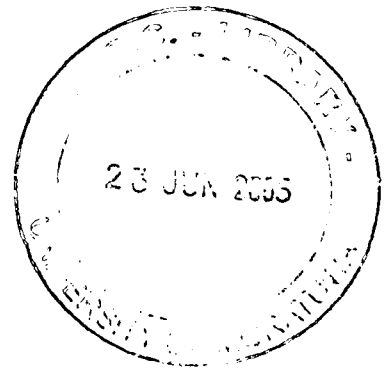


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**Concretizing the Spirit of Place: An Examination of the Concept of
Rasa and its application in Architecture**



**A Dissertation Presented
To the Faculty of Architecture
Of The University of Moratuwa
For MSc. Architecture Final Examination**



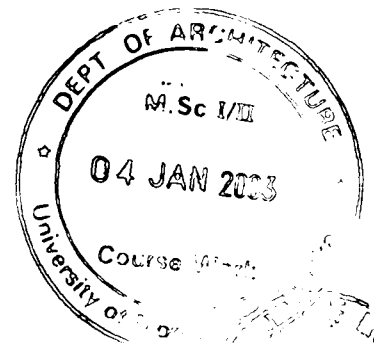
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**Upuli Priyanwada Dias
Department of Architecture
University of Moratuwa
Sri Lanka
January 2003**



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Concretizing the Spirit of Place: An Examination of the Concept of Rasa and its application in Architecture

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And I dedicate this effort to all these great architects who bravely strived for perfection and thus made us dream and aim for the ultimate.

Nothing is quite beautiful alone;
Nothing but is beautiful in the whole.
A single object is only so far beautiful as
It suggests this universal grace.
The poet, the musician, the architect
Seek to concentrate
This radiance of the world into one point.

(Ralph Waldo Emerson as quoted in Anthony Lawler, The

Temple in the House (pvi 60)



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Introduction

1.1 Introduction to Study

“Architecture belongs to poetry, and its purpose is to help man to dwell. But Architecture is a difficult art. Architecture comes into being when a “Total environment is made visible”, to quote the definition of Susanne Langer. In general this means to concretize the *Genius Loci*. We have seen that this is done by means of buildings which gathers the properties of the place and bring them close to man. The basic act of architecture is therefore to understand and the “vocation’ of the place. In this way we protect the earth and become ourselves a part of comprehensive totality. We only recognize the fact that the man is an integral part of the environment, and that it can only lead to human alienation and environmental disruption he forgets that. To belong to a place means to have an existential foothold in a concrete everyday sense.”



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Norberg Schulz, C. 1980, p23

2.0 Observation

2.1 Problem statement

Architecture has been defined as “concretization of existential place.” In each and every space there is a context and a spirit of place and it is essential to respond to it. Other wise there will be Architectural pollution i.e. Buildings which are not in harmony with the context. Even though the foregoing principle has been obviously accepted, Architects continue to impose his own style on the site, in place of giving way to that demanded by the client. A further practice is to copy a preferred building and import it to some other site.

In short, the practice of responding to the spirit of the location seem to have given way, to other practices much to the detriment of the site and the sustenance man can derive from an inviolated site.

It is not enough to know that there is a spirit of place and that it should be concretized through Architecture. There should be a mechanism of application. The skill in choosing the appropriate tools (mechanism), which provides a means of transferring that Spirit of Place in to a design, is not very clear, there fore this seems to be the most probable reason for this problem. It seems to be the lack of skill/ awareness in capturing aesthetics of a place and transferring in to a language.

1.2 Criticality.

Usually there seem to be an observable fact that when some architect designs several building in several locations same set of elements are used over and over again regardless of the difference in user and context. The architect's own style has not been subservient to spirit of the place and the rhythm of the user etc.

In each and every space there is a context and a spirit of place and it is essential to respond to it. Other wise there will be Architectural pollution. Pollution occurs when things are misplaced from the correct order of things. Thus, pollution is disorder. Viewed from this perspective one can easily recognize that the Architectural pollutants are Buildings which are in disharmony with context and spirit of place. There is a problem here because it could destroy the man's deep-rooted need of sense of belonging of a particular environment.

1.3 Possible Causes

There might be several causes. The first one being the limitedness in knowledge of the Concept of Spirit of place. The second reason is that the architect may not consider it as priority, Aesthetics, value for money, making an Architectural statement etc. being prioritized and topical.

Thirdly it is not enough be aware of the concept, spirit of place and that it should be considered. There should be also be an understanding of how it may be accomplished. Even though the importance in capturing the Spirit of Place has been looked at for many years there is far less literature on the mechanism, In other words how to do it. The skill in choosing the appropriate tools (mechanism (grammar of design) which provides a means of transferring that spirit of place in to a design is not very clear, there fore this seems to be the most probable cause for this problem. It seems to be the lack of skill/ awareness in capturing aesthetics of a place and transferring in to a language.



3.0 Intention of Study.

The major objective of the study is to identify the inherent and unique quality of e places and the manner it has been it captured by good examples of architecture. There are many references to the concept of Spirit of the Place (Genius Loci) and also on language of Architecture, which has lent itself to the above, and these will be eluded so that the implied mechanism in the efforts referred to may be brought forward.

Primary research gives an understanding how language helps to concretize the spirit of the place. The intention of the study is to consolidate this knowledge of skill/ awareness in capturing aesthetics of a place and transferring it into architecture

through appropriate language. The intention is to study is to clarify a technique of how language has been successfully manipulated in this particular application, and also further establish the idea when the architect is more familiar with the language of architecture, he is able to respond to spirit of the place more, through the essence of the architecture.

For this the Spirit of the place should be identified objectively. Spirit of the place is a rather perceptual thing, where is architecture is objectifiable and Physical as well as psychological . Therefore understanding the spirit of place as a psychological as well as objective thing is needed to relate it to architecture.

As architecture is also an art, the theories, which apply to art, also should have a valid applicability in architecture too. This is the hypothesis which was used to identify one such theory, of 'Rasa' which seems to be a universal phenomenon, as a possible analytical tool.



4.0 Scope and Limitations

The cause for the above mentioned critical problem has been identified as lack of knowledge and mastering of a mechanism of transferring spirit of place to architecture and this is the base for the study. The other possible causes such as not even knowing that there is a concept of spirit of place or the lack in prioritizing the need to concretize it through architecture, is not considered here therefore studies flowing from them will not be followed.

The Spirit of Place is a phenomenon, which an architect as a creator experiences unconsciously, and he always responds towards it intuitively. But if architecture is to have a theoretical basis it is essential to be analytical towards it. Therefore this study is not formulating a principle but an analytical framework

through which a person can understand and transfer it to architecture. As the concept of generation of rasa, seems to be universally applied to other arts, the potential of it to construct an analytical framework of concretizing the Spirit of Place in architecture will be explored here.

5.0 Methodology

1. This study will first attempt to establish that Architecture is an aesthetically created art form. Every creation is a resolution of two contrary forces, and in architecture these forces are called generators. As the spirit of place is one of the generators, the unavoidability of an architectural creation to respond to it as a generator or at least a modifier is established at the beginning.
2. Next the importance of the Spirit of Place becoming a primary force to which the architect respond is established and various view points in Place making is studied to see to what extent mechanism of concretizing the essence of place has been arrived at by others.
3. To communicate the quality of the site through the built fabric, the communicating media, i.e. the language of architecture becomes significant and therefore it is discussed and that such a Language and its principles assist in architecture well is established.
4. As there isn't a well established mechanism of concretizing the Spirit of place to be found, The applicability of The Concept of Rasa in the Eastern philosophy of Art (. As expounded through the ancient text, 'Natya Shastra' of Bharathamuni), as a possible mechanism of identifying the phenomena of Spirit of place and concretizing it, is discussed..

5. This seems justifiable as, architecture is also an art, and the Concept of Rasa is widely acclaimed in Eastern art. The applicability of the above is established by using examples of other forms of art.
6. At the final stages of the study examples of Architecture have to be analyzed to find applicability of the methods mentioned throughout the study and find a valid wholesome mechanism. Investigation of successful examples where architectural language and composition has articulated diverse types of places, photographic studies of the site before (if possible) and after being built is used to establish the Concept of Rasa as a way of concretizing the Spirit of Place in architecture.





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Chapter 01

Architecture as an Art and its Generators



Chapter 01 Architecture as an Art and its Generators

1.1 Art and Architecture

1.1.1 Definition of Art

“Art is expression of ideal beauty. Mere narration, bare utility, are not art or are art only in the rudimentary sense. There cannot be imagined as an art without meaning or use”. (Coomaraswamy, 1934,p46)

Art communicates in relation to the submerged emotions,. The ability to bring out one’s emotions to a higher pitch, is also considered as an important characteristic of art.: “the works of Art are symbols of Emotions” (S.K Langer, Feelings and form, New york,1953 pp24-66as quoted by Prak.N.L, 1968, vii.) Therefore the meaning of art is primarily one of feeling.

‘...experience of any great work of art opens up the world; it is not the mere gaping in the sensuous pleasure at the outside forms... . Art is not sense of perception but knowledge. When we meet art, the horizon of our own world and self understanding are broadened so that we see the world in a new light ’ (Martin, G.D, 1981, p.3) “Upon consciousness depends perception, and out of perception we construct reality’. (Martin, G.D, 1981, p.1) ‘Nothing illuminates reality more vividly than the imagination’(Martin, G.D, 1981, p.4) The inexpressible (through normal language), may be imprinted on the memory, and it may be possible, by the way of poetic imagery, to evoke it.(Martin, G.D, 1981, p02).

A **work of Art** becomes **divine** when it is in unity and resonance with **reality**. This is a proposition, an idea expressed through language. To understand this it is useful to understand how language communicates ideas. The way which language communicate ideas is through punctuations, repetitions etc. Usually because of the unique yet limiting role language plays, it becomes an entrapment. “In a sense,

language is a museum of ignorance”(De Bono, E. 1990, pxi), because words tend to polarize & categorize situations. But there is a way to escape the chaos of language and that is through poetics, rhetoric etc. This is when a work of art comes into being. The experience of a work of art... takes place in the unity and the continuity of our own self understanding (Palmer 1969, pp167-168)

According to Schulz, “Art is able to concretize values and situations. The most important functions of art is, however that it may concretize possible complexes of phenomena, that is new combinations of known elements. In this way, it expresses previously unknown life situations and releases new experiences”. (Schulz, C.N, 1971, p75)



Baudoin goes further. According to Baudoin, “And could not high Art be defined as the dream of orientation of a humanity in search of its soul?” (as quoted by Prak. N. L, 1968,p19)

1.1.2 Philosophy of Art

Aesthetics is divine foundation for any art. It covers all philosophical discussions of beauty. One of the most striking characteristics of beauty is its elusiveness. According to Anthony. A. C, “Integration of aesthetic feeling and intellect is intuition” 1993.

When a person searches for a universal applicable philosophy for the creative process of art one begins to understand there is a distinction between East and West and it is seen in the art forms as well. This is especially because the attitudes to life in

east and West are in Contrast as well as the philosophical doctrines as well. In western art it is seen in a fixed point of view. Usually 'art' in the West is a medium for the satisfaction of mundane aspirations.

In the east the creation (product) as well as the entire process of creation is quite important. The involvement in the creative process itself elevates one's being. As one search for a universal 'method' to the creative process of art, it is better to look into Eastern philosophies. This is because in Western world there is a tendency to changing the concept to suit a particular situation. According to Eastern thinking the world sensed by man is only a part of his existence. The world that is not visible to them is understood as the phenomenal world. Most of the Eastern traditions in the east are evolved as universal concepts. Nawarasa is also is such concept.

According to Coomaraswamy (1934) there are several elements in a work of art according to the eastern theories. Namely,

- (a) Consequents – the specific and conventional means of 'registering' emotional states in particular gestures.
- (b) Moods – the conscious emotional states as represented in art
- (c) The representation of involuntarily physical reactions



“But the greater writers ...are agreed that the one essential element in poetry is what they term 'Rasa' or flavor. With this term, which is the equivalent of beauty or Esthetic Emotion in the strict sense of the philosopher, must be considered the derivative adjective 'rasavant' having rasa, applied to a work of art, and the diravative

substance 'rasika', one who enjoys rasa, a connoisseur or lover, and finally 'rasavadana', the tasting of rasa. i.e., esthetic contemplation." (Coomaraswamy, A., 1957, Page 36). Bharathamuni has expounded this theory of generation of Rasa in the book 'Natyasashtra'. According to this philosophy, in the process creating art what an Artist does is to, after getting an insight from the various emotions (Bhava) of 'everyday life', he concentrate one or two principle 'sthai bhava' i.e. permanent mood (Rasa) through the work of art.

1.1.3 Architecture as an Art

Architecture is a form of art, there fore all the qualities in art should be reflected in architecture as well. Therefore architecture too can be analyzed based on the essential components of an art. It can be said, that the attention of both art in a general sense and architecture are predominantly drawn towards the feelings and emotions of people. A distinction of course exists, in the sense that architecture, unlike other art forms, is concerned with the interests of both psychological satisfaction, as well as physical comfort.

One of Art's prime powers, is its power to communicate with people. Such communication is done through a massage or by arousing the emotional qualities of a viewer. This position is elucidated by Ananda Coomaraswamy's authoritative view, that art is something that should communicate with a persons, submerged feelings and emotions and by this process generate satisfaction.

A work of architecture is necessarily a work of an artist who interprets, experiences with intelligence. He uses a certain process in a meaningful manner as the design process. As architecture is work of art the essence of the design process should be able to be applied to architecture as well.

1.2 Generators of Architecture

Although a design should cater to a number of aspects at the end, initially it should evolve as a response to one or two major forces, in other words generators. According to Thagore, creation is the resolution of two contrary forces, and it is an accepted fact that responding to two specific generators creates 'good' architecture.

According to Jane Darke, the primary generator is a starting point for the Architect, a 'way in' to the problem and it helps the designer to make the creative leap across the 'rationality gap' between the problem information and the solution concept. This is a necessary feature of the design process because designers 'have to find a way of reducing the variety of potential solutions to the as yet imperfectly understood problem to a small class of solutions that is cognitively manageable'

In architecture these generators are identified as the user or beholder, the function or activity pattern, the higher purpose and the physical context.

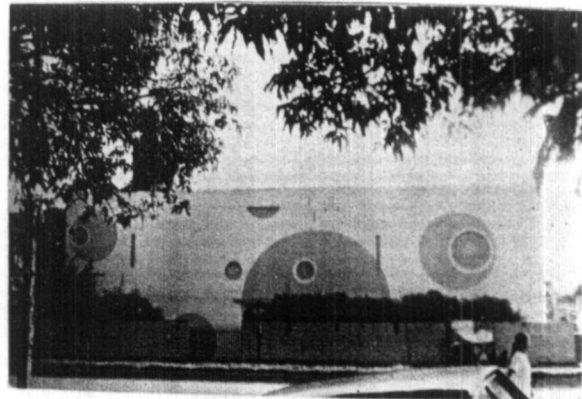


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1.2.1 User

"In design , the problems usually originated not in the designers mind, but with the client or the user: someone in need who is unable to solve the problems or perhaps even fully understand it without help". Brian Lawson,

The word user here is used in a very general and broad way, thus it is generally accepted that the primary aim of the user-generated architecture is to make the user comfortable by facilitating to his physical, psychological and spiritual aspects. In reality there re three types of 'users'.



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- User for whom the bldg would primarily cater to

- Client who is representing the User
- The beholder who experience the building as a viewer or visitor

1.2.2. Function (activity pattern)

People sense and perceive places, Built forms and settlements in response to the activity pattern. housed within that environment. Architecture is a formation of spaces created with meaning to house different activities for different purposes and thus enable 'places'. The inside and outside spaces are arranged or interconnected according to a particular pattern where the activity takes place.

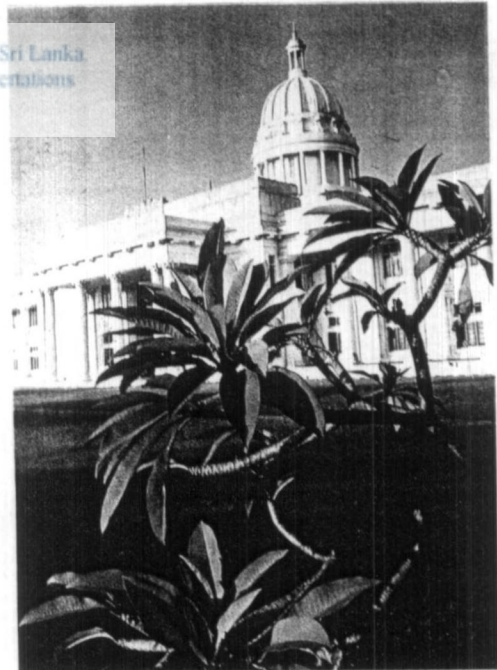
For example buildings such as airports, railway terminals etc cater mainly for the activity that is taking place, because their main purpose is provide passengers with an efficient transport service. Thus in a way it is catering for the to the user as well.

1.2.3 Higher Purpose



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Forms become expressive because of the project's higher purpose because they give out a meaning that is not directly seen or grasped. For example the higher purpose of a religious building might be to carry worshippers to the highest level of contemplation.



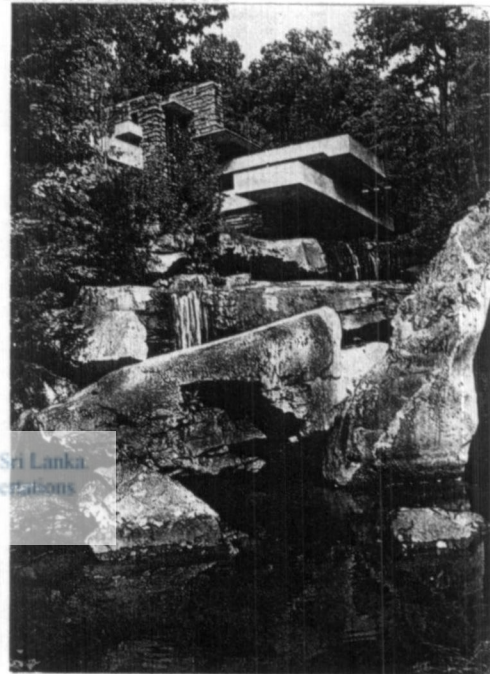
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1.2.4 Spirit of the place / Context

The physical context can be identified as an area with its own character and identity. It may be either a manmade or natural place with its own potentials and limitations, which may be visible and clearly felt.

