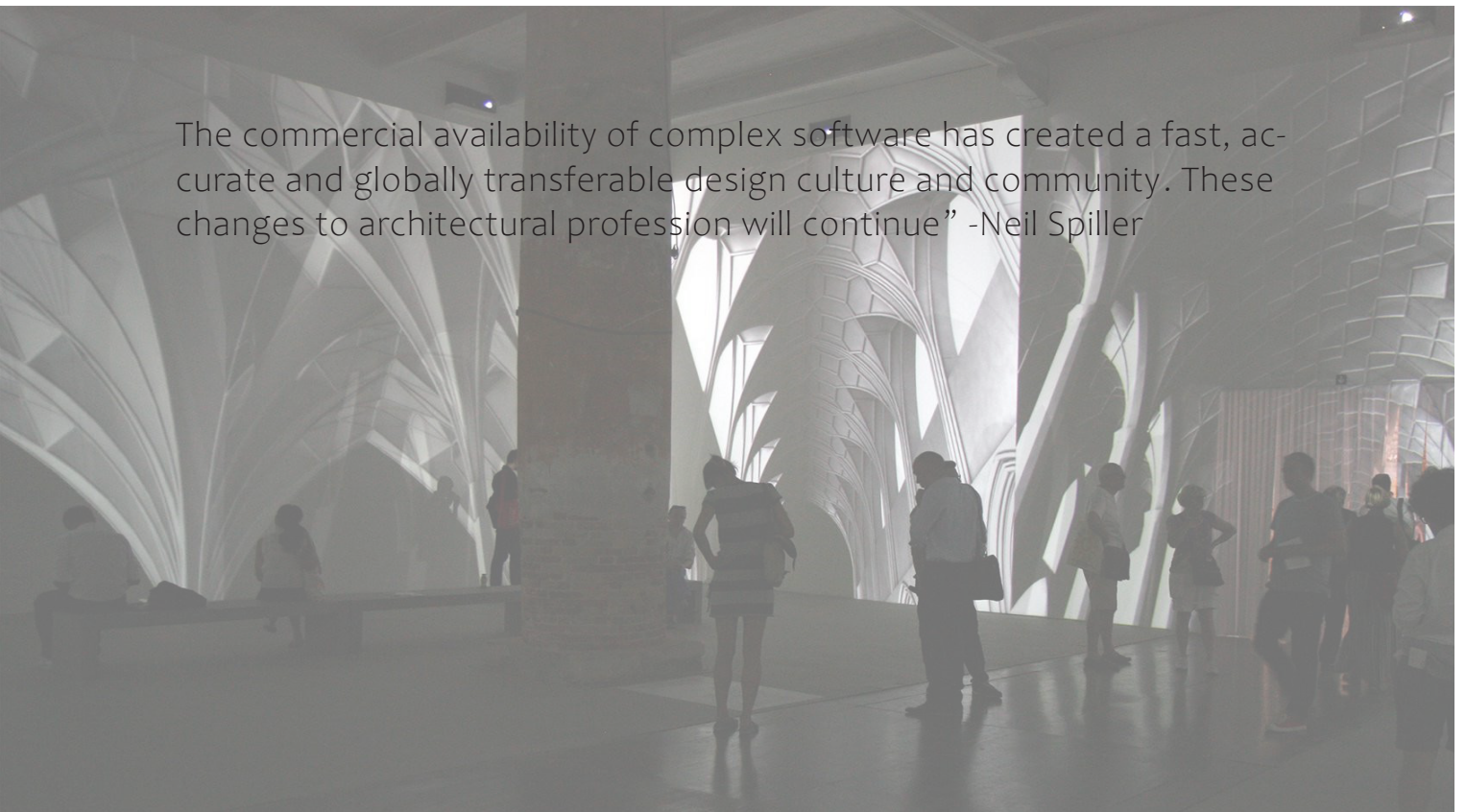


fig 2.8 Greenwich peninsula's ornaments: Façades, path texture and tactiles, colours.

The commercial availability of complex software has created a fast, accurate and globally transferable design culture and community. These changes to architectural profession will continue” -Neil Spiller



'Common Ground' at the Architecture Biennale in Venice 2012, Venice, Italy. Farshid moussavi

TECHNOLOGY, SUSTAINABILITY AND THE NEW ORNAMENT

Wastage of human labour and materiality were the two of many reasons that fuelled Adolf Loos to debunk the ornament over a century ago. The 21st generation however has greater awareness in regards of wastage and its contribution to climate change. It seems that removing ornament did not stop the wastage in materiality in a wider context and the scale of the problem has now become apparent. Problem such as our throwaway culture, may it be from packaging, fast fashion clothing, furniture, food waste and built environment being the major contributor to current waste volume and carbon emission in London (LWARB, 2022).

With such problem, sustainability is now ever more important element of design that is widely taught in London Universities. Artists and architects are creating pieces from recycled items such as coffee cup, coffee ground, and plastic bottle. Some examples include Tomtex, a biomaterial invented by Uyen Tran and a joining system constructed through plastic bottles and heat, invented by Royal College of Art graduate Micaella Pedros (See fig 2.9). Moreover, our generation possess advance technology such as 3D printing and Parametric modelling software. These computer-base design can help solve the problem regarding sustainability in architecture. Using computational design allows to calculate the exact amount of material that will be needed and allows minimal labour, for the labour is now being done by machine with the help of advance software technology. Designers is then more focus on thinking and developing a concept and design which is more important because a design base on concept is more likely to last than a design base on aesthetic. The recently opened 3D-printed steel bridge in Amsterdam is designed by Joris Laarman and MX3D, a Dutch robotics company.

fig 2.9 on the bottom left is Tomtex: biomaterial. On the right is the joining system constructed from recycled plastic bottles



fig 2.10 3D-printed steel bridge in Amsterdam

The functioning bridge connects the canal's separated street of Red-light district. It is innovative and undeniably ornamental bridge because of its S curve and lattice lace perforated on the side (See fig 2.10). However, there was not a material wastage here because of the accurate computation. The production took six months to build by robots and not by human. The robotics machine has replaced the human effort in creating this ornamental bridge.

Another creation with the sustainability as the main part of the design is the Tree column by blast studio (See fig 2.11). It is a 3D printed mycelium from discarded coffee cups. The algorithm they have developed has produce form that are conductive to the growth of the mycelium. By retaining moisture in their interstices and shielding the mycelium from air flow, the forms created mimic the optimum atmosphere for fungal growth. As a result, the mycelium can grow to its full potential in these warm, humid environments. The column has no joints, such as screws or glue, and is held together only by the natural phenomenon of mycelium to link (Blast studio, n.d).

According to Neil Spiller “the commercial availability of complex software has created a fast, accurate and globally transferable design culture and community and that these changes to architectural profession will continue” (Spiller, 2020) . **Parametric** modelling software was used to design the ornate bridge and the tree column. The modelling software is widely used in today's Avant-garde Architecture. It allows designer to design ornamental building in a much larger scale. Most well-known for this design approach is Zaha Hadid. One of her iconic works is the Serpentine North Gallery in Kensington Garden, it was built on 2013 as an extension of Serpentine Sackler gallery, a grade II listed former gunpowder store (See fig 2.12). The extension's organic and fluid form is in sync with the surrounding nature and the skies with its floating dynamic form. The 21st century advance technologies allow the creation of affects. Affect is a term for modern ornament in today's architecture (Rawsthorn, 2012). Inside, a residential building may transmit affect of flexibility, transparency, and differentiation, while outside, scalelessness and privacy may be transmitted.



fig 2.11 3D-printed column from waste coffee cup





fig 2.12 Serpentine gallery's extension by Zahra hadid

Ornament has now become a performance, as Farsid Moussavi stated in her lecture at Harvard University Graduate School in 2015 “Style not as a representation, but a performance”. Dissimilar to classical ornament, modern ornament creates an affect without needing to add extra material by manipulating the material itself. For instance, the intricate pattern on 225-square-metre façades of Kitrvs winery in Pydna, Greece (See fi 2.13). Parametric digital design and fabrication model was developed using software such as Grasshopper software, Compas and Phytion as programming language. It was then built by masons using an augmented-reality optical guidance system. To produce the overall design, each individual brick was individually positioned by altering the amount of mortar used to create the overall pattern, which is meant to resemble light travelling across a liquid surface (Ravencroft, 2020).

Now, one may argue that modern technologies are making parametricism more approachable, but it may also attract inexperienced designers, further decentralising a process that should be centred on the community (Suzuki,2020). However, one can also argue that it is more than possible to create ornament without wastage of human labour and material and therefore ornament should not be a crime in social economic standpoint.

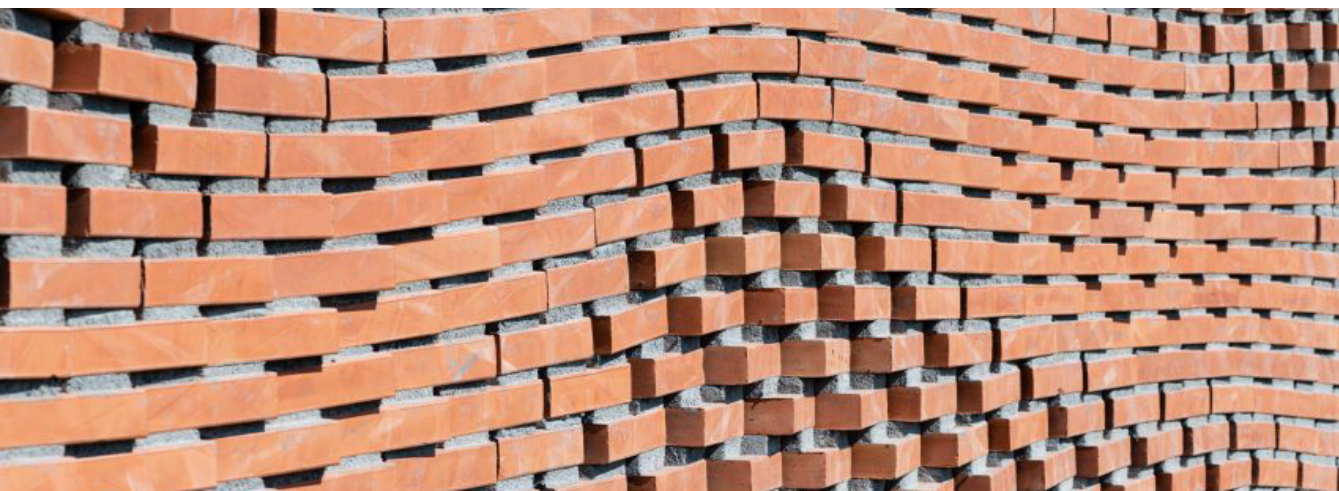
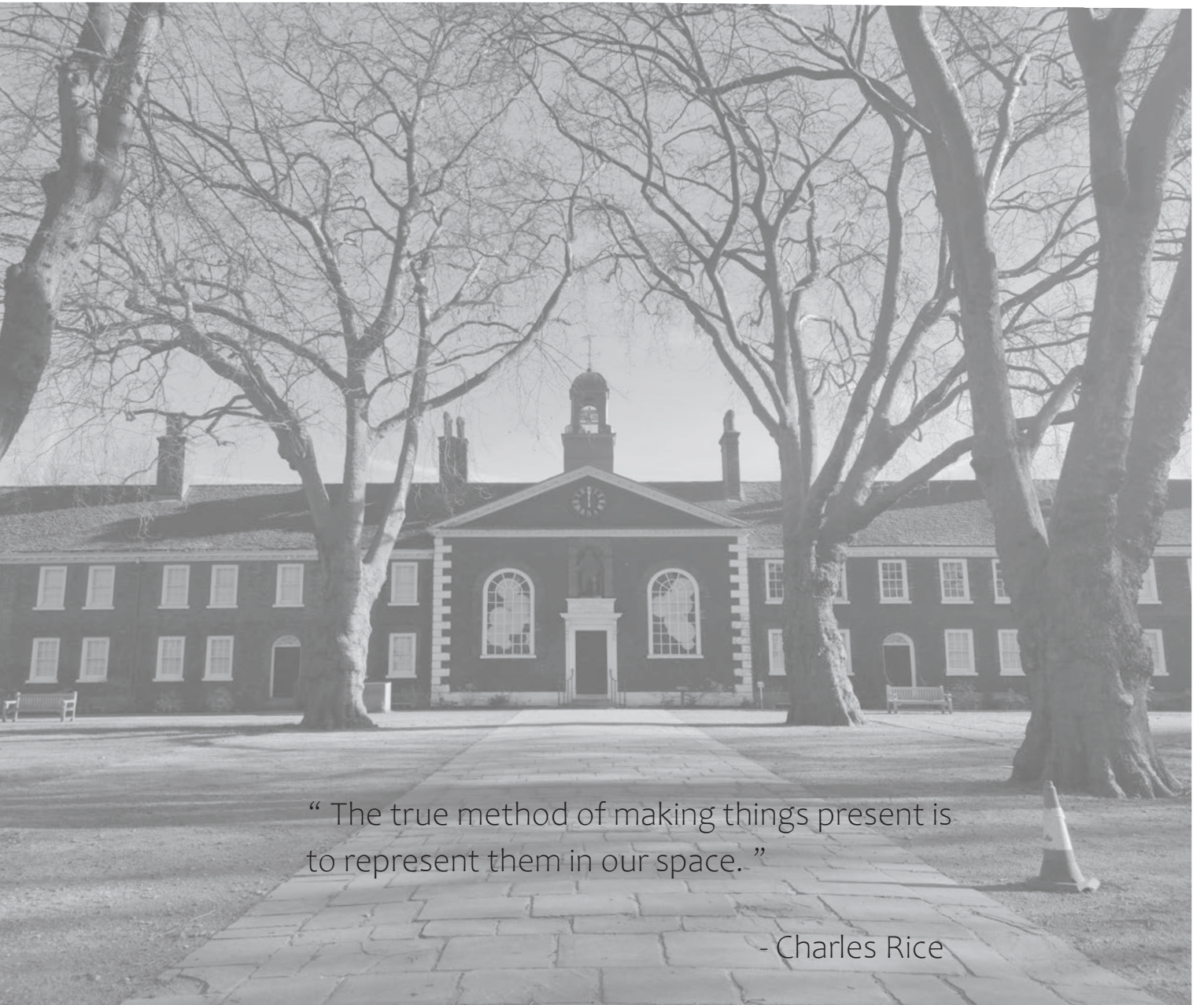