The Physical Context provides a major external force in architecture. A major aspect of the physical context such as a river or a tree or a significant building might be the generator while the other forces will become the modifiers.

Architecture is not just a facilitator of man's physical context. It attracts him emotionally and enhances the quality of man's life. Architecture embodies visible and tangible things in invisible and intangible space. Man's response to it facilitates him to dwell in it, to make places, and turn them into homely environments.



The places where man can dwell have a special expression; a quality called the Spirit of the Place. This is the quality, which suggests what a place wants to be, and Architecture it needs to enhance. Architecture has to be created by paying respect to this quality. Otherwise man loses his place in the space.

“Architecture comes into being when total environment is made visible.”
Langer 1953: 47. When concretizing Spirit of place, the total environment would be able to be made visible. Hence it is the spirit of the place, which gives life to Architecture. This is done by means of buildings, which gather the properties of the place, and brings them close to man.

To recap, in the first part of this chapter Architecture as an Art and therefore having the same essence of art is established. In the latter part the validity of Architecture as place making, has been documented and therefore Sprit of Place as a generator of Architecture will be the basis for the subsequent analysis. In the next chapter place making and the observable methods of doing it will be elaborated.



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Chapter 02

Architecture as Place Making and the importance of concretizing the Spirit of Place

Chapter 02 Architecture as Place Making and the importance of concretizing the Spirit of Place

“Architecture comes into being when total environment is made visible” Langer 1953: 47. When concretizing Spirit of Place, the total environment would be able to be made visible. Hence it is the Spirit of Place, which gives life to into architecture. This is done by means of buildings, which gather the properties of the place, and brings them close to man. Therefore in Architecture vocation of a place should be understood properly.

2.1 Analysis of the concept of Place

The aspect of place which becomes more important for Architects as well as those who bare the responsibility of enabling places. It is important as “To be human is to be live in a world that is filled with significant places. To be human is to know your place.” Heidgger, M, 1974, p19. Place is a deeply related bond between human being and his living environment.

Place is something more than an abstract location and a space for dwelling in its true sense is a place. The task of Architecture is to create meaningful spaces, whereby helps man to dwell.



Nature of a space with elements of shape, colour, textures, materials, composition, scale, heights, proportions, lighting levels, heat and cold determine the character of a place. The change in a single element means a change, however slight, in

the character, which in turn converts the place into another. The place is a analitative total phenomenon in which humans live meaningfully. The existential purpose of building (Architecture) is therefore to make a site become a place.

2.1.1 Place: Accepted Definitions

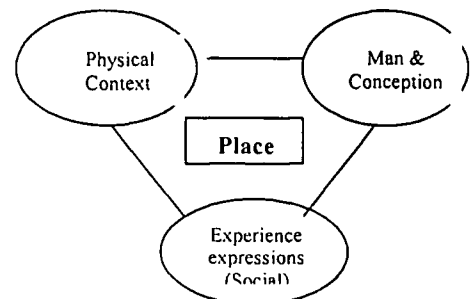
Place seems to be a phenomenon in human mind. This is because it the is the human involvement (conception) in space which formulate a place. "Physical space is often imbued with symbolic qualities which go beyond the physical elements." Dayaratne, 1995.25

People are normally accustomed to understand a place, as a location and "It is common usage to say that acts and occurrences take place. In fact it is meaningless to imagine any happening without reference to a locality". (Schultz.C.N. p 6) But places even after leaving them are remembered by us. This is because of the ability to sense the different identities in different places. Since place is a deep rooted concept in our mind Architecture as a place making process needs to go beyond the visual appeal and appropriateness.

2.1.2 Structure of Place and Psychic Implications

According to David Canter, 1977,p158) the constituents of a place are

- (a) Psychological (Conceptions)Physical
- (b) Physical
- (c) Social (activities)



Conceptions

Conceptions could be defined as the images of the inner mind of the human beings. They are the seeds in giving place its significance. Furthermore conception is a derivation of personal opinion, which is conditioned by cultural, social and historical values.



The culture of a society can simply be identified as the way of life of its members a collection of ideas norms and habits. These cultural fruits are influenced by the social institutions such as a social organization (marriage and family), religion and ideology, law and politics and techno economy as identified by the anthropologists. But these social institutions cannot be considered isolated as they act naturally together and influence each other in the creation of an image within the man.



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These psychological constituents consist of Three main elements. I.e. orientation, Identity and Territoriality.

Activity

The behavior within the physical environment is entirely governed by the conceptions of human being. This predetermined behavior employs functions to a physical setting that justifies the existential use of it as a place. Sometimes a place may house more than one activity. However for a place to acquire significance it has to be clear and establish the main activity while the other activities have to positively contribute in promoting the main function.

The activity will be categorized as the public activities according to the level of happening of place. According to Relph (1976,p3) the notion of place could refer first to entire surface of earth, as for instance in the idea of earth as the place for man, secondly to a unit of space such as a city, province, or country. Thirdly to a particular and specific part of space such, as our place of residence or place of worship or place of amusement.



Physical Setting

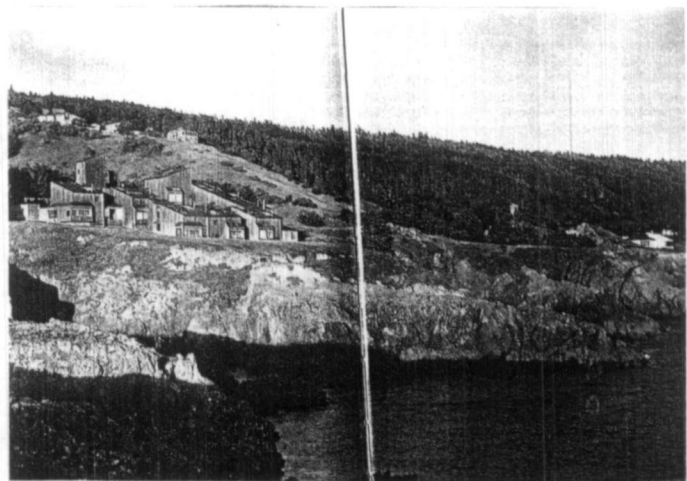
Through the physical setting the socio cultural human behavior is enhanced. The physical factor of the place could be made either by the nature or by the human being himself.



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Natural place

The natural place is constituted by its geography, vegetation, presence of water light and shadow by Mother Nature. In a natural place the human intervention could be the origin point in the destruction of a place.



Man made place

In the man made place the human behavior / movement is facilitated artificially through the built environment and nature hardly may have contributed to the creation of place. Hence the mere building construction should be replaced by the meaningful architecture that could communicate, facilitate and highlight the human behavior.



2.1.3 Perceiving the Site as a Place

Place is a very qualitative phenomenon. According to Shulz “The existential purpose of building (architecture) is therefore to make a site become a place”. (1980, p18). Place is a module of the universe. The universe is composed of countless, interconnected places. The metaphor of Indra net could be applied here as a vast net, at each crossing point there is a place: and each place is intimately interconnected with other places of universe. Therefore each place becomes part of the whole network in unique way.

“A place is therefore a qualitative ‘total’ phenomenon..” (Shulz,p18) and to be ‘total’ means to be complete. The architect should complete a pattern in the form of the place, i.e. either the essence or the spirit of the place. (Sri Nammuni, 1993)

. A space should poses a unique set of features to become a place. Otherwise the site becomes a space with placeless ness i.e. consisting of incompatibility and non-harmonizing thereby the weakening of distinct and diverse experiences and

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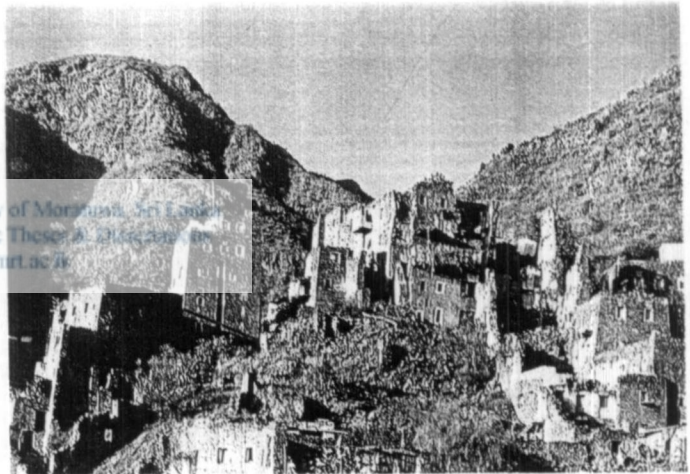
identities of place. In this case the Architect has to forge a pattern & order amidst chaos and disorder. According to Sri Nammuni, order can be achieved without eliminating those that do not fit in, by forging strong patterns.(1993), thereby try to eliminate the placelessness there.

2.2 Concept of Spirit of Place - Genius Loci

The uniqueness, which is, derived through the intangible total phenomenon of a place is its 'spirit' or in Latin 'Genius Loci'. Explicitly it is the unique 'identity' or the essence of the place. To quote the words of Louis Khan, 'the genius donates what a thing is, or what it 'wants to be' ", As quoted by Norberg Schulz, C. 1980, p18.

Schulz explains the basic act of Architecture as being "to understand the vocation of place'.

He describe the need to concretize the Genius Loci "Spirit of The Place" by means of buildings which gather the Properties of the place and bring them close to man.

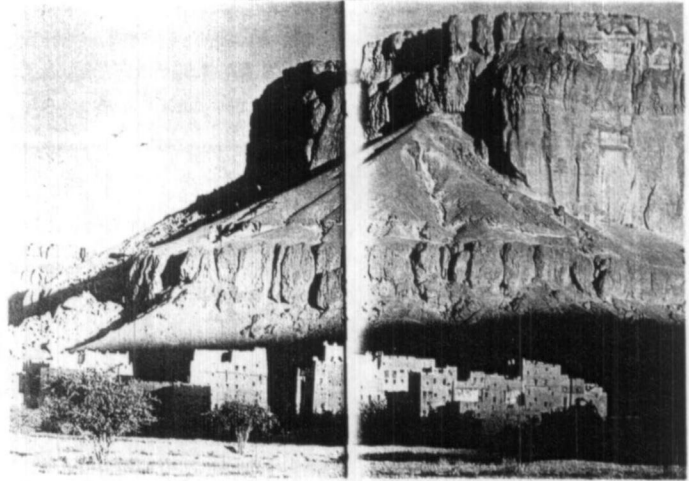


PERFECTED UNITY.

During the course of history Genius Loci has remained a living reality and it is said to give life to people and places, accompanies them from birth to death, determine their character or essence and denotes what a thing is or wants to be. "Different places on the face of the earth has different vital influences, different vibrations, different chemical exhalation, different polarity with different stays. Call it What you like But the spirit of the place is a great reality". (Lawrance 1974 p6)

Spirit of the place is an inherent characteristic of place of a place it can feel.
The essence, the spirit depends on these spaces and their patterns of arrangement.

“We begin to feel that there is something special about this place, unique, living and evolving but enduring beyond minor change. It is being itself. I call this the Spirit of Place. Every place should have a spirit, indeed, unless it has been destroyed by brutal unresponsive actions, every place does.” (Day, 1990, p107)



“Existential foothold’ and “dwelling are synonyms, and ‘dwelling’, in an existential sense, is the purpose of Architecture. Man dwells when he can orient himself with an environment, or, in short, when he experiences the environment as meaningful. Dwelling therefore implies something more than ‘shelter’. It implies that the spaces where the life occurs are *places*, in the truest sense of the word. A place is a space which has distinct character. Since ancient times the *genius loci*, or ‘spirit of the place’, has been recognized as the concrete reality man has to face come to terms with in his daily life. Architecture means to visualize the *genius loci*, and the task of the architect is to create meaningful spaces, whereby he helps man to dwell.

2.2.1 Contributory forces in identifying Spirit of place

Spirit of the place is an inherent characteristic of place of a place it can feel.
The essence, the spirit depends on these spaces and their patterns of arrangement.
“...The two worlds of spirit and matter are one: and this is as clear to the artist”.
(Coomaraswamy, A., 1957, Page 43)

2.2.1.1 Features of Environment

1. Topography

The surface features of a place or region collectively. According to the Oxford dictionary it is the detailed description ..of the natural and artificial features of a town, district, etc. Places get identity according to these types. Such as,

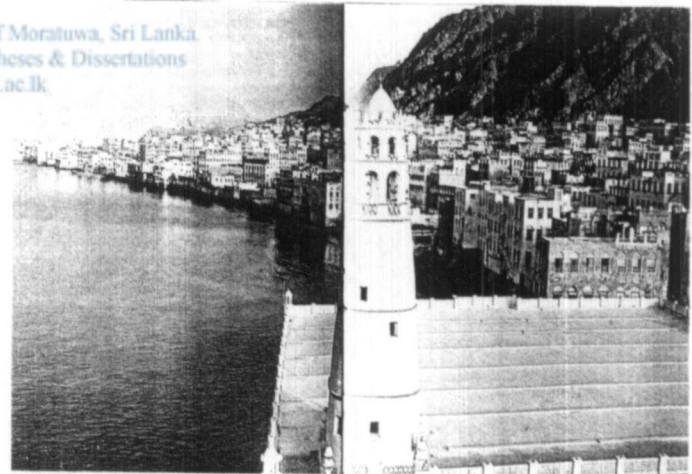
- On Place

Field of space of an elevated base plane. Eg. on top of mountain. Here a movement is made to climb up it and this kind of place is used for religious purposes.



- Side Place

Due to the presence of a strong vertical element suggesting the field of space on the side of it. This vertical element / plane could be natural, built fabric, a thick hedge, dominative waterfront etc. These places usually inherent a spatial quality of enclosure or security

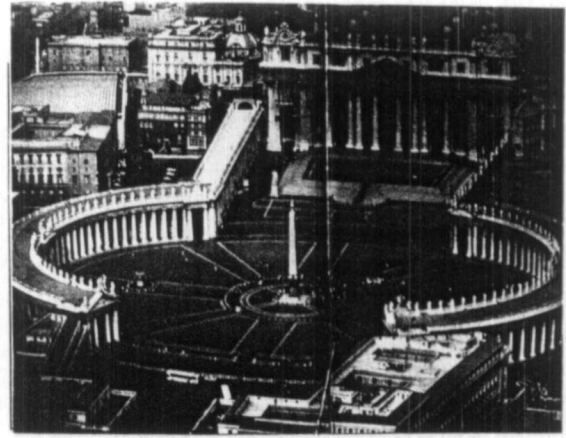


- Between Place

The spatial field of this place creates a movement along the two parallel vertical planes.

- In Place

The strong in place is created when the physical reality of the space is manifested by the presence of all four planes



- Under Place

Here the significance of the overhead plane which gives a strong sense of shelter and protection.

- Around Place

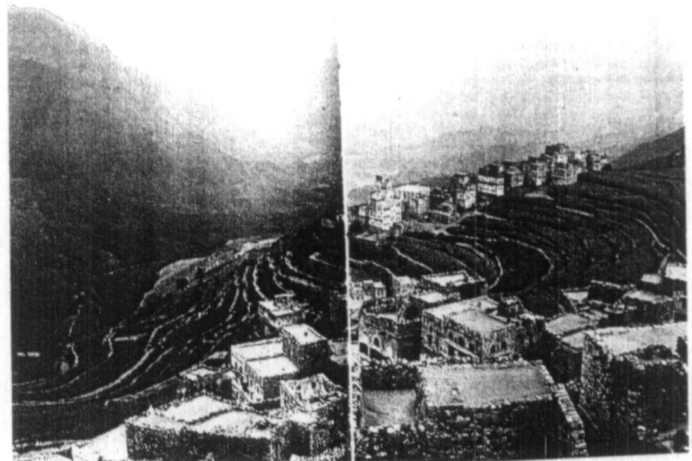
In this type of space meaningful activities happens around a strong vertical element such as a tower, obelisk, a column or even a mountain.



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2. Landform

It is the basic structure of the site on or around the place. According to Granham, landform includes the nature and appearance of surface rock, crops, type of soil etc



3. Vegetation

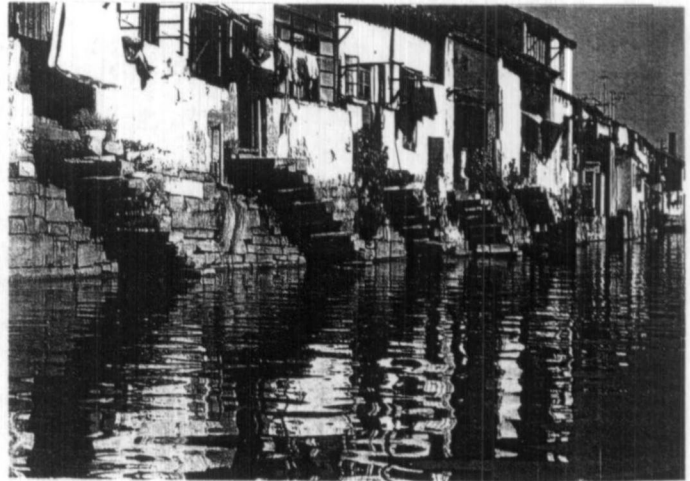
It will include the land of plant life, flora, which can be grass, bushes, trees, plantation fields, farmlands or and in some instance decrease or decay observable in



ecological system. The way these are positioned will give different characters to a place.

3. Presence of water-

In an environment ponds, lakes, rivers, sea, waterfalls, marshes etc give the place its distinctive characteristics.



4. Other resources-

presence of these, i.e. natural areas such as open spaces wildlife habitats adds uniqueness to a place.

2.2.1.2 Cultural Expression

The 'orders' in our environment called culture, from our birth, is unconsciously shaping us up. That is the way of life of a society or group characterized by its distinctive customs, outlooks and collection of ideas and habits.

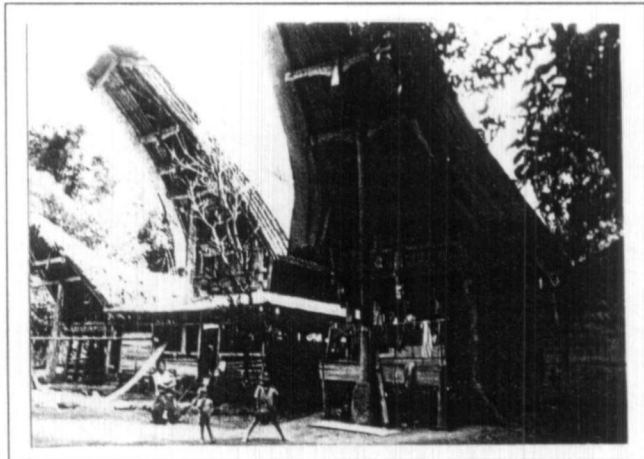
The cultivation or Refinement of mind, tastes, and manners; artistic and intellectual development; of civilization happens depending on a common symbolic system which allows for the transfer from one generation to the other through acts words and artifacts.

The response to place could differ according to the social aspects. The stability of behavior setting is a factor in enhancing the social characteristics of a place. At some places our behavior is orientated unselfconsciously, for example as being in a religious place. But actually the analysis of places in terms of social characteristics is complicated by the conflicting natures and the intentions of different people.

Then again the culture definitely could influence through the physical media, which is the vehicle through which social characteristics of place could be

manipulated. In this aspect, we not only articulate physical space but also infringe on cultural and psychological imperatives of the place.

There natural responses become the foundation for building complex culturally determined feelings about places and they filled over world with meaning – depth richness far beyond cultural reaction to landscape can provide for pure survival. The architect creates an



Three ancestral Houses of Origin,, Bauna. Toraja.
According to culture shaping become varied.

image in a physically present human environment that expresses the characteristics rhythmic functional patterns which constitutes a culture.

History is what comprises past and present together in a place. Layers of history could be embedded in a place. It urges people to society history and connects people with the past. This particular place contributed to an emotional attachment within its people when considering a particular location its history and history of an activity conjure up many related memories in one's mind. The specific facts of history give significance to place.

2.2.1.3 Sensory Experience

Sense of place

It can be recognized that there is a sense of place, which is sensed primarily through a visual image, therefore it is very important. Visual results from the.

interaction of culture with the existing landscape a visual impact is gained as one approaches the setting and by the views that can be seen from the inside of the setting to the surrounding scenery.

These views revealing the environment which is there the setting in various ways visually and effectively.



These views established a visual relationship between the specific space and surrounding and also determine the nature of the view we can capture through them. Lynch stated, "This is the quality, which increases the range and penetration of vision actually or symbolically. These include



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1. Transparencies
2. Vistas and Panoramic it increases of depth of vision
3. Concavity which exposes further objects to view (as background scenery)
4. Clues that speak of an element otherwise invisible.

(Lynch 1979,p106) These facilitate the grasping of surrounding setting by increasing the effect of vision. The architect grasps the environment into the building through various openings. According to Garnham H.L, the visual information could be based on having following qualities. They are view points, unique areas containing a strong sense of place, Places of interaction phenomenon such as sunset etc, experience of climatic and seasonal changes, Sequence of views resulting in visual delight as cues for identification of place.

2.2.2 Different approaches in understanding Place

The term place is a highly recurrent word in Architecture. "Place" is in fact a concept that has to be studied carefully in this subject. Various 'approaches' have been adopted by academics regarding 'place' and it will be necessary to probe and understand them in order to look out for a future applicability of the same.

In this study ideas have been put forward and these may be classified into different approaches. Two significant approaches are the Empirical approach and Epistemological approach (Rajakpsa & Dayarathna1998). Further the approach of Schulz has its distinct features and therefore a brief overview is given on his approach, i.e. namely the Phenomenological approach

2.2.2.1 Phenomenological Approach

The first Architect to elaborately realize and comment on the importance of place is C.N.Schulz and his phenomenological approach in his book 'Genius Loci' has identified the connection of Place to Architecture. Genius Loci is a book which '.... represents a first step towards a "Phenomenological understanding of Architecture", that is a theory which understand architecture in concrete, existential terms.' Schulz, C. N.,1980, p5

Heidegger is the first philosopher to recognize importance of place. Referring to the existence of man as a 'beign', his proposed theory on phenomenology on the science of being paved a clear path to Schulz's .

"Today we start to realize that true freedom presupposes belonging, and dwelling means belonging to a concrete place". Norberg Schulz, C. 1980, p5. He further says in the next paragraph 'Heidegger uses.. linguistic relationships to show that dwelling means to be at peace in a protected place p22. Works of art helps man to dwell. Holderlin was right when he said:" Full of merit, yet poetically, man dwells on

this earth". This means: man's merits do not count much if he is unable to dwell *poetically*, that is, to dwell in the true sense of the word.' Norberg Schulz, C. 1980, p23.

Therefore according to Schulz 'The existential purpose of building (Architecture) is, to uncover the meanings potentially present in the given environment' Norberg Schulz, C. 1980, p18.

However the man's involvement in place has not been connected to this theory. But the other two approaches discussed below, have gone in to that aspect as well.

2.2.2.2. Empirical Approach

David Canter regards the concept of place, in his book *Psychology of Place* (1977), as a psychological expression, which could be arrived at through scientific approach. He refers to 'pictures in the head', which are conceived by 'mental maps', 'urban images' etc. "We need to do more than just experience a place. In order to develop a scientific understanding we need to record and measure them." His theory is solely based on experimental valid data therefore could be regarded as more of a scientific method.

In this method terms and measurability has to be strictly defined. But as there are countless no of different aspects to be 'quantified' it is difficult to arrive at a graspable conclusion. Also such a strict study of place may be harmful as it may exclude the depth of meaning and beauty that lies in the spirit of Architecture.

Using the method of 'description of place', in order to avoid the loss of richness of the people, he concentrates on the individual psychology of place while using technical methods to evaluate them.

2.2.2.3 Epistemological Approach

Ralph (1976) establishes a concept on place based on a theoretical perspective, referring to the phenomenology and geography, according to Rajapaksa(1997) referred to as Epistemological Approach. He uses a phenomenological approach as a starting point and focuses towards enabling a 'humanistic geography'.

In his book on 'place and placelessness' by Ralph (1976) he has tried to take part in the development of an alternative approach to understand the environment. He attempts to explore how intense our experiences of place can be by identifying various different ways in which places can be experienced, such as different components which intensify places, nature of identity of people with places and ways in which sense of place and attachment to place are apparent in the making of places. He concluded that " the essence of place therefore largely lay in the largely unselfconscious internationality that defined place in profound centers of human existence".

A strong relationship between people and places are perceived in his theory. The identity of the places depends on the degree of involvement people have with that place i.e. the extent of 'inside ness' the person has with place.

2.2.3 Concretization of Genius Loci as the task of the Architect

The task of an architect is a difficult and crucial one. That is to order and maneuver the others towards the true meaning of dwelling. Above all, it becomes a process of arouse belongingness towards places, heals man's soul and makes him close to god attain the realization of unity – the summum bonum of existence.

For this the architect should an incessant view over the world. If the architect is an egocentric person he will find it very difficult to have wholistic view of the connection between the site and him.

The architect needs to come to grips not only with the tangible forces of the site namely; the topography, weather, existing built fabric, activity pattern....etc, but also with the intangibles of it. Site as a preexisting place has its own spirit – its qualitative total phenomenon or 'site forces' that link the site to the interconnectedness of existence.



Once the Architect captures this sprit of pace, he may unify with the site, becoming a part of the whole system and attaining the realization that he and the site are one and the same. Breaking the limit of his ego, he may realize that the site is an extension of himself. Once its forces are perfectly understood the site begins to come alive for the Architect. According to Richard England has quoted in Emanuel, Muriel (ed) *Contemporary Architects*, this is the moment which, "***Man and site, reciprocate and establish the right wavelength and vibration.***" He explained the task of the Architect poetically as 'listening to the voices of the site'.



Voices of a Site

“A site constitutes the land within its boundaries

And yet it extends beyond.

The site is the hill, the valley, the rocks,

The very earth itself.

The site is the climate, the sun, the rain,

The wind,

The light and shadows falls on it.

The site is the sum of the very materials

Which constitutes it.

Materialistic and ethnic.

The site is the tradition; the background

The past, the present.

The whole totality of the particular place.

Visible and invisible.

The site is place

The site is totality

The site is environment



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An environment , which sends out vibrations.

Vibrations of esoteric waves.

Impregnating and pulsating through the enveloping

Surrounding air.

The very air which belongs to an limits that environment.

For test environment has its own personality

Not onle material but also spiritual.

Not only visual but also aural.

It is here that the role of the Architect.

As an intruder to this harmony is paramount

He must first of all look

Then he must listen,

But most of all
He must discover the tuning in an sicing off
Understand
Distance of the site

In other words he must understand what is included in
And what is excluded from the environment

Its aural and visual, spiritual and materialistic boundaries
And limitations....'

It is moment of Pause and reflection
It is a moment of silence and contemplation
A moment of almost mystical expectation
Before man and site, man and environment
Reciprocate
And establish the right wave length and vibration

It is an Almost frightening moment of Moratuwa, Sri Lanka.
Soundless silence of loneliness and nothingness
The n sudden contact is established;

The voices are heard...
The voice of the land
The voice of the hill
The voice of the rocks,
The voice of the earth, sky, sun and winds,
The voice of totality
The totality of the site.
The totality of the environment
The Architecture now must listen... listen... listen...

To recap we as architect should establish peace between built environment and
existing place and link the site to the interconnectedness of existence. The subtle way

of achieving the above is by understanding land as morphology and its social implications leading to architecture, which instead of camouflaging or ignoring pay tribute to the essence of the site.

“However understanding the site is not sufficient, the art of design requires the ability to interpret the meaning of the brief by linking it to the underlying opportunity of the site.” (Pierre Von Meiss, 1990:145)

As the making of significant places is to make the built environment communicate its type of place; therefore the language used in architecture becomes very significant as it is the medium which concretizes the spirit of place in the man made place.



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2.3 Language of Architecture

Architects should ensure making of significant places through built environment by capturing the spirit of Place of that site. "However understanding of the site is not sufficient, the art of design requires the ability to interpret the meaning of the brief by linking it to the underlying opportunity of the site." (Pierre Von Meiss, 1990:145). Therefore to communicate the quality of the site through the built fabric, the communicating media, the language of architecture becomes significant.

An in-depth understanding of the concept of architectural language will enable the architect to maneuver the components of Architectural language to communicate the Spirit of Place.

Architect use forms and materials as symbols. "Prak. N. L, 1968, p14. " The 'words' of such a language are the elementary and characteristic forms, such as columns, pilasters, entablatures and mouldings; composition is its 'grammar'. J. Ruskin, *The seven lamps of Architecture*, 1890, pp. 375-376. Both the details and the composition carry a meaning.. The different styles are different languages.

Architecture manifests in the form of an integral system of signs and symbols, Namely: form and spaces. The specific structure of these brought out one's emotions in to a higher pitch. Like other art forms these emotions are



evoked by a message or a meaning depicted in the built form. In fact architecture speaks. All art forms possess a language of its own to facilitate communication. Hence

it is the communication through architecture termed as architectural language.

From the ancient centuries to 19th century architectural language received the definition of functional and technical. However today it has been accepted that it should go beyond a mere fulfillment of functional requirements for human activities and physical comfort, then towards the spiritual achievements through architecture.

With the clever manipulation of architectural language, it could empower the designer or architect to create an infinite variety of new and unique buildings just as an ordinary language of art providing the ability to create infinite variety of works of art.

2.3.1 Constituents (Formal Component)

In the examination of the constituents of the architectural language one should investigate the origin of form and space, which are the words of architecture and how they have been assembled into an integral system, enduring successfully a number of diverse communications of both the psychological satisfaction and physical comfort.

“The analogy may be made that one must know and understand the alphabet before words can be formed and a vocabulary developed; one must understand the rules of grammar and syntax before sentences can be constructed; one must understand the principles of composition before essays, novels and the like can be written. Once these elements are understood, one can write poignantly or with force, call for peace or incites to riot, comment or speak with insight and meaning” (Ching, 1943,p.ix)

This applies to the architectural language as well. The forms and spaces should be manipulated in the development of a design concept and proceed with the design realizing the visual implications in the implementation of the design solution. On this procedure of realization of architecture engages the composing codes of the

vocabulary, which is termed, as grammar of design. Ultimately it can be said that the architectural language constitutes of two; i.e the vocabulary and the grammar of design.

Several scholars have attempted to explore and understand these two phenomenons of the architectural language. Trystan Edwards has made an effort to understand the grammar of the design through a careful examination and analysis of the animate nature. (this is mentioned in his books namely *Architectural Style & Towards Tomorrow's Architecture*). "The grammar of design... is governed by three principles. These of number, punctuation and inflection." (Edwards, 1926, 21)

Another scholar named as Howard Robertson also has explained the principles of achieving integrity as the principle of unity, proportion, composition, contrast, balance & focal point. (Mentioned in his book called *The Principles of Composition*)

Hence the both scholars consider ultimately end up in the principles of unity, punctuation and inflection. Accentuation, composition, proportion and contrast.

The through analysis of the above interpretations on the grammar of design reveals that several principles coincide. The principle of number and accentuation (mentioned by Trystan Edwards) is interpreted in the discussion of principle of unity by Howard Robertson. The principles of balance and focal point are inclusive in the principle of accentuation. Hence according to their theoretical explanations, the grammar of design could be named as principles of unity, punctuation, accentuation, composition, proportion, inflection and contrast. Both these scholars have not discussed the vocabulary of design.

Francis D. K. Chin has followed the theoretical orientation on both the design vocabulary and the grammar of design quite comprehensively. He states that the design vocabulary is elemental and timeless. On the ways form and space are interrelated and organized in the shaping of our environment has been discussed under the topics of organization, circulation (movement through space), proportion and scale and the ordering principles (mentioned in his book called *Architecture Form Space &*

Order). These are compatible with the principles of composition, accentuation, proportion and unity respectively.

Pierre Von Mies has not directly addressed the architectural language. But on his own journey he has written about architectural language as well. On the first part of his book he talks about the grammar of architectural form, in fact he has identified the factors that should be considered in achieving the unity without falling in to chaos. They are repetition and similarity, proximity, common enclosure and common ground, orientation of elements. Another schedule factors that should be consider to give an order to chaos situation; viz; homogeneity, texture, gradation, hierarchy, contrast, complexity and contradiction. These facts are inclusive to the above mentioned principles of unity, composition, contrast and proportion. Further the vocabulary of design mentioned is as same as the Francis D. K. Chin's explanation (mentioned in his book called The Elements of Architecture; from Form to Place)

Ultimately the grammar of design could e deemed as the,

- a. principle of unity
- b. principle of punctuation
- c. principle of infection
- d. principle of accentuation
- e. principle of composition
- f. principle of proportion
- g. principle of contrast



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The vocabulary is deemed to be the point, line, plane and the volume where the clear manifestation of these will create the forms and spaces of the architecture. Through the forms and spaces it expresses the meaning in fact these would be termed as the medium of the architectural language.

2.3.1.1 Vocabulary

The arrangement of ordering of the forms and spaces determine how architecture might promote endeavors elicit responses and finally communicate meaning. Hence to be skillful management one should be an expert of the design vocabulary.

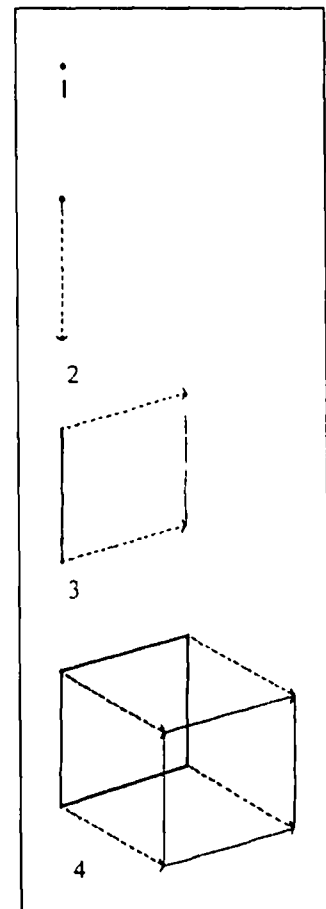
“Primary element of form in the order of their growth from the point to a one dimensional line, from the line two dimensional plane, and the plane to a three dimensional volume” (Ching, 1943.2). Point, line, plane and volume are the vocabulary of architectural design of the subsequent element derived from the previous one and these are considered as conceptual as well as visual elements apparent in the forms and spaces that is the mode of architecture. **Point**

Although point seems to be insignificant it has a bearing on the architectural design as it begins to make its visual field. Two points suggest a line that connects them. For example, two points established in the space by columnar elements or centralized forms define an axis connecting the both of them.

Further two points suggest an axis perpendicular to the line described above should be illustrated by a gate way signifying passage from one place to another. The two points define the plane of entry as well as an approach perpendicular to it.

Line

Line could be described as the path of a point in motion. The character of a line; whether taut or limp,



bold or fantailed, graceful or ragged is governed by the perception of human being of its degree of thickness, its contours and its degree of continuity. The simple repetition of the similar to a considerable length could be perceived as a line as well.