fig 2.13



“ The true method of making things present is to represent them in our space. ”

- Charles Rice

Museum of the home, formerly the Geoffrye Museum

**TROUBLED PAST : DO WE WISH
TO KEEP INHERITED ORNAMENT?
WHAT IS CELEBRATED THROUGH
THIS?**

Not all ornament is admired and want to be looked at. Especially the traditional ornamental monument. Specifically, the memorials associated with dark history of slavery.

The monument of John Cass and William Beckford in Guild Hall in London has sparked a debate on summer 2020 after the death of George Floyd, on whether to remove it and send back to its owners, John Cass foundation and to city of London corporation, respectively (Home, 2021) (See fig 2.14). According to Charles Rice “the true method of making things present is to represent them in our space” (Rice, 2006, p.14).

These ornamental monuments hold a dark history, and as a modern society, representing them will keep the story and be pass on the next generation in hope that through monument, future generation will learn how revolting slavery was and prevent the past repeating itself.

We should not remove these monuments from Guild Hall but change the way they are presented, currently these are presented as though they were holy. Identical to a cathedral or the temple of goddesses such as Parthenon in Athens (See fig 2.15). The ornamental angels and the figure of goddesses is presented along the façade and above the level of spectator which gives the illusion that the statues or monument is superior to humankind.

Another way to represent the monument of Cass and Beckford is to include the history of slavery by adding a list of the names of people and tribes that fell on to this distressing event. Including names in monument has done in the Vietnam Veterans memorial by the then Yale university student Maya Lin in Washington DC (See fig 2.16). The surface is made of granite with engraved chronological order names of soldiers who were victims of the tragic event of Vietnam war on 1954 to 1975.

fig 2.14 on the left is the statue of John Cass and on the right is the statue of William Beckford



fig 2.15 illustration of the interior of the Parthenon, Athens, with the colossal statue of the Greek goddess Athena.