The orientation of line affects in visual construction. A vertical line expresses a state of equilibrium with the force of gravity, symbolizes the human condition where a horizontal represent stability, horizon or body at rest. An oblique line is a derivation from the vertical or horizontal but expressing dynamic and visually active in its unbalanced nature. Hence liner elements could be used to express movement across space, to provide support to overhead plane, to form 3D structural frame to an architectural space.

At smaller scale, line and point could be used to articulate the edges and surfaces of planes and volumes. The effect of a texture of a surface will depend on their visual weight, spacing and directions.

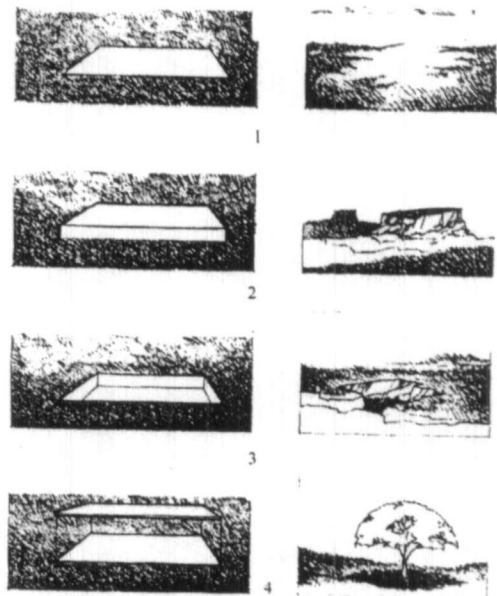
Plane



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As mentioned earlier two parallel lines have the ability to visually describe a plane. The closer these lines each other, the stronger will be the sense of place the convey. This type of planes can articulate the penetrable boundaries of spatial zones. Vertical and horizontal (overhead) planes there by can define a volume of space which provide moderated degree spaces allowing filtered sunlight and bre

A line extended in a direction other than its intrinsic direction becomes a plane. The frontally view of a plane could identify its properties, size, shape, spatial relationship to one another, beside its supplementary



properties viz surface, color, pattern and texture which affects its visual weight and stability.

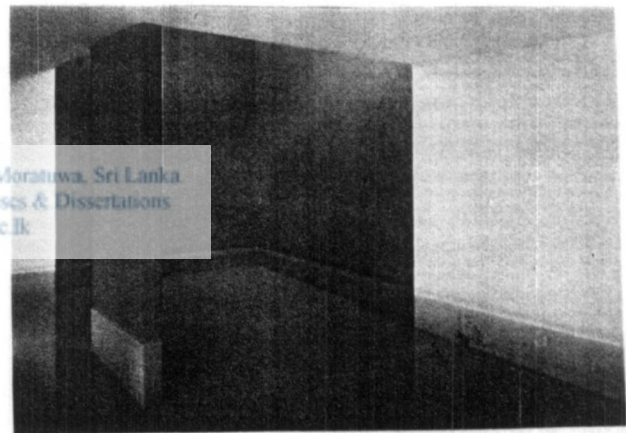
Volume

The most significance the visual construction of place is that its serving to define the limits of a volume. It defines three dimensional volumes of mass and space.

In architectural design architects manipulate three generic types of places, namely overhead plane, (roof or ceiling plane) wall plane and base plane. (Ground and floor plane).

The base plan could be stepped or terraced to break the scale of a space down to human dimension. On the contrary, it can be elevated to define sacred or honorific place.

The exterior wall plane moulds the interior space and simultaneously shape exterior space and describe the form, massing and hence image of the building in space.



In an urban setting the exterior walls are important as they define the street and public gathering places. (market places and squares) the interior wall planes govern the quality of the internal spaces within a building. Their visual properties, size, distribution of pattern of openings determine the quality of the space.

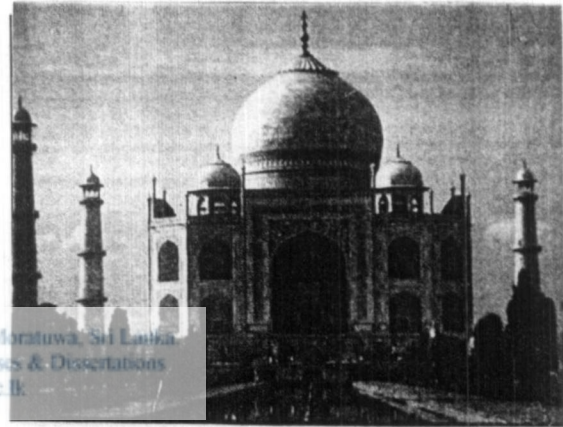
2.3.1.2 Grammar

On the obedience to the grammar of architectural language inevitably leads to beauty, beside it being the means of attaining coherence and sense. Consequently empowered the emotions discipline of the beholder.

Principle of unity

“Nature cannot violate the principle of number because each of it is one unit, no two units” This states that both nature and art intensely dislike the duality. In nature every object has unity. The duality can be resolved by the modification of some measure so that it may participate of the character of unity.

In symmetrical facades of the buildings the dimensions of the central features have an important effect on the unity of the design.



When considering the principle of number unity, duality and plurality should be taken in to account. Duality can also be resolved by making a pair of complementary items. “The presence of quality of unity in architecture, which marks the difference between architecture, which marks, “The difference between architectural composition and haphazard arrangement of scattered architectural elements.(Robertson,1955,5)

“order without can result in monotony or boredom; diversity without order can produce chaos. A sense of unity is the ideal.” (Ching, 1943,320). Hence the principle of unity declares that the diverse forms and spaces of a building should co-exist perceptually and conceptually within an ordered, unified and harmonious whole. The axis, symmetry, hierarchy, rhythm, datum transformation could be used in achieving the unity of the built environment.

Axis

It is an imaginary line established by two points in space about which forms and spaces can be arranged. It demands symmetrical or asymmetrical balance.

Symmetry

It is a balanced arrangement of equivalent patterns of form and space on opposite sides of a dividing line or plane or about a centre or axis.

Hierarchy

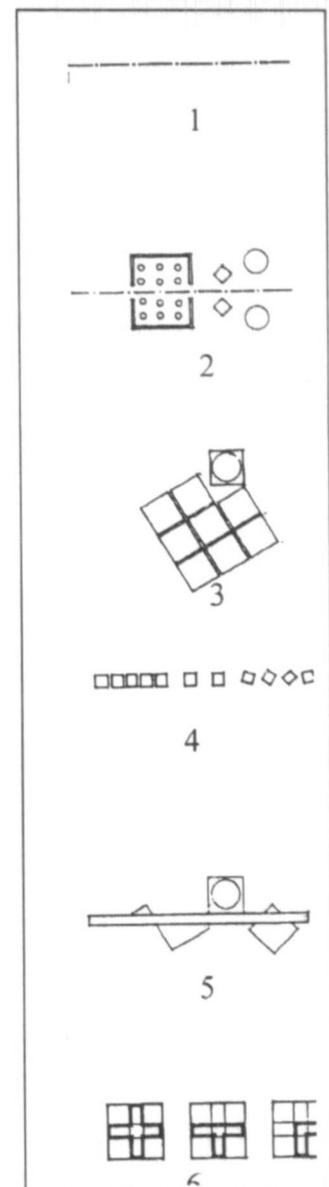
The functional and symbolical differences among building elements reveal establishment of a visible hierarchical order among these forms and space. This could be articulated by the exceptional size, a unique shape or by a strategic location.

Datum

It refers to a line, plane or volume of reference to which other elements in a composition can relate. Datum organizes random patterns of elements through its regularity, continuity and contrast presence.

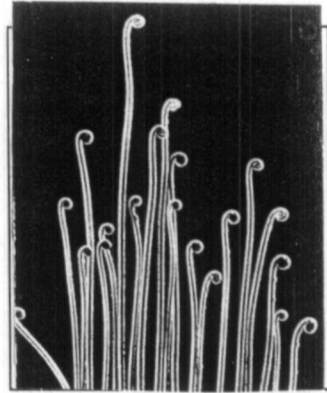
Transformation

Refers to the opinion that the study of its past, of prior experiences, endeavors and accomplishments from which much can be learnt and mutated should be considered.



Rhythm

It is a movement characterized by a recurrence of elements at regular/irregular intervals. Rhythm incorporates the fundamental notion of repetition as device to organize forms and spaces in architecture. This form of repetition can be numerous as following.

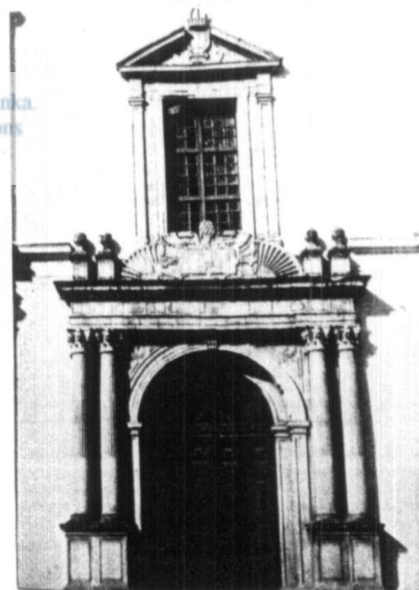


Principle of Punctuation

“Punctuation is a process of design by which can give object a certain consciousness of its own extremities. By means of which object appear to be saying to itself – thus far do to extend it no further” (Edwards, 1926, p.52)

Ornaments & Mouldings

“Cornice, architrave and nearly every kind of elaboration which is employed to emphasize the boundaries of architectural feature, come under the category of ornaments...”



Colour

“Colour is an aid to punctuation is very familiar phenomenon in nature” (Edwards, 1926, p.159) Colour is an accent of form and creates emphasis of form by the three primary colours (Red, Yellow & Blue) or by the admixture of any of these three. Hence it can be effectively used for punctuation.

Tone

“...tone is an accent form. The distinction between colour and tone is that while the former is due to the qualitative property of life the latter is due to quantitative property.” (Edwards, 1926 p.156). It can be said that the tone is the shaded effect of the primary or secondary colour.

Texture

“...is also an accent of form, but is one which form achieve itself. Texture is merely the structure of surface” (Edwards, 1926 p.157) Texture adds the interest to a surface of a building in order to emphasis the boundaries.



Principle of Inflection



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“...all operations and dispositions of living things exemplify inflection...” ...Punctuation is a special form of inflection. It if nearly the infection of an object to take recognize of its own boundary” (Edwards, 1926 p.51 & 79)

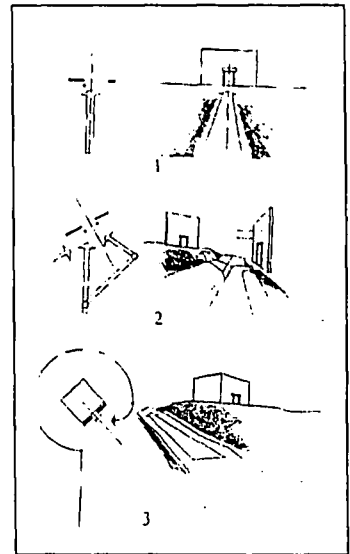
This principle declares the relationship of the elements to the whole as well as with the nature/outside by elements being blended and modified.

Principle of Accentuation

“Since we move in time through a sequence of spaces we experience a spacing relation to where we have been an where we anticipate going” (Ching, 1943, p.228)

The principle of accentuation can be used in the approach, entrance, and configuration of the path.

The approach could be frontal, oblique or spiral. The visual goal that terminates the approach is clear as the approach leads directly along a straight, axial path. The perspective effect of the façade or form of the building could be enhanced by the oblique approach. Prolonging the sequence of the approach as to emphasize the three dimensional form of the building as moving around its perimeter is achieved by the spiral approach.



Source- Architecture, Form, space and order

Entering

The act of penetrating a vertical plane that distinguishes has one space from another or separates 'here' from 'there' - can be signified in more subtle ways.

It can be a passage through an implied plane established by two pillars or by an overhead beam, or even a change can be grouped as flushed, projected or recessed. From the entrance could be similar to contrast to the form of the space being entered according to the level of reinforced either by the width, height and the depth of it or with ornamentation.

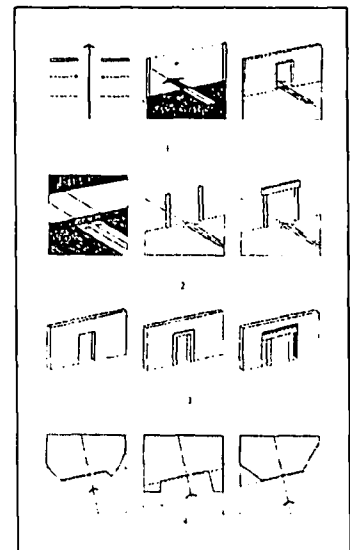


Fig :Architecture, form space and order

Principle of Composition

“The principle of architect’s mind should be trained as to enable him to from his conception and his knowledge of the grammar of abstract composition should enable his conception to be cast in the harmonious form ...a work of art” (Robertson, 1955,p.300)

This principle investigates the basic ways that the spaces of a building can be related to one another and organized into coherent pattern of form and space. The coherency of spaces is achieved by the spatial relationship, which could be established by using space within the space, interlocking spaces, the use of adjacent spaces, and by a common space linked to the space.

Space within a space-

In order to create a higher attention the contained space may either differ in form from the enveloping space or be oriented in a different manner.

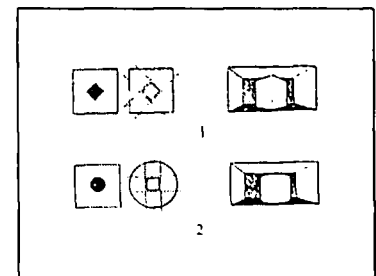


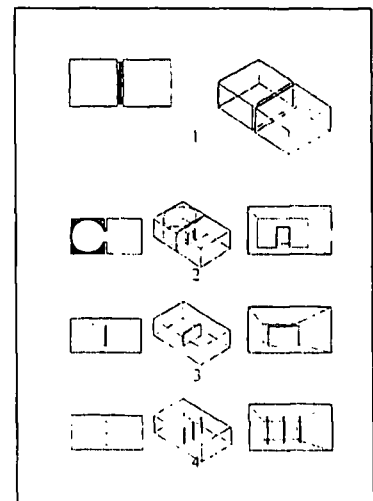
Fig
Source- Architecture, Form, space and order

Adjacent Space

According to the functional or symbolic requirements, the degree of visual and spatial continuity desired by the nature of the plane that both separates and binds them together.

Fig

Source- Architecture, Form, space and order



Interlocking space-

The interlocking portion of the two volumes could be designed in such a way so that it will share equally by each space. Or can merge with one of the spaces of can develop its own integrity as a space that serves to link the two original spaces.

Spaces Linked by a common / Intermediate Space

The intermediate space can itself become linear in form as the as the two linking spaces or the distinct or it can be a dominant space or it can be residual in nature and be determined solely by the form and orientation of the two spaces being linked.

The ultimate spatial; organization is determined by the various considerations such as kind of spaces accommodated, kind of relationship among the spaces and to the exterior, the exterior form as as how it responds to the context. The centralized , linear, clustered or grid organization can be manipulated to the prevailing condition.

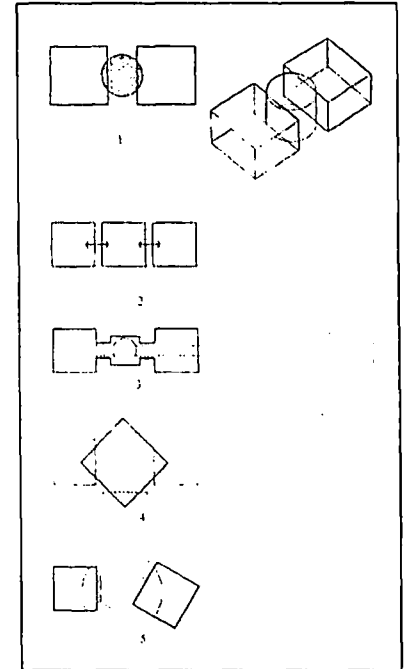


Fig :Architecture, form space and order

Principle of Proportion

Proportion refers to the proper or harmonious relation of on part to another or to the whole. There are several types of proportion, such as golden section, Renaissance theories, modular ken etc.

“In effect there is a golden section in proportion that there must be no weakness or hesitation”(Robertson, 1955, p17)

Golden section has a remarkable algebraic and geometric proportion that accounts for its existence in Architecture as well as in the structures of many living organisms.

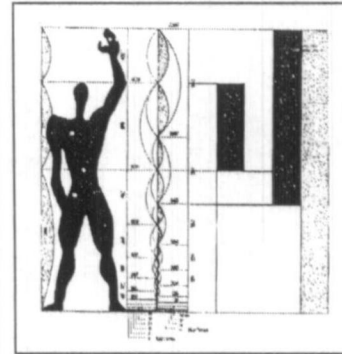


Fig :Architecture, form space and order

Scale alludes to the size of something compared to a reference standard. Human scale has a frequent use then to the visual scale. It is based on the dimensions and the proportion of the human body.

The Principle of Contrast

The concept of contrast in architecture is to accentuate the meaning of a form by its opposites. As Slutzky (1980, p19-20) states that, with Le Corbusier. “...the negative space(voids) are invested with the formal value equivalent to that of the objects which generate them” Furthermore contrast enables us to establish difference: can be seen in fig /ground phenomena.

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However the difference must be adequately pronounced to achieve an immediate and ambiguous identity to two formal systems as it leads to mutual reinforcements without necessary resorting to explicit hierarchy. The independence of elements is achieved by tension resulting from there opposing characteristics.

There can be many expressions of opposing through they need a certain proximity, superimposition in order to create a dialog.

The contrast could be achieved in

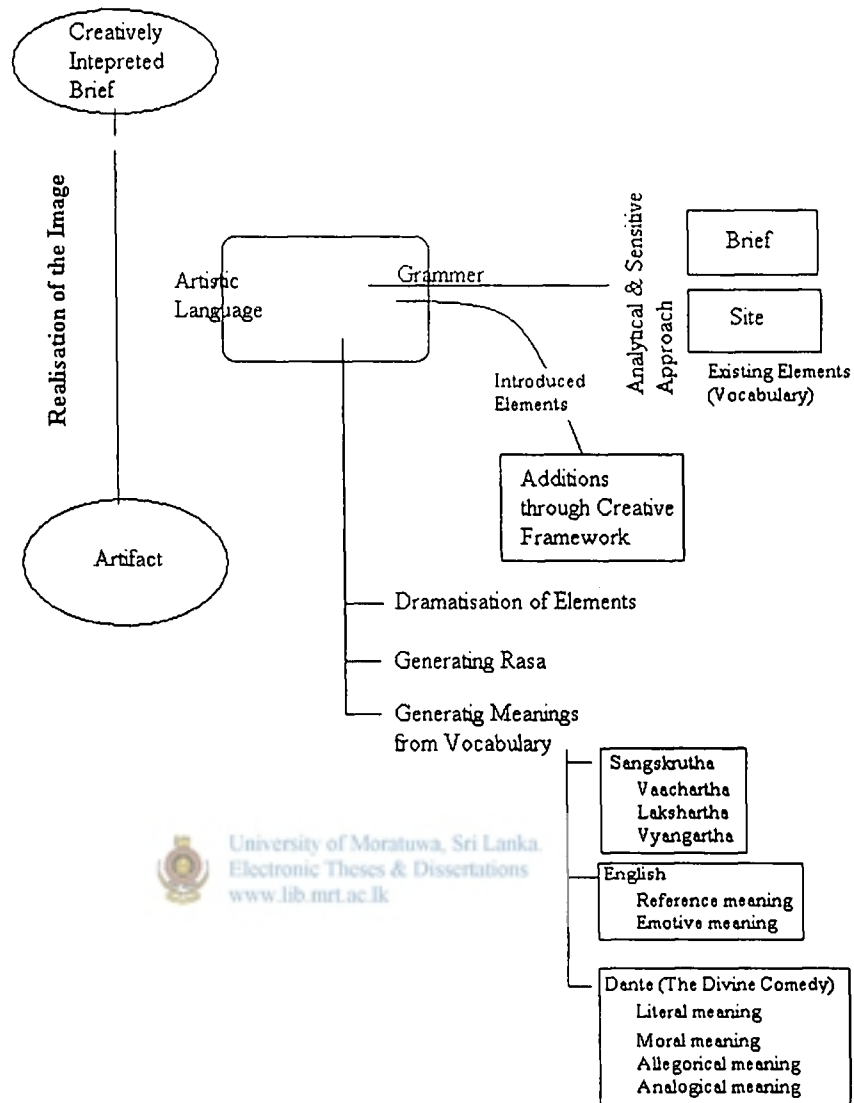
- (a) Positive and negative
Solid / void, convex / concave, Curved / straight.
- (b) Light and dark
Light / dark, reflective / absorbent
- (c) Large and small
Wide/ narrow, High / low
- (d) Horizontal and vertical
- (e) Natural and artificial
Rough / smooth, vegetable /mineral

2.3.2 Parallelism with Artistic Language

Every art form has a language and the essence of each artistic language, is the same. As architectural is also a form of art the some understanding of the accepted views of artistic language on its structure etc, may assist to obtain a wider perspective of the architectural language.

First of all it is important to understand that artistic language is different to the normal language. A normal language has its limitations, because words tend to polarize and categorize situations. 'In a sense, language is a museum of ignorance' De Bono (). The limitations of language has been further discussed by Martin, G.J, '...language is shown to be misleading in the incompleteness of its reference to reality.' (1981:) The way to escape entrapment and chaos is through poetics; rhetoric etc. i.e. in other words through artistic language which assist to get closer to reality.

Every medium of art has its own language, which is the medium for realization of the image, which the artist having already experienced now wants it to be conveyed to others. For example an experience of a few seconds or eternal process, which reverberated in the artist's soul (referred to as the site) will be a seed to a novel. The artist will analyze the existing patterns of the brief (interpreted) and the site and his creative ability will enlighten him what new elements of the vocabulary should be added. Method of correctly adding new elements of vocabulary in to the existing elements of vocabulary of the site and the brief, in order to express what he has in his mind and articulating the vocabulary is called grammar.



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But in order for the product to become an artifact Dramatization of elements, Generation of rasa , and adding meaning to the vocabulary becomes important. Without these, the product may very well be a preaching session.

Dramatizing means to sensationalize or in other words play up. It could be spaces in architecture or a character in a play. The chosen characters are brought into line so that they clash with each other or even within their own self and thereby create liveliness and rasa. The rasa created through language makes the product more

comprehensible to the person experiencing the artifact. The generation of various meanings from the vocabulary has been mentioned in literature as

1. In Sanscrit as vachartha- literal or reference meaning
lakshartha, and
vyangartha,
2. In English as Reference meaning and
Emotive meaning,
3. By Danta in Divine Comedies as Literal meaning,
Moral meaning,
allegorical meaning and
Anagogical meaning).

Therefore it could be said that the difference of an Artistic language to a normal language is its additional qualities of Dramatization of elements, Generation of rasa , and adding meaning to the vocabulary. As architecture is a form of art it could be said that the same qualities should be integrated into it as well.



2.4 Conclusion of observations

To recap the second chapter, In terms of Architecture the quality of a place becomes very important. The essence of the concept of place is seen, as spirit of place and it is the architects' duty to concretize it.

The approaches in identifying the spirit of place are seen different viewpoints. These viewpoints are not inseparable from each other, and they have their own unique valuable logic as well and the essence of the theories could be used to understand the spirit of place. But there are philosophers such as Rappoport (1993) who argues that the term 'place' is too vague to construct something amenable and of practical use. Although Rappoport's alternative is overlooked, as it seems to disregard the sensitivity of relationship of people to places, his point should be taken that there is something lacking. I.e. The mechanism of transferring the spirit of place in to architecture is left to the architect. "However understanding the site is not sufficient, the art of design requires the ability to interpret the meaning of the brief by linking it to the underlying opportunity of the site." (Pierre Vön Meiss, 1990:145)

Next chapter will try to adapt a mechanism, which is very much established in the Eastern philosophy, for the Purpose of concretizing the spirit of place and elevating the built environment into Architecture, a work of Art.



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Chapter 03

Mechanism of Concretizing Spirit of Place and The concept of Rasa

Chapter 03 Mechanism of Concretizing Spirit of Place and The concept of Rasa

“Works of Art are symbols of Emotions” Prak. N. L, 1968, vii. This idea is a much older thought. In Joufferroy, *Cours d'esthetique* (1845,p.175) we find; “... can anyone doubt that that symbolic aspects of objects or their qualities is a source of aesthetic emotions?”

What an artist does is to capture the existing order of things into ‘things’, that is work of art, by the way of sculpture, music, poetry, drama, paintings and architecture etc. as quoted by Anthony Lawlor of Pablo Picasso (p12) “ the Artist is a receptacle for emotions, regardless of whether they spring from heaven, from earth, from a scrap of paper, from a passing face or from a spider’s web”

3.1 Objectification of Art and Architecture

“Beauty is reality as experienced by the artist: and these are three phases of the Absolute. But it is only through the objective work of art that the artist is able to communicate his experience, and for his purpose any theme proper to himself will serve, since the Absolute is manifested equally.” (*Coomaraswamy, A., 1957, Page 42*) P3. The importance of objectification of art is thus commented. Otherwise the artist is unable to communicate his experience.

Further architecture as a form of art, also communicates meaning. Therefore it becomes essential to concretize architects experience (of spirit of place) through architecture too, so that the users of built environment could experience the work of architecture (art) as meaningful. “Many qualitative aspects of environment have universal effects in addition to human being – is an objective instrument of assessment. That which many dismiss as ‘subjective’ can in fact be assessed objectively”. (*Christopher Day, 1990, Page 22*). Thus the importance and capability of objectifying architecture is realized.

With the recognition of the importance of objectification of art and architecture arises the search for the method of objectification.

According to Coomaraswamy (1934) there are several elements in a work of art according to the eastern theories. Namely,

- (a) Consequents – the specific and conventional means of ‘registering’ emotional states in particular gestures.
- (b) Moods – the conscious emotional states as represented in art
- (c) The representation of involuntarily physical reactions

In eastern philosophy of art there is a theory of ‘Rasa,’ which has been accepted by many great philosophers which has above characteristics, thus seems to be able to be universally applied. “A whole literature is devoted to the discussion of rasa and the conditions of its experience. The theory is worked out in relation to poetry and drama.” (Coomaraswamy, A., 1957, Page 36)P2.

3.1.1 The Generation of Rasa



“But the greater writers ... are agreed that the one essential element in poetry (art) is what they term ‘Rasa’ or flavor.” (Coomaraswamy, A., 1957, Page 36)P1. The arts such as dance, drama and poetry are based on the concept of ‘nawarasa’ (Permanent mood), and ‘rasa’ literally means ‘juice’, ‘extract’ or ‘flavour’. With this term, which is the equivalent of beauty or Esthetic Emotion in the strict sense of the philosopher, must be considered the derivative adjective ‘rasavant’ having rasa, applied to a work of art, and the derivative substance ‘rasika’, one who enjoys rasa, a connoisseur or lover, and finally ‘rasavadana’, the tasting of rasa, i.e., esthetic contemplation. (Coomaraswamy, A., 1957, Page 36)

“In order that a work may be able to evoke rasa one of the permanent moods must form a master-motif to which all other expressions of emotion are subordinate. That is to say, the first essential of a rasavant work is unity”.(Rangacharya.A.,1996, p56)

Aesthetic emotion – rasa – is said to result in the spectator – rasika – though it is not effectively caused, through the operation of determinations (vibhava), consequents (anubhava), moods (bhava) and involuntary emotions (sattvabhava). (Coomaraswamy, A., 1957, Page 36)P3. Now it is acceptable moment to discuss what Rasa and Bhava are.

Moods or emotions are called Bhava “... transient moods (thirty three in number) induced in the characters by pleasure and pain, e.g., joy, agitation, impatience etc. It should be clearly understood that Rasa is produced by Bhava and not vice versa.



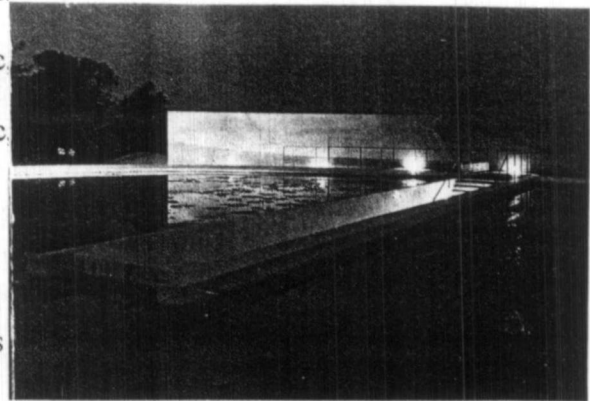
Shringara Rasa

“Rasa is the cumulative result of Vibhava, (stimulus reaction), Anubhava (involuntary reaction) and Vyabhicuri bhava (voluntary reaction)” (p55).
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 Rasa is referred to as permanent moods or Sthaie bhava because they too are emotions yet very especial because these are the emotions which makes the audience reach a supra conscious level.



Shantha Rasa

According to Coomaraswamy, A. there are nine permanent Rasa, viz: Erotic, Heroic, Odious, Furious, Terrible, Pathetic, Wondrous and Peaceful”. (1957, Page 36)

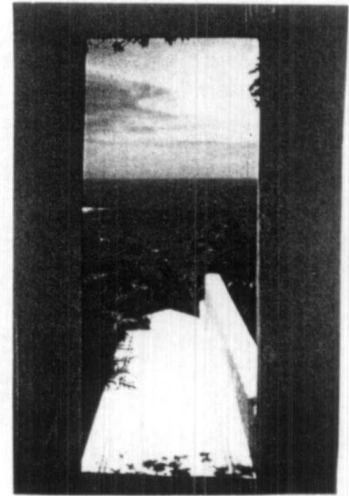


Bhakthi Rasa

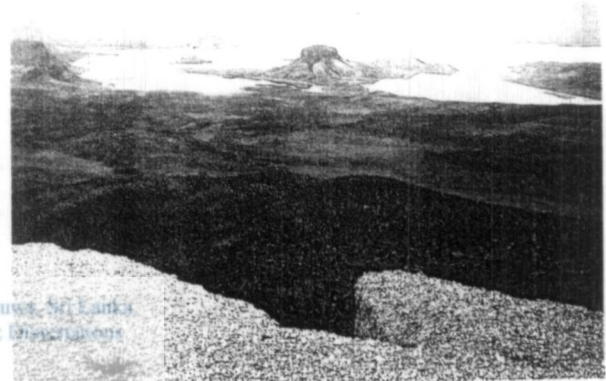
Rasa- (flavours)

- Shringara Romantic, Erotic sentiments (erotic)
- Shantha Peace tranquility & relaxation

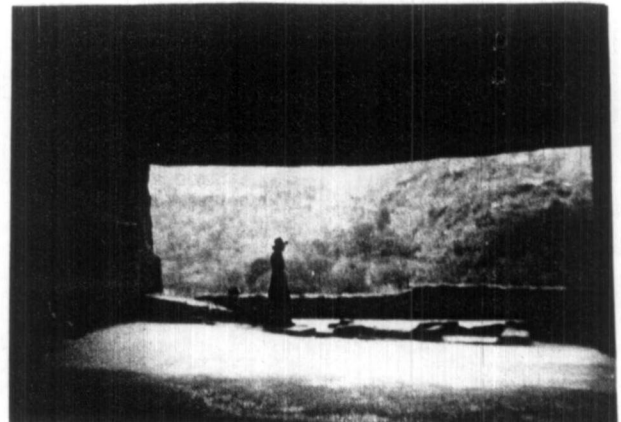
Bhakthi	Devotional, spiritual, almost Religious in feeling
Veera	Heroism, bravery, majesty, glory, Grandeur, dignified kind of excitement
Hasya	Contains both physical and mental aspects of love, filled with longing for an absent lover. Cosmic, humorous & laughter provoking cause for amusement and laughter
Bhayanaka	Frightening, fearful
Adbhutha	Wonderful, amazement, exhilaration and even a little fear, as one undergoes a strange new experience
Karuna	Pathetic, tearful, sad
Raudra	Fury or exited anger



Veera Rasa



Bhayanaka Rasa



Adbhutha Rasa

According to Rangacharya, (1996) there are colors which respond to these emotions, such as  Singara - dark blue, hasya- white, raudra -red, Karuna -pigeon colour, Vira- yellowish, adbhutha- yellow, bibhatsa- blue, bhayanaka - dark. (Rangacharya.A.,1996, p57)P2

In any art form such as drama, cinema etc. a combination of a whole set of bhavas or emotions are conveyed to produce Rasas

(final flavour, tinctures). Therefore the artist has to be knowledgeable about the different bhavas (emotions) and how their combination leads to the production of Rasa.

3.2 Examples of instances where Nawarasa has been objectified in Art and Architecture :It's Universal applicability

3.2.1 Use of Nawarasa in Related fields of Art

Art is a symbolic language with an emotional meaning. A few examples from several forms of art, such as drama, poetry and cinema could be studied to check on the universal applicability of the generation of 'rasa' through bhava, in forms of art.

3.2.1.1 Drama

The theory of Rasa actually came into existence with the origin of 'Natya'. (Rangacharya,1996, p1-7) This theory has been expounded by and a comprehensive overview is on it is dealt by in the ancient Indian treatises of 'Natya shashtra' by Bharatha Muni, and translated by Rangacharya.

Drama is created through the conflict of emotion on stage. It relies on human expression to provide for its existence and share the values of life by offering an insight to it. In drama also the art form is acknowledged through 'rasa'. "In natya, rasas are and adbhuta. Brahma himself has mentioned these rasas.(Rangacharya recognized, viz, Sringara, hasya, karuna, vira, bhayanake, Bibhatsa,.A., (1996, p56)

Rasa is the cumulative result of vibhava (stimulus), anubhava (involuntarily reaction) and Vyabhicari bhava (voluntarily reaction) (Rangacharya.A.,1996, p57) Sensitive spectators, after enjoying various emotions expressed by actors through words, gestures and feelings , feel pleasure, etc. This (final) feeling by the spectators is here explained as various) rasas of natya.(Rangacharya.A., , 1996, p57)P2



DRAMA - SINHABAHU.

When a particular experience of whatever magnitude has touched and reverberated deep within the creator's soul, he will use a raw material ('site') and his background of creativity, sensitivity philosophy experience etc to various extents for it's artistic interpretation.

For example the deep parental love and the hurt King Suddordana felt when he 'lost' his two sons and grandchild, was the experience that touched Prof Sarachandra's soul. He found the 'site' to plant his idea as the story of Sinhabahu and with the use of a suitable artistic language, realized the image in to an artifact as the drama of "sinhabahu".

The Rasa or flavor of 'Karuna' (flavour of Pathetic, tearful, sadness) is generated in the rasika of this drama in which the lion, father of Sinhaba, being deserted by the family he dearly loved and provided for and finally killed by his son.

3.2.1.2 Poetry



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The poet uses words to express his feelings combined in a manner, which has a rhythm of pure imaginary forms, which converge a meaning. Its roots are in the everyday experiences and gives images of hidden reality.