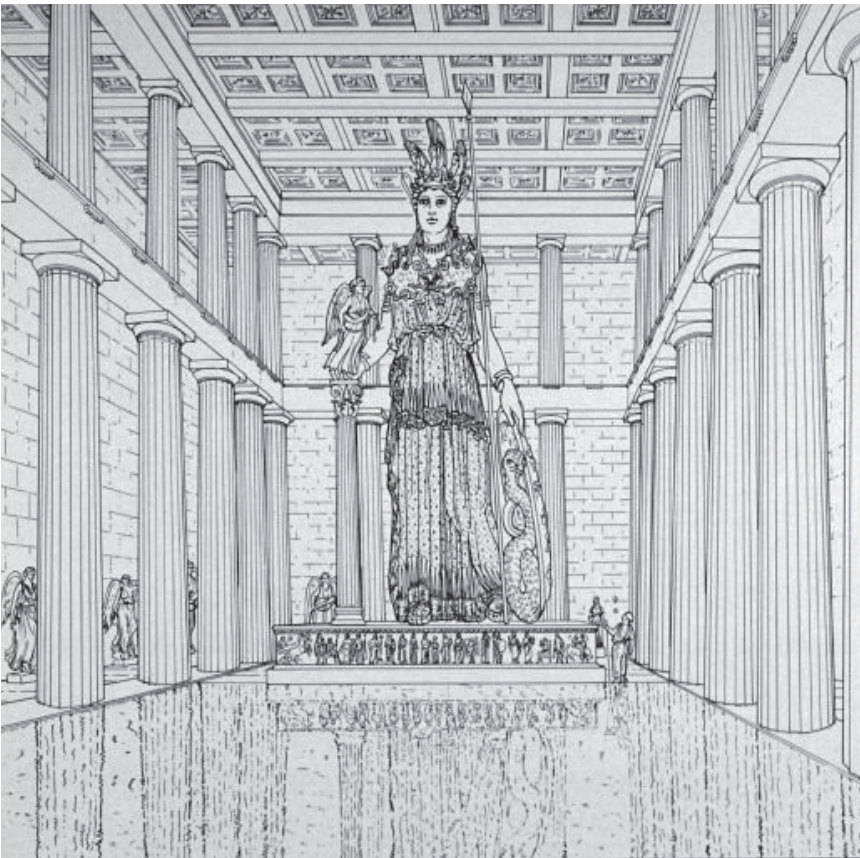




fig 2.16 Vietnam war memorial by Maya Lin. An image showing this memorial wall, the engraved year is pronounced, therefore drawing the attention to the event and the names of fallen soldiers drawing the attention to the disastrous story.

Indeed, it is not a typical ornamental monument. It was opened to public on November 13, 1982, and not surprisingly it gained peoples' attraction as well as controversy. She believes that her monument is an ornament that serves a purpose, to tell a story (American Academy of Achievement, 2016). By having the names of fallen soldiers engraved in the marble wall in a chronological order and not alphabetical this monument shows how long the war has been for and how much damaged it has cost. With the Black's Lives matter movement and Floyd death, tension spread across United Kingdom. Protest and riot around London and Bristol has caused unease on the streets. People engaged in destruction and vandalism on statues that are associate with slavery (The Guardian, 2021). These people have deep rooted anger to be able to perform such crime. However, it is somehow justifiable with the understanding on where their anger is coming from. Think of Caribbean migrant descents in Hackney. For instance, the young black woman named Alisha in the immersive monologue screen film, written by Michael Mc Millan (See fig 2.17). She grew up in a gentrified Hackney and worked in the museum of the home, former Geffrye museum.

She learnt from the archive that a name Grace Belmore Sweeney was accompanied by her wet nurse to Britain, Grace was the wife of the Chaplin of the house (See fig 2.18). It is a historical fact that an orphan married to the Chaplin of the then Geffrye almshouses was weined by a black woman from Jamaica that possibly left her own child behind. Alisha may not be related to this woman (that she's named Mary Anne) but she reminded her of her grandmother who was working for the NHS. And although she has not experienced the cruelty of living on the trend of forced labour and slavery, she was somewhat experiencing similar event of being taken away from her home (Mc Millan, 2021). Hackney is where she was born and raise whilst witnessing that overtime her home is changing for better (See fig 2.19). With the housing improvement, more businesses and nicer restaurants and café are emerging, and road traffic improvement. However, she is being forced to move somewhere else because her home that she only knew will be taken by someone else.

With Mary Anne story we understand the resentment to people who profited and linked to slavery. We understand the resentment of Hackney community over the statue of Robert Geffrye. This statue of the then British merchant is sitting on top of the door to the Geffrye Almshouses chapel. This Anglican chapel is the centre of the house and an important part of life for the residents.

We also understand that this Almshouses was founded by Robert Geffrye, therefore it was named after him. However, the fact is not erased that the money used to build this free housing for pensioners was generated from the profit of forced labour and trading of enslaved Africans.



fig 2.17 Still image of "Waiting for myself to appear" in Museum of The home



fig 2.18 a page of Ernest Baker's diary from the Archive of Museum of The home. Ernest is one the sons of Grace sweeney Belmore.



fig 2.19 Young people of Haggerston estate Hackney 1970's and 1980's

Statues and monument represent the success of United Kingdom Empire in expense of the suffering of human beings. And the aftermath of slavery and colonialism is still apparent across the globe. Unlike America and Europe where racism is blatant, In Asia, those with lighter complexion are highly regarded than those with a natural tan complexion. It is because of the mentality that has been instilled since colonialism that a lighter skin is superior to darker skin. Hence, most people will go beyond great length to get lighter skin by using whitening soaps and lotions, to drinking supplements or worst by an injection.

A simple request of Hackney community to take down the monument has been received by the board of trustee of Museum of the home. However, the response was merely to add plaque to better inform the people about the dark history, although the majority responded negative

towards the statue of Robert Geffrye and voted to take it down on the conducted survey by the Museum of the home on July 2020 (fig 2.20). Base on the survey conducted on 5th of February 2022, 1 out of 10 mentioned that the plate next to the statue was helpful. 6 out of 10 has not heard of Robert Geffrye statue. 7 out of 10 agreed to take down the statue after reading the text on the plate (fig 2.21).

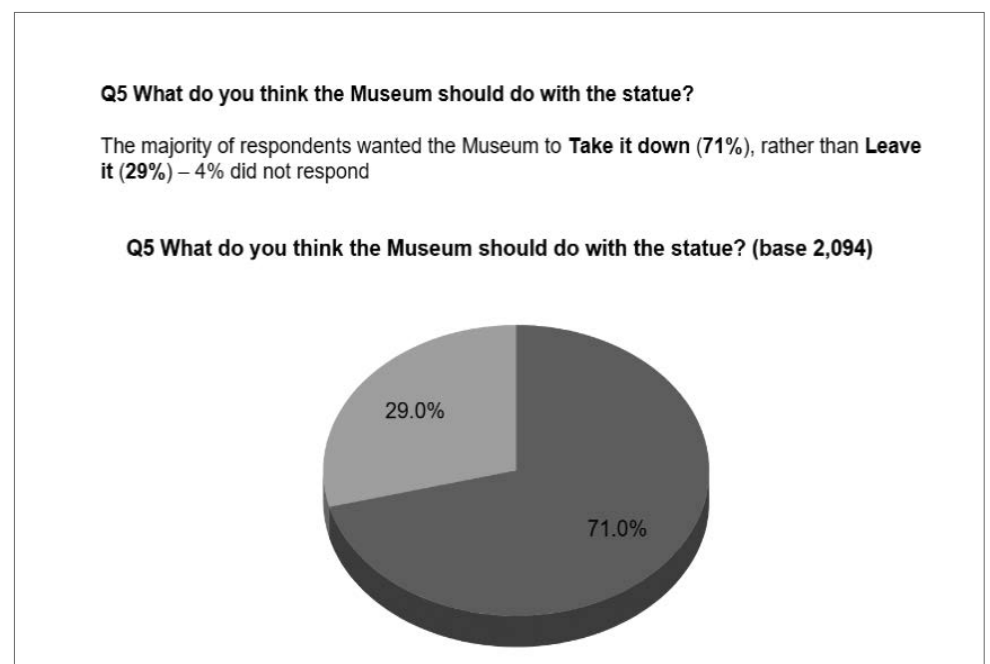


fig 2.20 Survey conducted by Museum of The home on 2020

When a person or a community's request is not granted, the least they can do is to protest to be heard. The smeared blood on the monument face representing the blood of victims of the tragic event. By vandalising with words such as "BLM", people of colour now have reclaimed the history which is not "His story" but the true story of what is this monument is representing, which is not purely philanthropist but as well as an offender (see fig2.22). Traditional monument is now possessed of a new identity, a crime and not to be honoured. Hence, we can see vandalism on ornamental monuments as another way of representing the

traditional monument in which the affected victim descendances will appreciate that the true story will be told that United Kingdom was deeply involved in the culture of slavery. For Adolf Loos remarked "A country's culture can be assessed by the extent to which its lavatory wall is smeared". In this case it's not lavatory wall but an exposed ornamental monument.

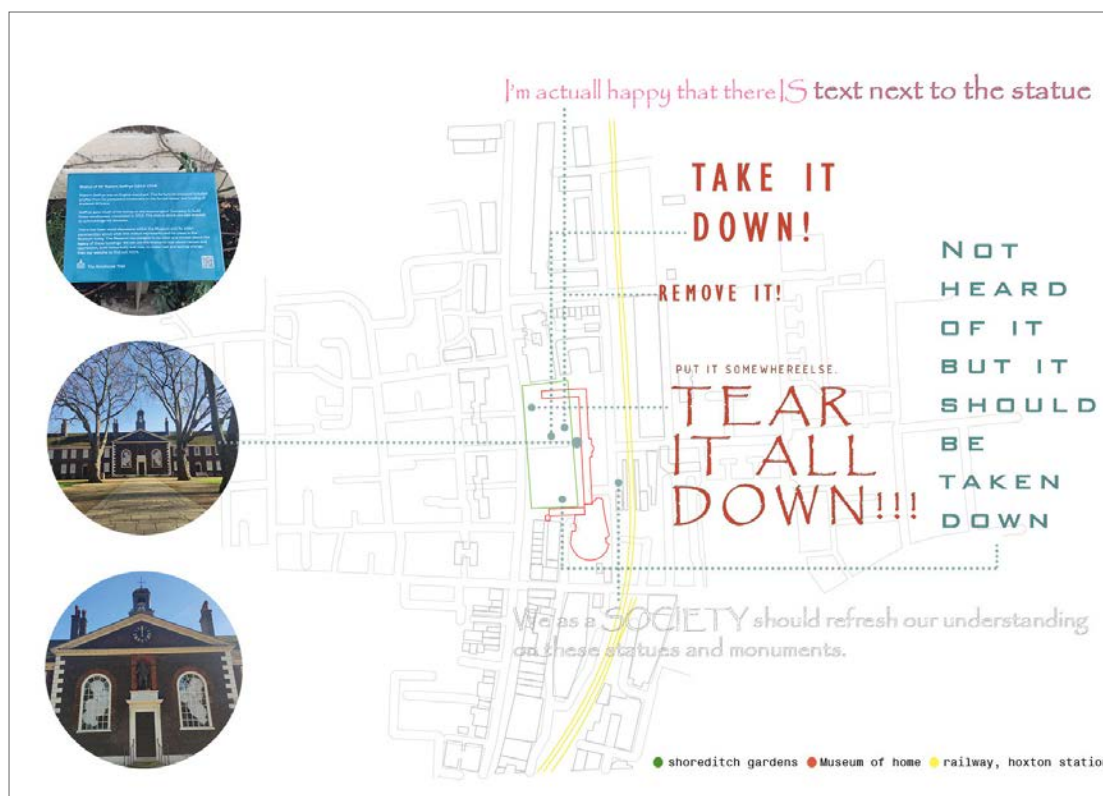


fig 2.21 Survey conducted by Christine Binlayo on 2022

5 Americas Asia Australia Middle East Africa Inequality Global development

after

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Tensions rise over race and heritage as more statues are attacked

Rows flare up over sculptures in Bristol, Poole and Prague as London protest is cancelled over violence fears

Robert Tait, [iVikram](#)

17



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Edward Colston statue to be part of museum display in Bristol

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Controversial statues face removal as councils back reviews of landmarks linked to slave trade

Mark Bridge, Charlotte Wace, Francis Elliott, Charlie Parker, John Simpson

Tuesday June 09 2020, 5:00pm, The Times



The Canal & River Trust said it would remove a statue of Robert Milligan, a merchant and slave owner, from the Docklands in

fig 2.22 News on vandalised statues

CONCLUSION

Ornament is undeniably an essential element in our space. Ornament is more than an embellish because ornament is an individuation, ornament enriches our existence in our built environment. Ornament is a memory and in the case of traditional ornament, it acts as narrator of the memory of the true story of how abominable slavery was. We cannot go back and create the same traditional ornament from the past since creating such ornament uses excessive materiality and therefore a crime. We must move forward and embrace the ever-growing technology and use this modern advanced technology and sustainable capability to create a new ornament that will stay relevant throughout the following centuries. The modernists challenged the sustainability of adding unnecessary adornment and tried to escape the ornament in hope that they will create a new style. A style that does not give inhabitants different identities in social class.