"In a sense, language is a museum of ignorance"(Edward De Bono), because words tend to polarize & categorize situations. But there is a way to escape the chaos of language and that is through poetics, rhetoric etc. Language if properly used can be a platform to launch oneself into creativity, and not entrap and free a person. One area language frees a person is poetry. In poetry, which is the essence of language, we find a release from illusion into reality. Rhetoric and poetics as a part of language and its associated principles such as punctuations, repetitions etc are the aspects, which make poetry into a work of art." The consistency in the use of emotive words and

constructions particularly makes it a work of art. The amount of emotionality contained in the meaning of a poem, varies a great deal. ” Prak. N. L, 1968,p18

When poetry is iconic , its language resembles the object being described,..., The language of poetry cannot really be said to resemble what it describes. For poetry is not composed of the objects it evokes, nor of the material of which these objects are made, but of words. Poetry is iconic,... only in the sense that it evokes mental icons. (Martin, G.J, 1981, P.113)

‘...while reading poetry , one often does experience a curious sense of rightness and of profundity, as if such uninspectable processes were occurring. It is reasonable to suppose poetry can evoke tacit experience at this depth too. (Martin, G.J, 1981, P.130)

O westron wind when wilt thou blow
That the small rain can rain?
Christ that my love were in my arms
And I in my bed again

(Traditional, quoted in Mac Leish, 1965, p51)

MacLeishes’s sensitive comments are singularly apt to the subject of this chapter; The poem... is not a poem about weather. And neither it is poem about making love. The emotions it holds is held between these two statement in a pace where love and time cross each other. Here as in the old Chinese poems, the emotions somehow contained in the poem, is an emotion which words cannot come at directly – Which no words as words can describe.. How will you describe in words the poignancy of the recognition of the obstacle of time?. But if you cannot ‘describe’ it in words how then can the words contain it?... By not speaking of it at all. By speaking of something else.., of two things which like parentheses, can include between them what neither of them says. By leaving a space between one sensed image and another where what cannot be said can be...” (Martin, G.J, 1981, P.128)

Mood is the climate of feeling in a poem, where setting, objects, details, images and words, all contribute in creating a specific mood. These moods are intangible psychological factors created in poetry too, in a sequential process, which is described, in Indian treatises. (refer 3.1.1). Function of determinants is to bring

mood or emotion (bhava) as joy, passion, and agitation etc. to the foreground and these moods will help to generate 'rasas' or flavours.

3.2.1.3 Cinema

The cinema is a new art born of technical innovation. It is 'made' like any other art, as an experience of life and as common to other arts, communicates a meaning. The camera records the way that a pen writes, the brush paints and the chisel sculpts. It is instrument compose our perceptions.

Assembly of shots of different lengths creates the meaning, and this edited effect is aesthetics. Art of cinema is expressed audio visually and it is rich with possibilities of exploring and representing the nature of reality and interpreting the truth.



FILM - RASHOMAN.

Art is a vehicle for transferring ideas and therefore film also should have same qualities, "artistically the film is the medium which by its nature, can accommodate most easily a simultaneity of view points and demonstrate more clearly the indivisibility of events" Burger J. (1980, p70). The especial feature of cinema is, as a medium of mass communication its relationship with populace is so much more.

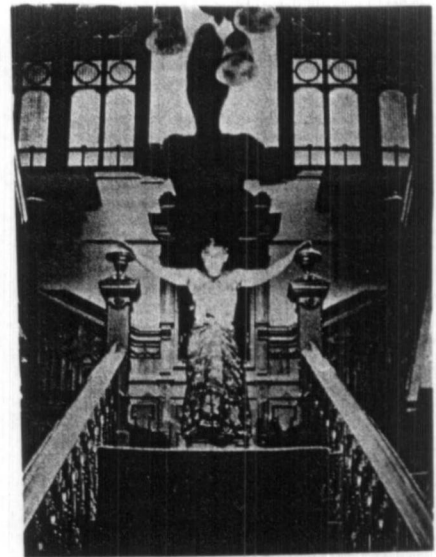
Whatever the script intent, is what the actors, performances, camera positions, angles and movements,



SCENE : RASHOMAN

composition, lighting and how these elements are built up for.

Script and subject is done in such a way to determine the impact intended at the audience. The meaning transferred to the viewer, is registered as bhava (feelings) which will move him to pity, tears laughter etc which will convey final flavour i.e. a prominent Rasa. It might have a secondary rasa as well. For example the very popular science film



FILM - NIDHANAYA.

Matrix, which is about a computer hacker, learning from mysterious rebels of the true nature of his 'reality' and his role in the war against the controllers, has a primarily a mood or flavour of Veera, i.e. Heroism, bravery, a dignified kind of excitement.

Considering a Sri Lankan film 'Purahanda Kaluwara', which became a celebrated film internationally, is a response to the experience and sensitivity to the pain the people are suffering because of war, by the director Prassanna Vithanage. The importance of the brief in the conception of such artistic endeavor is less compared to the Director's background and objective. He has chosen a 'site', of a father in a rural of a soldier who has died in the war, but the priority has been to express the director's philosophy, creativity, experience, sensitivity using the 'site'. In realization of the image of the artifact he experienced, he has used the artistic language using the elements of the vocabulary of the existing site, adding new characters such as the gramasevaka, the elder daughter, and young daughter working in a garment factory to express the plot as well as to dramatize. The old blind father is a metaphor of the culture and every interaction he has shows the pain he (culture) experiences due to the kinship with family and culture, thus leaving the audience with a flavour of karuna rasa but the film ends still giving hope of the younger generation that the end may not be so bad after all.

3.3.2 The Concretizing of the Spirit of place in Architecture

“The content that inspires and engenders form is exclusively the product of the creative spirit and though an architect may not be aware of it he will always be imbued with the Spirit of place.” Luis Barragan, (as quoted by Rispa R.1996, p21)

3.3.2.1 The Steps of the Mechanism

Considering a mechanism for concretizing the Spirit of Place in architecture, it could be seen that there are steps to a mechanism, in which the essence could be applied to the creation of other arts as well. The work of art will emerge as a result of

- Background to the creation
- Site
- Site and creative thinking
- Creation and language

The creator will have a background of experience, creativity, philosophy and he needs a site to apply himself to create an expressive and meaningful artifact. Because of the nature of architectural field this site will most probably come with a brief, which will consist of functional spaces etc.

The next stage is the creative brief interpretation through either the philosophical or emotive bias of the creator. The brief interpretation will arise from two sources the site and the creators ‘background’ consisting of his past experiences, creativity, sensitivity philosophy of life etc and one of this sources will play a major role. Accordingly for a contextual architect the site will be the major source of inspiration in expressing the meaningful artifact. For the others the background of experiences, sensitivity, creativity and philosophy will be the main source of inspiration, and here the site will play a lesser part in the interpretation of the brief. In either case the site or ‘background’ may demand spaces, which are ‘not functional’ or other qualities, which were not mentioned in the brief.

Further, as what ever of the sources inspire the creator more, the site is one of the two sources in the brief interpretation, thus it seems important, necessary to try to understand how an architect feel the essence of the spirit of place with sensitivity. When an architect goes to a site first time, he is in ignorance. Naturally the architect will try to understand the site, by trying to form patterns and find rhythms, which will make this task easier. For that he will first see component by component such as a tree, a boulder, another tree..etc. but as this goes on, feeling disgusted he gives up and it is in this vacuum of mind is the point where every thing fits in, patterns, rhythms and a mood is established. As the creator let go of this mood at some point where site becomes more important to the architect as he understands that the site, he himself and every thing else is part of a network and the peace generated at this point leads to selfless creation and it is this peaceful awareness of the site is the emotion the architect will draw back on, when the architect goes back to office and gets on with the design.

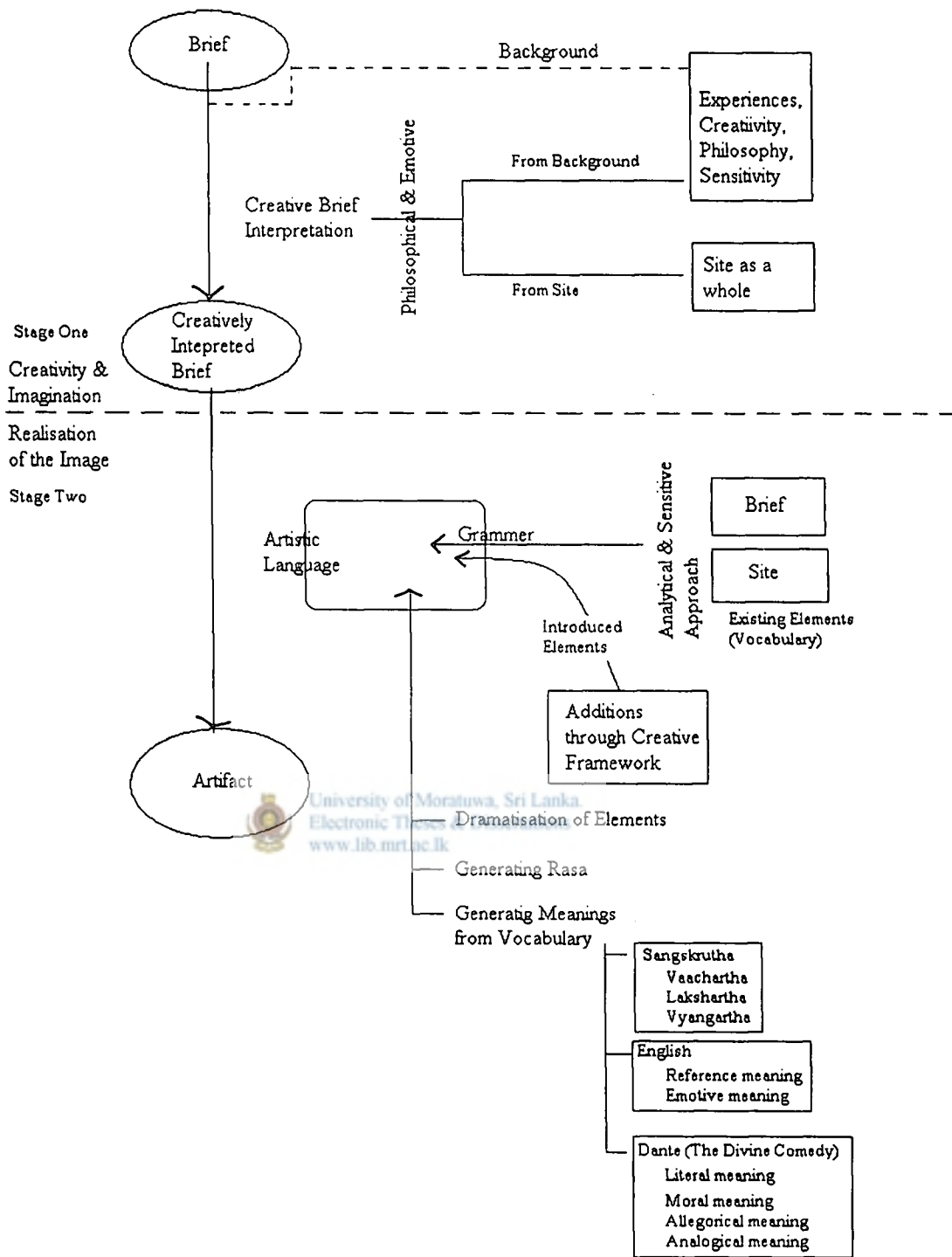


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Thus the initial brief, with the understanding of the site as a whole as well as the background of the creator will result as a creatively interpreted brief, in which the artist or architect has already experienced the feel of the artifact inside his mind through emotions.

But as an artist he would want to convey his experience to another through a chosen medium. In the realization of his image the language used in he medium becomes important. This realization of the image is more towards craftsmanship.

(Stage 02)



In this stage of Realization of image the brief and the site will have to be considered again and, there has to be a subjective and analytical approach towards the brief and the site. I.e. the existing elements of the site and the interpreted brief has to

be analyzed so as to understand which elements of the existing vocabulary could be used to achieve the intended product.

The creator will decide according to what he wants to express, the vocabulary that has to be introduced. The technique of this adding of new vocabulary to the existing vocabulary is Grammar and the architect with perception, sensitivity towards scale and proportion will be at a distinct advantage.

The language has to be lively to create an artifact. This liveliness is achieved through

- Dramatization of elements,
- Generation of Rasa and
- generation of meanings from vocabulary through ‘vachartha’(literal meaning), ‘lakshartha’ and ‘vyangartha’(emotive meaning) etc. (as further discussed in 2.3.2).

Without these qualities added to language the product will not result in an artifact which will touch everyone’s soul, but as preaching understood only by a few.



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Case Studies

Barragen, the world-renowned architect for his soul touching architecture state, “The space should enclose nothing less than entire universe capture the echo of the immense lesson should be derived from aesthetic wisdom”. Barragen (Raul Rispa, 1996, p22) It will be very interesting to see the other famous architects’ attitude towards capturing the essence of the place as a module of universe.

And also, as the study is in search of a possible mechanism of capturing the spirit of place, it is seen in the following examples, whether the universal principle of Rasa as applied to other art forms could be applied to architecture as well. I.e. whether as a result of various Bhava (emotions) experienced by the beholder while experiencing the art form (in this case architecture) results in a Rasa, a single

permanent mood or Sthaie bhava which will resonates in the soul of the beholder even afterwards.

The chosen examples are celebrated architectural products by renowned architects, and therefore there would be no question of whether they are works of art.

They are

- Falling Water- Frank L Wright
- Farnsworth House- Mies Van de Rohe
- Light House hotel – Acht Geoffery bawa
- House in Mirrissa –Acht. Geoffery bawa
- Kandalama hotel
- Lunugaga

These examples would be analyzed to see what aspects of the language have been used to encode each component of the Spirit of place. The components of the spirit of place are (as mentioned in 2.2.1)

1. Features of Environment such as the topography, landform, vegetation presence of water and other resources
2. Cultural Expression
3. Sensory Experience of the place through transparencies, Vistas etc.

Rasa is the essence of the place that has been concretized through language. But because of the limitedness in time factor, only some of the aspects of the architectural language, such as unity (number), punctuation and inflection (as mentioned Edwards. T,) will be considered.

Falling Water- Frank L Wright

Falling water is a fêted country house, designed by the great architect Frank Lloyd Wright, for Mr. and Mrs. Kaufmann. Located in Western Pennsylvania, its relationship to the site is remarkable and fascinating.

Falling water becomes so familiar and attached to ones heart by just looking at a photograph and makes one sense its 'rightness' and therefore it seems to have concretized the spirit of place in an enchanting manner.

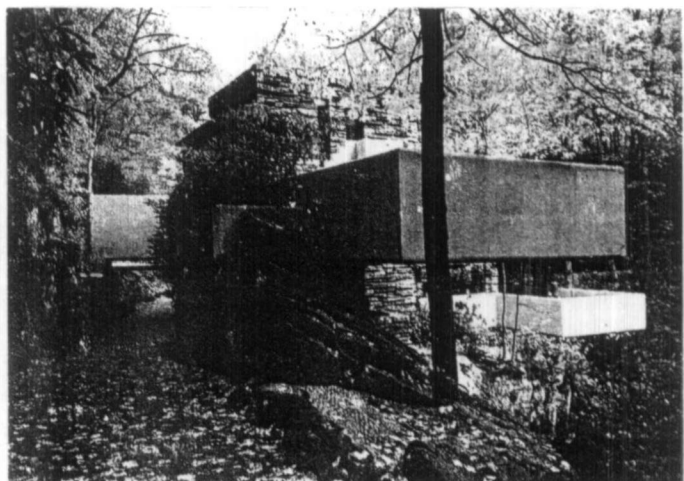


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The considered aspects of Spirit of Place and Rasa generated from it.

The site which Write originally met with was to say the least, unusual. A waterfall in the site! The site has a romantic quality with landscape consisting of rock vegetation and water.

Vegetation is thick and changes with seasons, in winter with hardly any leaves on the trees and in summer all very colourful. The sky also changes with the seasons thus it very much alive and sensual.



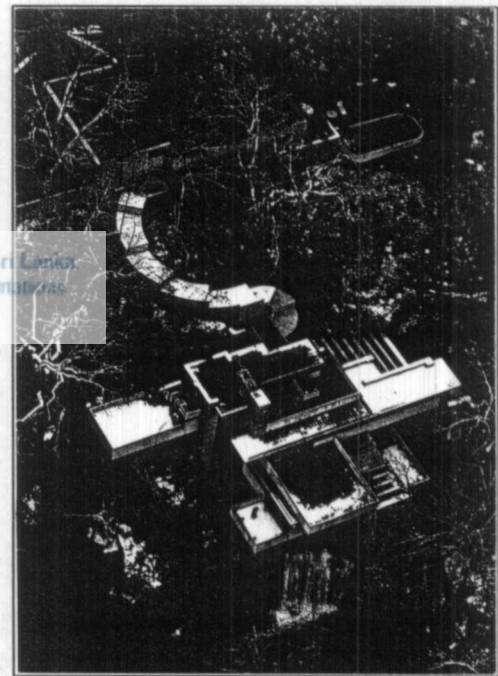
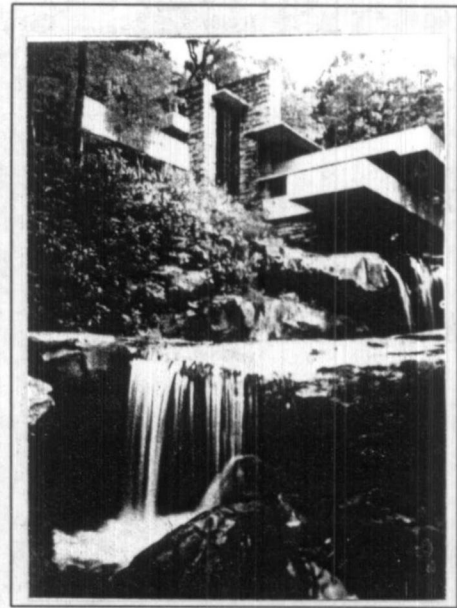
The water, which is always on

the run, adds a dynamic quality to the site. In contrast rocks, boulders and stones add a rough and static quality. All this emotions or bhava adds to a Romantic Flavour (Shringara rasa) of the site.

The house seems to be a part of the rock formation to which it clings. Concrete slabs projected over from the rock band to carries the house over the stream. Therefore the house is on an elevated plane and spreading horizontally. Vertical elements balance its form with horizontal elements. Those physical elements create the form of the house and it captures the essence of the form in its form.

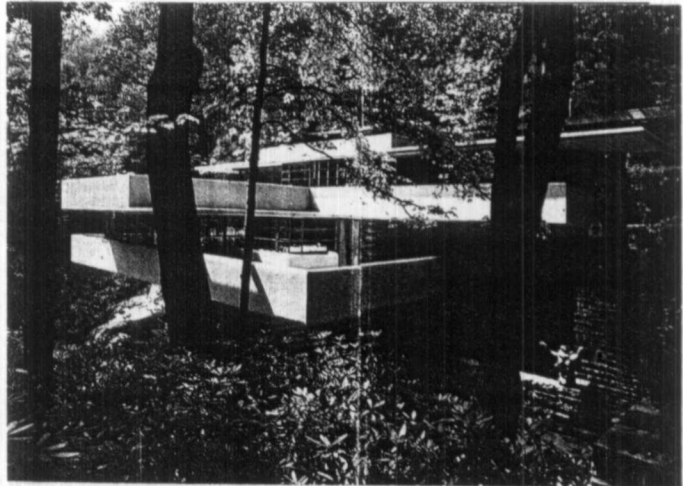
From the square living room one can step directly down through a suspended stairway to the stream. Immediate above on the third levels terraces open from sleeping quarters emphasizing the horizontal nature of the house form.

After entering the main space one is suddenly directed to the surrounding environment through the sheet o glass. The major space is enriched by the views of the surroundings.

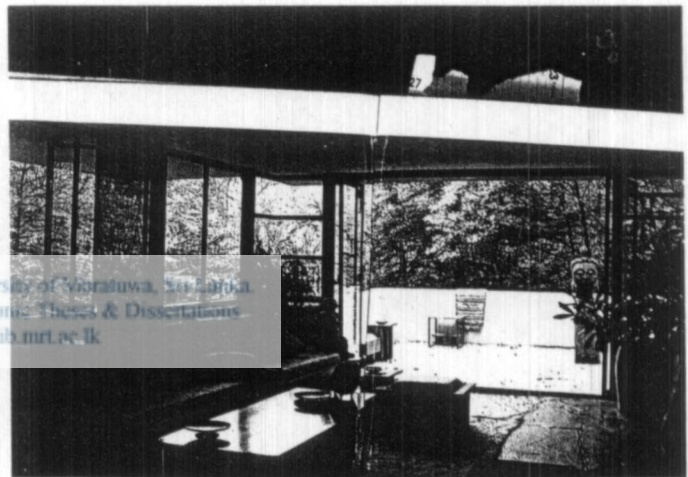


The sound of the falling water also is caught by the main space. It is a place that captures the essence of nature.

That is enhanced when one reaches the terrace. of the second floor from which is projected an sensual view of the surroundings and music of the falling water.

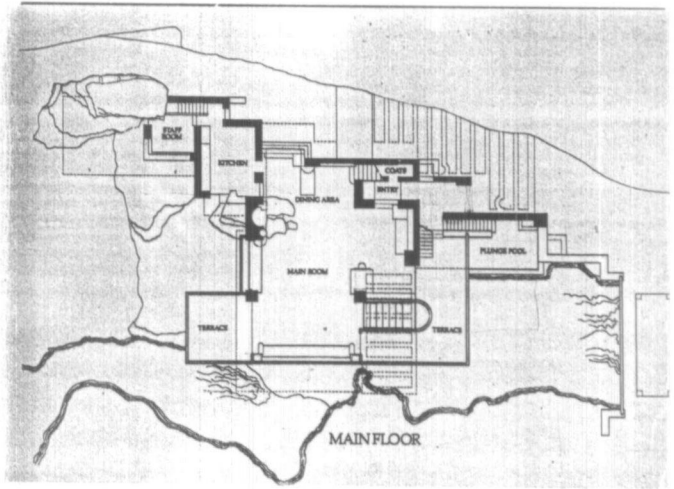


Almost every room in the house is continued outside reaching freely into nature without any fragmentation. The house has transformed the setting and united with the cosmos. Falling water is more than a symbol of the twentieth century technology and creativity. It is a symbol of dwelling.

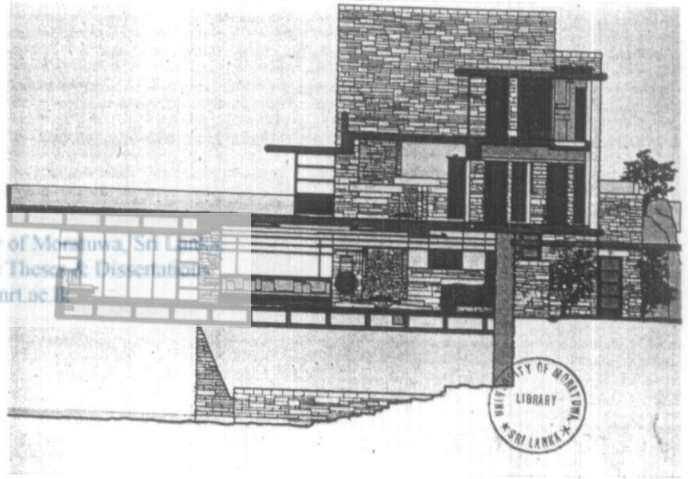


The house accentuates the romantic atmosphere of the natural setting. It seems that the spirit has decided the spaces to be created to a greater extent.

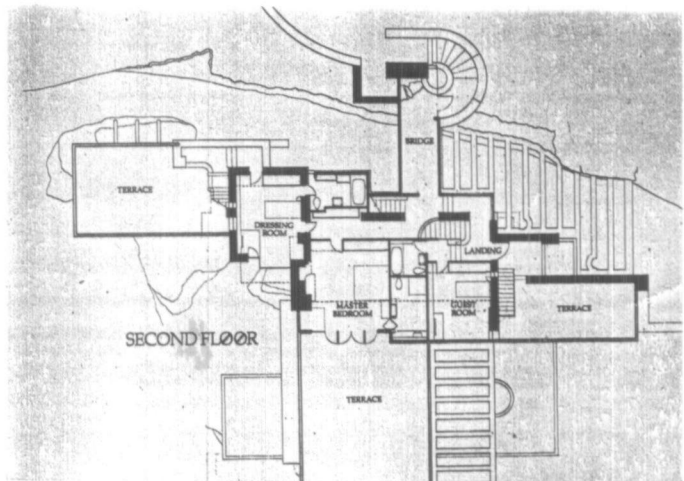




MAIN FLOOR



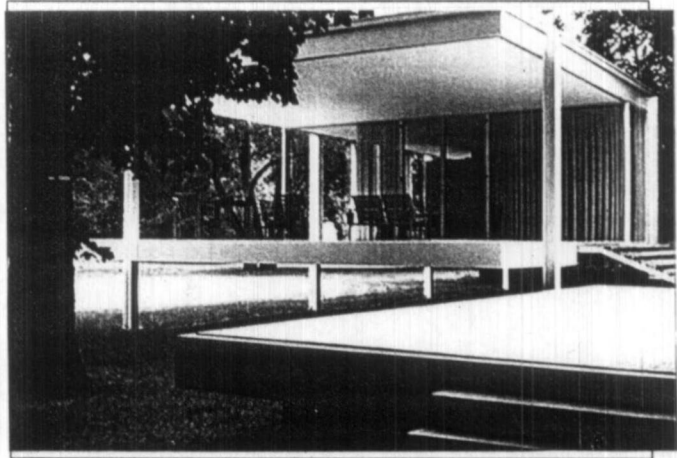
SECOND FLOOR



SECTION THOUGH HOUSE.

Farnsworth House- Mies Van de Rohe

Mies Van de Rohe designed the little house, exquisitely simple and beautiful as an abstract statement, in Plano, Illinois, for Dr. Mrs. Farnsworth. Designed and built from 1946 to 1951, Farnsworth house is considered a paradigm of international style architecture in America. Though it proved difficult to live in, Farnsworth House's elegant simplicity is still regarded as an important accomplishment of the international style.



The considered aspects of Spirit of Place and Rasa generated from it.

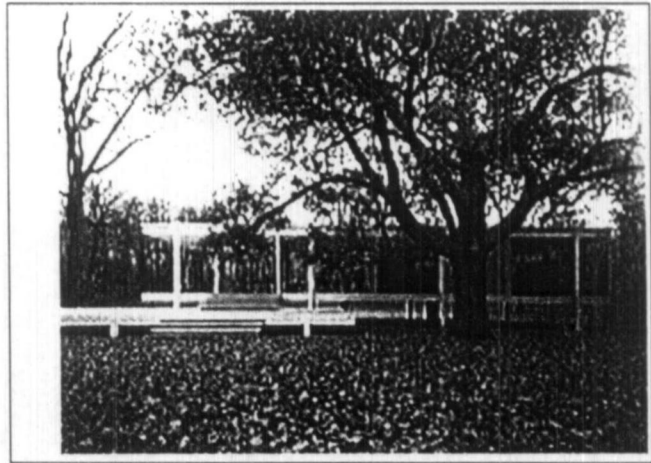
The site, which Mies encountered, was a rather shadowy looking flat meadow between tall leafy trees, southern side bounded by Fox River. The site seems to have had a rather mystical and still quality about it. Looking at a photograph taken at the early stages one feels the architect has achieved perfection, with the dark gloomy quality of the setting subtly reflected by the small house in perfect harmony.



“The symmetry of the house stresses the containment in a building. Its center of axis marks a special ‘place’, in contrast to the universe around it”. (as quoted by Shulz. N, with an interview with Mies).

The house was unlike any conceived before it. It was a totally glassed-in rectangular box, consisting of roof slab and floor slab, latter suspended five feet above

to avoid the river's occasional floods. The idea of the open plan is to bring the occupant architecturally into contact again with the outside world, the world of fellowmen, of technology and nature, a world from which he has long being cut of socially.



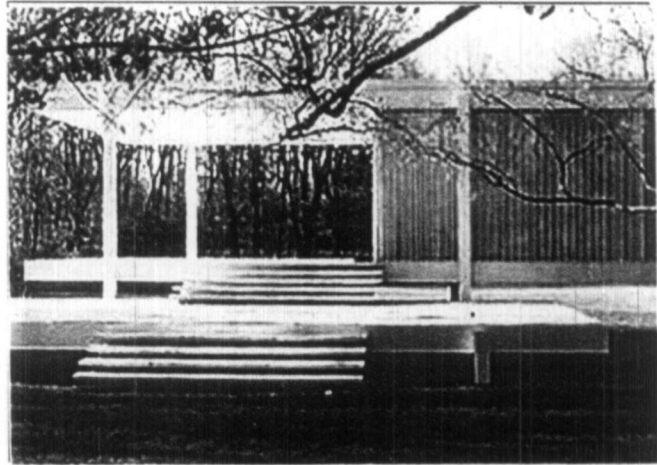
The roots for this seem to lie in the Architect's philosophy. Mies says in an interview with Norberg Shultz that; "... we should try to create a unity between nature, houses and people on a more elevated plane, when you look at nature through glass walls of the Farnsworth house, it takes on a more profound meaning than when you stand outside. More nature is thus expressed – it becomes a part of the larger whole. (as quoted by Prak.N.L,1958, p168).

The longing for unification and summarization, for harmony, stood in the center of this art, which called for participation in the cosmos and which conceived of itself as a metaphor for the great and the absolute. (Neumeyer.F 1991). Even though this seems to have the same essence as Frank Lloyd Wright's philosophy the approach by this Architectural Maestro is thus totally different.

The language used to concretize the Spirit of Place

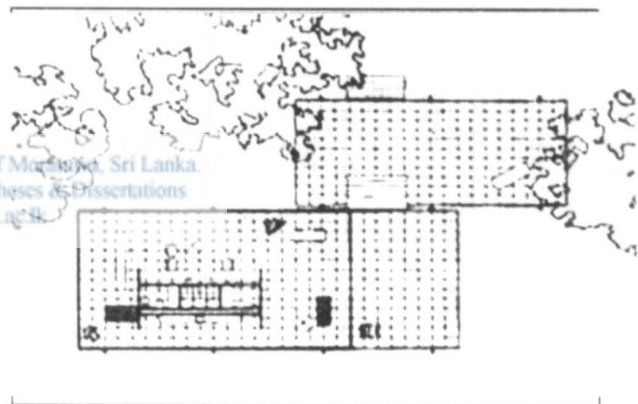
The dialectic of structure and openness--the intellectual theme and the pavilion-crystallized into a sort of steel temple of the twentieth century that was no longer merely a place for living but a site dedicated to the contemplation of nature and a silent dialogue with the world. The use of steel and glass gives an uninterrupted

view of the natural surroundings and enables the interior space to be projected outside. A rectangular pedestal or terrace, nearly as large in plan as the house, in front of the building, fits the house into the environment with a sense of



belonging, and is accessed by a low stair. This lay parallel to the house while sliding somewhat west of it and was. Both roof and floor planes were supported by eight wide-flange columns, The long walls faced north to a gentle grassy rise, south to the wooded riverbank.

The interior was a single space, one room, whose major subdivision was provided by freestanding, longitudinal, asymmetrically placed core containing kitchen to the north, bathrooms to



east and west-- separated by a tility space--and fireplace to the south. A freestanding cabinet-closet close to the southeast corner and parallel to the east wall bordered the sleeping area without enclosing it. The "living room" area, which spread before the fireplace with a view of the river, was equally suggested rather than defined. The roof and floor slab were cantilevered at both ends, so that the vitreous corners of the room were totally transparent. There was no air-conditioning. Cross ventilation could be encouraged by opening the portal and two hopper windows, the latter located at the base of the east wall at the other end of the house.

Light House hotel

The coastal belt from Beruwela to Tangalle, has developed into a tourist attraction, with the with the facilitator as the variety of beaches alongside. The Light house by, architect Geoffrey Bawa is a renowned hotel in this development, built in the close proximity to city of Galle.

The considered aspects of Spirit of Place and Rasa generated from it.

The site is a strip sandwiched between the bordering sea and Galle - Colombo busy highway with a flow of traffic, is a rocky highland jutting out towards the sea.

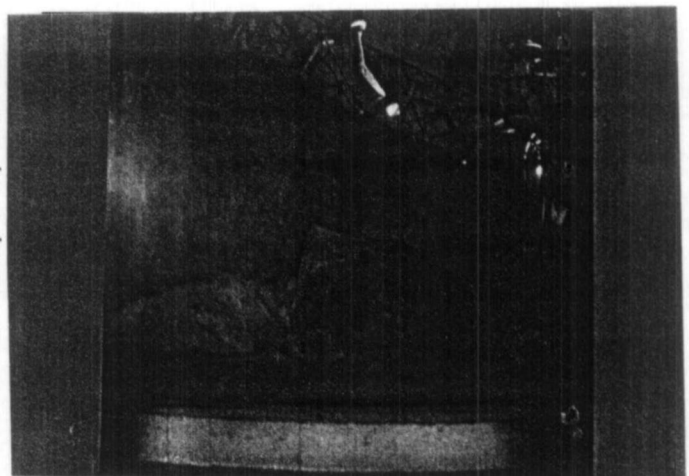
The site before the hotel was built was highland with a buttress of rocks with prominent spirit of place. It had a setting, which provided a 'stage' to endlessly stare at the Indian Ocean for hours and contemplate the beauty nature of the waves of sea, which came to and fro to give a sense of Romantic pleasure.



EXTENDED LOUNGE TOWARDS THE ROCKY BEACH.

The language used to concretize the Spirit of Place

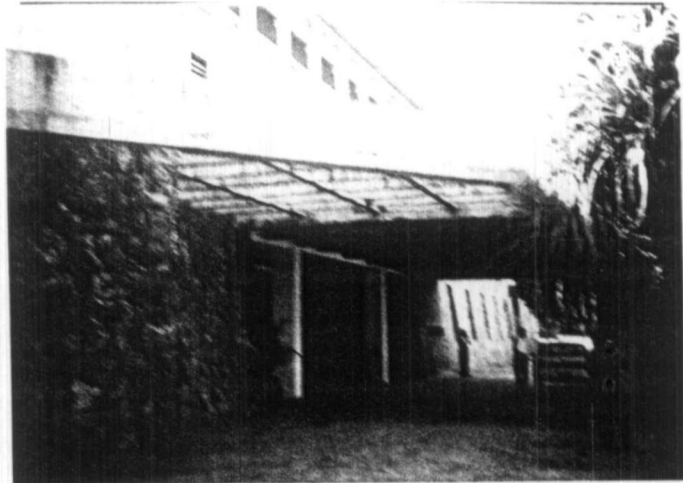
The hotel also provides various spaces, which heighten emotions thus at the end of experience a lingering flavour of romanticism is experienced. "Architecture comes in to being



SPACES WHICH HEIGHTEN EMOTIONS.

when a total environment is made visible.” (Langer 1953, p47) This is done by means of buildings, which gather the properties of place, and brings them close to man. When a person is experiencing the Lighthouse, in each and every space of the hotel, articulated to capture the spirit of the place, convey emotions or bhava, which finally results in a mood or flavor.

The sensation a person gets when he is about to enter is a feeling of being ‘close to Galle forts’ because of the solid appearance of the solid heavy walls punctuated with little holes i.e.the base rubble



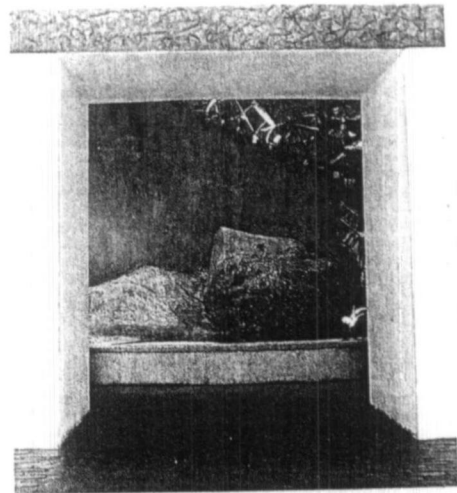
CLOOMY SETBACK ENTRANCE RECIEVE BEHOLDER WITH FAMILIARITY.

walls with small openings.The low scaled shaded verandah which is set back is accessed by a covered porch giving a sense of familiarization of comfort and calmness.