They hope to remove classism and for society to be equal. We can agree that classism should not exist in this day of age, however, the identity of someone or something should exist. Individuation is an important essence of the soul, especially in architecture. Ornament acts as nature in our built environment.

Moving forward with technology and sustainability raised the question of what we should do with the inherited ornament?

People who are deeply affected by the unfair treatment of society and classism are now giving ornamental monuments a new identity with smeared blood on the statue and creating petitions to remove the statues, However, we must not completely erase the horrible story of slavery. With the hope to spread the true story and memory now and for the next coming generations. To conclude, Ornament is not a crime because ornament has value to our spatial experience. It is an individuation, a memory and a story, and it enriches our existence in our built environment.

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fig 1.1 Dezeen, 2014. Brutalist buildings: Barbican Estate by Chamberlin, Powell and Bon. [image] Available at: <<https://www.dezeen.com/2014/09/13/brutalist-buildings-barbican-estate-chamberlin-powell-bon/>> [Accessed 2 January 2022].

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fig 1.3 Hayes, L., 2014. Brutalist buildings: Barbican Estate by Chamberlin, Powell and Bon. [image] Available at: <<https://www.dezeen.com/2014/09/13/brutalist-buildings-barbican-estate-chamberlin-powell-bon/>> [Accessed 2 January 2022].

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fig 1.6 Dezeen, 2016. Le Corbusier's Villa Savoye encapsulates the Modernist style. [image] Available at: <<https://www.dezeen.com/2016/07/31/villa-savoye-le-corbusier-poissy-france-modernist-style-unesco-world-heritage/>> [Accessed 2 January 2022].

fig 1.7 Mayfield, R., n.d. Sir John Soane's breakfast room. [image] Available at: <<https://www.pinterest.at/pin/474566879457705439/>> [Accessed 2 January 2022].

fig 2.1 Sunameke, n.d. Nesian dance class. [image] Available at: <<https://www.sunameke.com/nesian-dance-class>> [Accessed 23 April 2022].

fig 2.2 Richards, S., 2012. The Agar Grove Estate in Camden. [image] Available at: <<https://www.architectsjournal.co.uk/archive/competitions-editors-pick-04-10-12>> [Accessed 22 April 2022].

fig 2.3 Farshid Moussavi Architecture, n.d. La Folie Devine, Montpellier. [image] Available at: <<https://www.farshidmoussavi.com/node/29>> [Accessed 2 January 2022].

fig 2.4 University of Missouri, 2011. AD Classics: Wainwright Building / Adler & Sullivan. [image] Available at: <<https://www.archdaily.com/127393/ad-classics-wainwright-building-louis-sullivan/50380ac128ba0d599b000ad4-ad-classics-wainwright-building-louis-sullivan-photo>>

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fig 2.6 Binlayo, C., 2021. Greenwich peninsula Map Analysis. [image]

fig 2.7 Binlayo, C., 2021. Ravensbourne college's facade. [image].

fig 2.8 Binlayo, C., 2021. Greenwich peninsula ornaments. [image].

fig 2.9 Hann, J., 2020. Tômtex is a leather alternative made from waste seafood shells and coffee grounds. [image] Available at: <<https://www.dezeen.com/2020/08/22/tomtex-leather-alternative-biomaterial-seafood-shells-coffee/>> [Accessed 22 April 2022].

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fig 2.12 Hayes, L., n.d. Archive: Interior Design. Serpentine gallery. [image] Available at: <https://www.zaha-hadid.com/interior_design/serpentine-sackler-gallery-2/> [Accessed 22 April 2022].

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fig 2.17 Binlayo, C., 2021. Waiting for myself to appear exhibition. [image].

fig 2.18 Binlayo, C., 2021. A page of Ernest Baker's diary from the Archive of Museum of The home. [image].

fig 2.19 Neil, M., 2022. Haggerston Estate, HackneyHackney197265.jpg. [image] Available at: <<https://neilmartinson.photoshelter.com/gallery-image/Hackney-Young-People-1970s-and-1980s/G0000RkfaXlcweXE/I0000Ev6FofEfHig/C00009e1bvfvok.4>> [Accessed 22 April 2022].

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APPENDIX

SUPPLEMENTARY INFORMATIONS

INTERVIEW

ZOOM INTERVIEW WITH MICHAEL
MCMILLAN ON FEBRUARY 24, 2022

Q1: Can you tell me more about what inspired you to make *Waiting for myself to appear*?

Michael: Upon the research I came up with the idea of *Waiting for myself* to appear because I think those people of colour were always waiting for ourselves to appear within the museum often will there in display cabinets is the other and I think also in terms of cultural popular culture we always waiting for ourselves to appear so I wanted to use it as a kind of motif to then frame this piece that I would write and, so then I embarked on archive research because it was going to be situated in the arms house. I wanted to find who lived there so I did quite a bit of research I suppose finding out that you know in the late 19 century early 20th century many of the people who are residents in his arms houses were often retired governesses spinsters and widows so it became a luxury retire retirement home in other words although initially it was for

the poor but this was a robber Jeffries intention was for the poor but overtime it became somewhere where middle class women could spend their last days you know ostensibly any evidence of any black presence or any presence of any personal colour but there was a diary written by Edward Baker the son of the chaplain Sir Henry Baker and he was the chaplain at the arms house in the late 19 century and he said at the beginning of his diary that his mother Grace Sweeney Belmore was escorted to England by her black nurse. And those two words. That's all it was. Black nurse.

Q2: What are your thoughts on the debate around the statue of Sir Robert Geffrye?

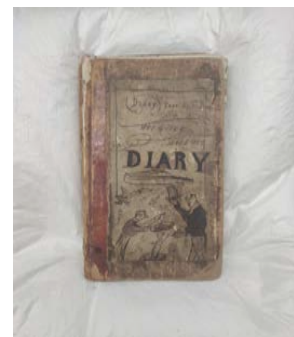
The government have said to the museum if they removed the statue they'll cut their funding. As you can well imagine, well understand what people like Boris Johnson, it's a right wing it's not just a conservative it's a right-wing conservative. Though far right that's what Brexit is about. They had a report last year which basically said "well racism is over". This is the context and you know even when they had removed the Edward Gholston statue. The four people who were charged have been acquitted in court but the government have questioned that decision. So you know the government itself is the problem here. The problem is they are the forces against decolonising the museum because that is what you know removing the statue is. Now, for me I think we have to be careful in removing the statue because then removing the statue do we then know the history? The history is fundamental to talk about so ever we removed the statue or keep it there, whatever we do, we must make that history transparent that is the key.

The museum is now decided to move the statue somewhere else. The campaign has been successful support for the museum against the government. So hopefully now we can begin looking at that history. Now I think the museum is nervous because their challenge now with a new renaming of the museum the Museum of the home from Geffrye museum. There was a boycott of the museum actually for the past year. So, they found it difficult to make partnerships with local organisations and community groups. Today they are very concerned to win back audiences. They feel that they navigate in a very delicate balance which is showing empathy for peoples grievances about what the statue represents. It is colonialism, exploitation, abuse, ect.ect. SO, it's a charged political situation at the moment. And for me, I think you know we have to push forward too. It's not merely about a symbolic thing. I'm not interested in symbolic gestures. I'm interested in concrete action that takes place.

ARCHIVE VISIT ON FEBRUARY 10, 2022, PRIOR TO INTERVIEW WITH MICHAEL MCMILLAN

Prior to interviewing Michael Mcmillan. A visit to *Museum of the home* was first conducted and a temporary exhibition "*waiting formyself to appear*" was there at the time and that was how I learnt about Michael Mcmillan and his work. From this immersive monologue screen film I learnt about the diary that inspired Mcmillan to write the piece.

Email requesting to access the diary in Museum of the home's archive was granted the next few days. I was lucky to see such fragile yet precious diary of Ernest Baker. From this I gathered, I would set this "*Waiting for myself to appear*" as an example to understand the horrifying life the victims of slavery has experience. The librarian shared Mc millan's email address to me, as she believe Michael Mc millan would be interested in hearing about my dissertation.



RESEARCH JOURNAL: RE-
SEARCH TASK ABOUT THE
TATE LIBRARY ON OCTOBER
24, 2021

THE TATE LIBRARY

It was one of 5 Tate Libraries that was designed by Sidney R. J. Smith (1858–1913) was a Late Victorian English architect, best known for the work he undertook in the 1880s and 1890s for the philanthropist Henry Tate including the original Tate Gallery at Millbank.

It was funded by Lady Amy Tate in honour of her husband Henry Tate. Sir Henry Tate (1819-1899) is the founder of Tate's Gallery and co-owned Tate and Lyle limited, a sugar refinery company that was founded in 1921.

The Tate gallery claimed that Henry Tate and his partner Abraham Lyle indeed connect to slavery in less direct but fundamental way. The two men was not born when British slave trade was abolished in 1807. In 1883 the act for abolition of slavery was passed. Henry Tate was 14 and Lyle was 12 years old. However, sugar industry was absolutely built on slavery. In the post slavery era Tate and Lyle limited sourced their raw sugar from the caribbean and would have been from the estates established under slavery but worked at that point by wage-labourers and, in the case of British Guiana and Trinidad, by indentured labour, a system which lasted into the early 20th century.

A person became an indentured servant by borrowing money and then voluntarily agreeing to work off the debt during a specified term. In some societies indentured servants probably differed little from debt slaves (i.e., persons who initially were unable to pay off obligations and thus were forced to work...

And Indentured servitude is another form of slavery that is still exist up to this day- Plantation is proof of slavery.



The Tate are both philanthropist, Sir Henry and Lady Amy Tate dedicated their life in giving to charity to promote the welfare of others. One of their donation is the Tate library in Regents University. It is a beautiful and serene Library at the heart of Regents park. However, it is not open to public compare to other Tate libraries in London, such as the one in Brixton and Millbank. The Architect Sydney Smith designed the Tate Library with a warm and welcoming atmosphere. As you walked in it giving you the sense of self contemplating, the thought in your head form as you slowly walk to the aisle.

**VILLA SAVOYE ONLINE WALKING
TOUR: DECEMBER 22, 2021**

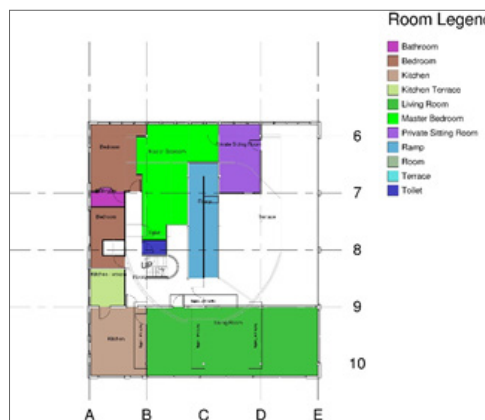
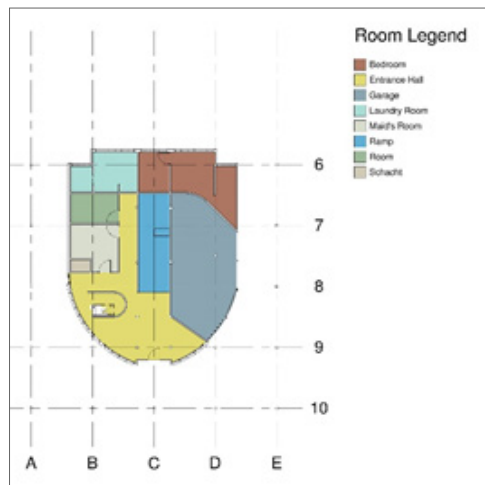
Because it is impossible to go to France to see Villa Savoye in person I instead watched a walking tour video of Villa Savoye in Youtube uploaded by Mutasim Billah. The video started showing the white entrance hall on first floor showing the view from the garden through the floor to ceiling window/(façade?), The solid staircase is also painted white and the handrail is black. It is somewhat spiral but not as well. As we walked along the hallway next to the ramp, we reached the Laundry room and was welcomed by a rectangular window with a view of the outside garden, the view is almost like a picture in a frame. The laundry room itself is simple with a concrete sink against the white wall, it also has small cabinets a small heating close to the floor. I can't imagine how and where would be the bed. It isn't massive because the en-suite shower is the centre of the attention in this space.

The shower is separated from the bedroom by a plastic curtain. I can't say if this is the master bedroom for Mr and Mrs Savoye or only for Mrs Savoye? Or Mr Savoye? Because the shower tiles is blue but in pastel kind. Therefore, difficult to tell the gender through colour. And the space for the bed with a TV installed on the wall, this space is pastel orange/pink, this colour is wired to feminine. So, I'm not very sure. There's a wall between shower room to the actual wall. Creating a pathway to the main door that take you back to the spiral staircase. It seems that all the rooms open up to the spiral but not so spiral staircase. I really don't know how I feel about this house. Yes, it can be a house but definitely not home. It is so cryptic I can't find a trace that the Savoye lived here. It is so bare. It needs furniture, painting to hang on the wall, lighting fixture, carpet sofa with flush cushion, actual happy living family. Maybe this is what Le Corbusier wants, Maybe he wanted the space to be bare and for the inhabitant to bring in the ornamental things and to fill it with their collection that tells a story. But what happen when the inhabitant move? All their things move as well. So as the memories they've shared and created in this space. Is this the point of Modern architecture the "not getting out of fashion"? That the ornament is not permanent and only in discretion of the inhabitant. Yes. I see the point. But what about the memory of the house? We know especially in UK, A house with a great story is more likely to be preserve.

We walked out the same door we came in from and then walked back to entrance hall and we reached the ramp. The ramp took us to the second floor where a phenomenon of light streaming in and creating stretched shadows of the glass walls between terrace and the ramp. I can see that this wall frame is made of steel and its obviously run down because the paint is rusty and it has a lot of cracks. We continued walking until we reached 2nd floor, turned left and kept walking straight we reached the bedroom which is rendered in pastel orange. With its parquet flooring. This room has the view of the outdoor nature captured in its ribbon window, it's a long linear view of sky and green along the ribbon is a long desk and corner desk, a storage on its side. Another striking thing is the toilet. It has access from this room as well as to the hallway.

On the other side on the hallway is the kitchen. Cabinet on both side is made of timber painted white with counter covered in subway tile. The whole kitchen is bright and white, again the view is framed by ribbon window, just enough view to not to focus the eye on outside but rather the focus is inside and outside. The connection. There is an kitchen terrace. I guess it is use for when the weather is nice. The Living room is just next to the kitchen. It's wide. Painted in white except the far end wall is painted in sort of pastel orange or pink. There's a glass wall that separate the living room and the outdoor terrace but because of the nature of the materiality the two spaces is has connected and continuity is within this floor because of open plan space and the ribbon window. There's access from living room to the terrace and from terrace to the master bedroom. The master bedroom is not as big,

When we renovate building there's regulation and some buildings are listed grade 1 or grade 2, meaning some part of the house cannot be knock down.



Following this map along with the video tour.


(Visual Artworks, 2019)

RESEARCH JOURNAL: DIARY ENTRY

GREENWICH PENINSULA AND RAVENSBORNE COLLEGE VISIT ON

OCTOBER 9, 2021

Activity 2:
The emergence of the interior - Reflection of Interior and exterior and its relation to modernity.



- view of space: first eye
- ext. of London
- to destination
- rough sketches
- small space
- use of map

Notes:

- ↳ to Ravenshoe college - observe
- show people went to the building
- see people in over-looking the building
- present ornament and scene
- winter morning
- link you to why I decided to go to Ravenshoe college - a design school

9/10/2021
North Greenwich Peninsula London

↳ the quality of design studio and it has Ravenshoe college - a design school

↳ I realize that most of the building that surround Ravenshoe is especially to the ornamentation of past forms. I mean, for ex, the building next to it. It's arranged into a building reorganizing it's depth and

Pattern through different rectangular windows

↳ It's a new development. It's rather different from central London. It's almost as if I am not in London - because when I think of London, I think of old Victorian building with fancy ornament and with the height of only 3-5 stories.

↳ not like this - 30-20 story building. It's like skyscrapers city in developing country like - Manila or Dubai, Singapore or Japan - which are much taller.

↳ what I like about this though compare to the buildings in Manila is that it's not just tall rectangular buildings with glass windows but the architects also consider some choice of design in each of buildings here. I can see that from the wall cladding - half trees and other modernist

↳ consider deciding on ornamentation part of Arch

↳ with the claddings and fun ascending pattern the people whose inhabiting the space can wonder, & by looking at this building.

↳ One lady with her child was out on the wooden bench and sitting at Ravenshoe college building facade. She seems okay and was not worrying that her children is running on the bridge - it's not worried because the bridge has about 100m tall glass railing.

↳ I can see the train and the splash of water from the approaching boat on the river thence.

↳ the dog friendly too.
↳ family joggers, walkers people going to Apple, school.

The planning by candle and a 25 points to the pattern of Ravenshoe college

↳ the planning which somewhat known is during 7th millennium - remember to put a circle and dot about the road.