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The sensitive handling of the volumes of verandah gives a subtle heightening and a progressive mood of the sequence. The contrast of light in the next space, lobby, highlights the cylindrical shaft. The light touches the inbuilt rock that curves with the pool edge at the foot of the spiral stairway suspended from the cylindrical core.

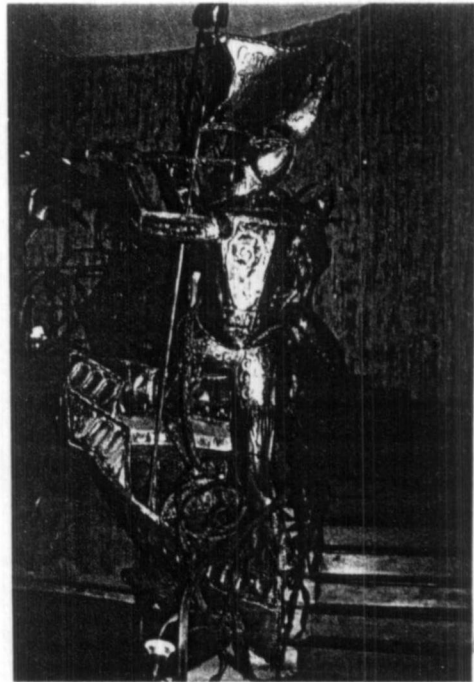


CONTRAST OF LIGHT.

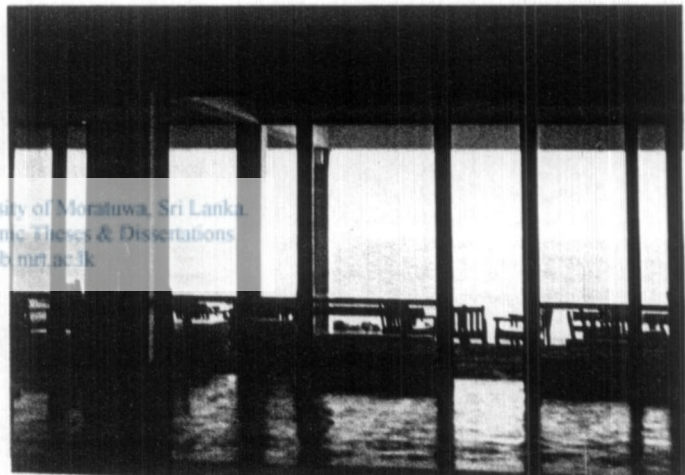
The silent reflection of staircase through the water surface adds an extra height and depth to its meaning . The cylindrical core articulates the wings and accessibility to all the parts of hotel as well. The predominant

emotions created by the sculptured balustrade and the colours and textures on walls create a sense of conflict.

Progression through the unexpected framed light giving rise to a sense of world of freedom. The well articulated staircase lobby opens out directly towards the bar and restaurant gives way into heavenly which enclose and opens out directly out into the endless sea. In contrast to the ornamental



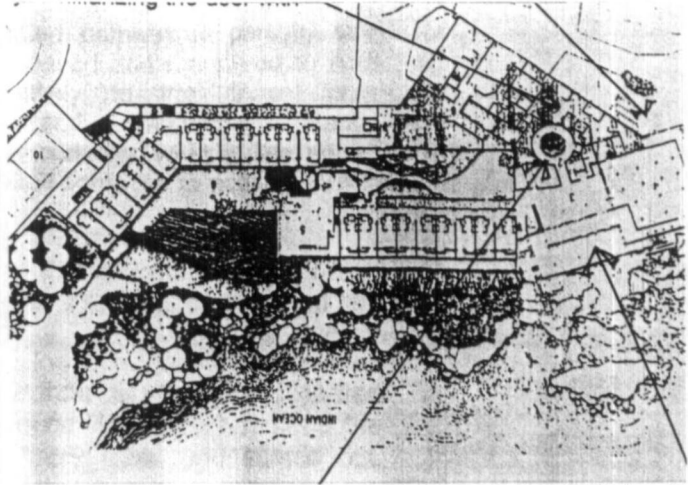
staircase the astonishing view of the ocean, with the waves crashing down the rocks, the various colours of the sky meeting the sea at horizon. The longing to sit down and spend a dreamy evening to just stare and enjoy the variations of sea is fulfilled by the extended lounge towards the rocky bed.



MAJOR SPACE FACING SEA:
UNEXPECTED VIEW FROM DARKNESS
TO LIGHT.

The articulation of the spaces seems to have strengthened the spirit of place. As this site is a rather a elevated place, the light house has articulated both episodes of the behavior pattern i.e. climb up and relax on 'stage', of the 'on place' in its built form.. It seems that the spirit has decided the spaces to be created to a greater extent. The linear plot of land sandwiched from both the sea and road has been subtly

connected to achieve unity in the entire built form. Vertical axis has been used to bring the visitor from road level to belvedere and the horizontal axis has been used for the second episode of the 'on place' that is the enjoyment and contemplation of the sea by the



BY THE SIDE OF INDIAN OCEAN.

beholder at various stage. As discussed earlier the various moods or emotions created in the user's mind as he progresses to the main space and beyond will result in a flavour or Rasa in the mind and in this case it is the Shringara Rasa i.e. a flavor of romanticism.



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House in Mirrissa –Acht. Geoffery bawa

The considered aspects of Spirit of Place and Rasa generated from it.

Mirissa, the place in which this is holiday bungalow is located, is situated in coastal area in southern province. It is coastal town, therefore has the feel of the sea, it smells of sea and tastes of sea but it not a completely flat terrain either. Sea is the most natural prominent element and the climate in this area is more towards hot and dry conditions.

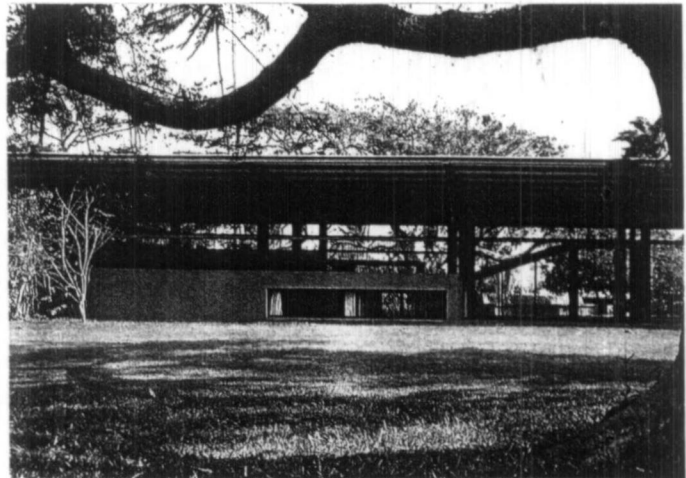
The high cliffs overlooking the sea with a ting of red splashed over the ground gives it an unusual quality. It looks like something 'out of this world'. An emotion of 'adbhutha rasa' seems to attaches to this overwhelming site.



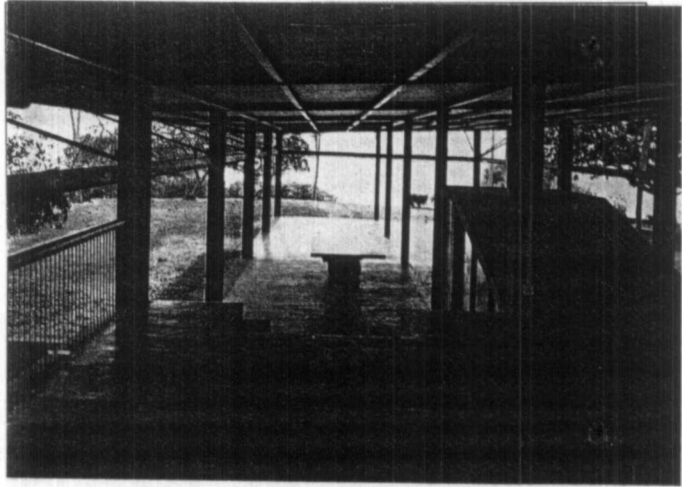
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The site is on a cliff, which is more than a hundred feet above the sea. It has the essence of paradise as with magnificent views towards all directions. Views on north east and south west over two bays, in-between, on west the vast Indian ocean and towards south west to north a backdrop of mountains in the far distance.

The architectural response, to this wonderful, exhilarating and even a little fearful site, as one undergoes a strange new experience, is a simple minimalist structure with a lean to roof.



It is an unusual structure for a home because instead of a normal house which has a definite quality of rising out of earth, this house is lightly perched on the very top of the place, and looks as if it ready to take off in the high wind, and thus has a exhilarating quality which we may term as 'adbhutha' rasa'.



OPENING INTO THE NATURE.

The language used to concretize the Spirit of Place

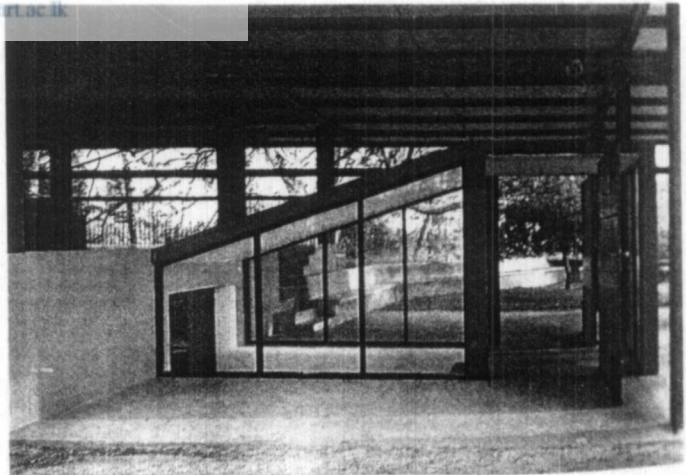
The approach to the house consists of a long steep drive up a wild uncultivated hill, and at the end will face a large open lawn with a clump of groves at its edge.

When a person looks at it more closely he sees a light single pitched A1 roof is held up by steel structure on concrete columns, which blend with the trees of the grove of trees.



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The house consists of three rows of six columns on plain rough cement floors. The two bays on northeast contains the bedrooms, located 5' below ground, and opens into a private shaded terrace on southwest.



With the minimalist architecture with no doors and widows to contain views, or distractions from decorations etc allows complete timeless place making. Micheael Ondaatje's poetry gives a further perception,

House on a Red Cliff

There is no mirror in Mirissa

The sea is in the leaves
The waves are in the palms

Old language in the arms
Of casurina pine
Parampara

Parampara, from
Generation to generation

The flamboyant a grandfather planted
Having lived through fire
Lifts itself over the roof

unframed

the house an open net

where the night concentrates
on breath

on a step

a thing or gesture we cannot be attached to
just the long, the short
the difficult minutes
of night's phenomena

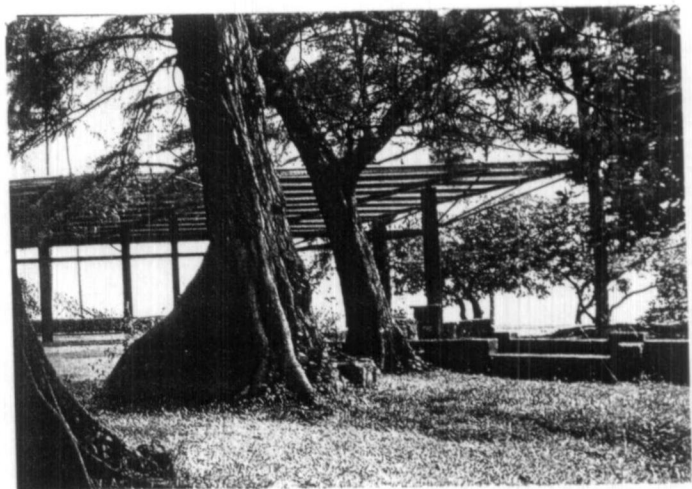


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where even in darkness
there is no horizon without a tree

just a boat's light in the leaves
a last footstep before formlessness

(as quoted by Daswatta C.1999, p32 Ondaatje, 1998)



Kandalama Hotel

The remarkable hotel Kandalama designed by the famous Sri Lankan Architect, Geoffrey Bawa is a sensitive response to the controversial issues raised by this context, as well as a idyllic work of art. It is a place where tranquility in mind occurs.

The considered aspects of Spirit of Place and Rasa generated from it.

The 162 roomed luxury hotel in Dambulla district, is one of the few hotels sited inland. Dambulla was an

ancient kingdom and is famous for the cave temples. So is Sigiriya, a world heritage site of King Kashyapa's kingdom, on the rock.

Considering socio cultural issues as an aspect of the spirit



DAMBULLA CAVE TEMPLES.

of the place, it has to be said that such a hotel will be alien to this society. But if we disregard the psychological aspect of it, it could be said that minimum intervention possible, through physical alienation of the hotel (from Kandalama wewa etc) has been achieved, so that even environmentalists applaud it.

Kandalama, the place where the natural beauty of the landscape and the peace and harmonizing of the surrounding rise to its peak it is a place where It is a place where tranquility in mind occurs and takes to an introspecting mood.



A 'hide' in jungle to view the magnificent landscape.

The site, which attracted Bawa's attention, was neither the highest point of the forested hill on the edge of Kandalama tank, nor a site at the same level as of the tank. It was rather a site located in a level above it and had views towards Dambull rock as well as Seegiriya rock and generated a contemplative quality.

The language used to concretize the Spirit of Place

The emotions (bhava) given at various points while experiencing the hotel is geared towards the generation of the final flavour of Shantha rasa, i.e tranquility.

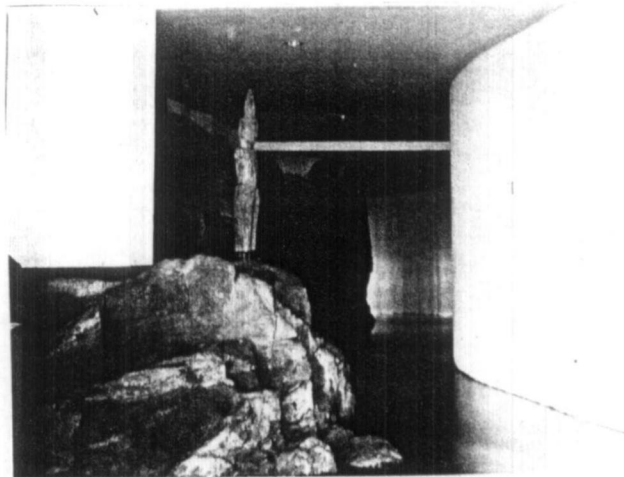
The spatial progression is set as to various contrasting emotions in order to highlight the final mood, tranquility. A glimpse of Kandalama tank, seen half way up the ramp, through the vegetation, gives a sense of relaxation.



OBLIQUE APPROACH OF MANMADE RAMP
ACKNOWLEDGE NATURAL SURROUNDING

When he moves further up towards the hotel entrance the view disappears to reveal a the prominent well shaded varandah, without any ornaments thus frees the mind and makes the visitor relax.

It cuts away most of the view of the hotel and encourages the visitor through the tunnel. The tunnel arranged with smooth curved white walls and in contrast natural hard rock will have



SMOOTHNESS & ROUGHNESS...
WHAT LIES AHEAD?

him in conflict, and thus encourage him towards the lounge. This is because of the contrast of emotions felt in the verandah and in the tunnel. Thus it will enhance the effect of tranquility at the lounge.

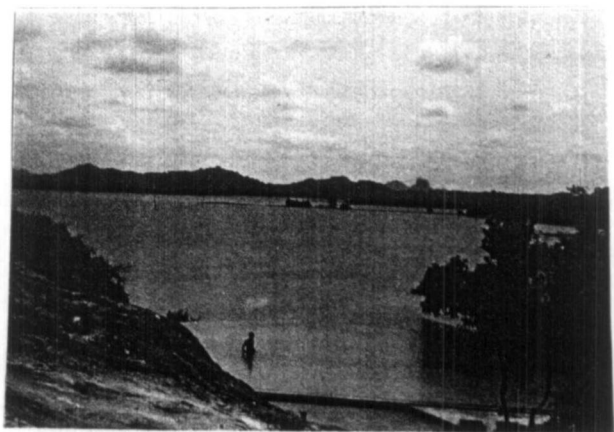
The lounge at a wide angle has been designed as the very best to cater the beholder. Here is the place where the visitor can resolve the conflicting state of mind. The polished lobby floor, the pool and the never ending kandalama tank is all essentially designed to the same altitude. By vision the illusion has been kept; the swimming pool as never ending, without visual break. The large reflection of the pool is the linkage to the polished granite floor of the lobby, creating an open vista of the outer environment.



GLIMPSED VIEW OF THE LOUNGE

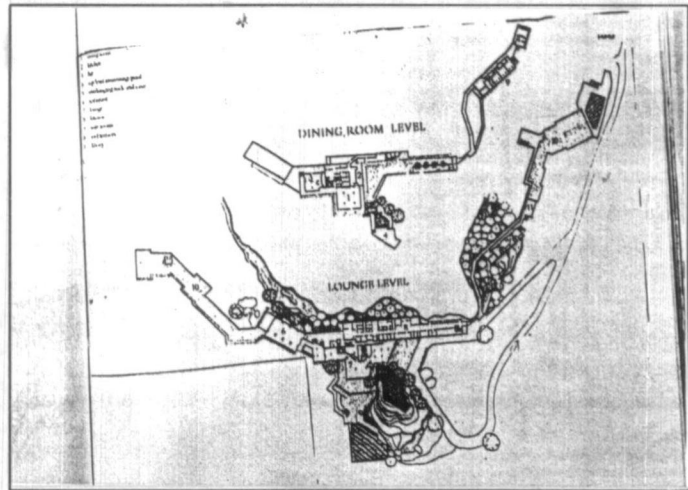


CLIMAX AND CONSOLIDATION .



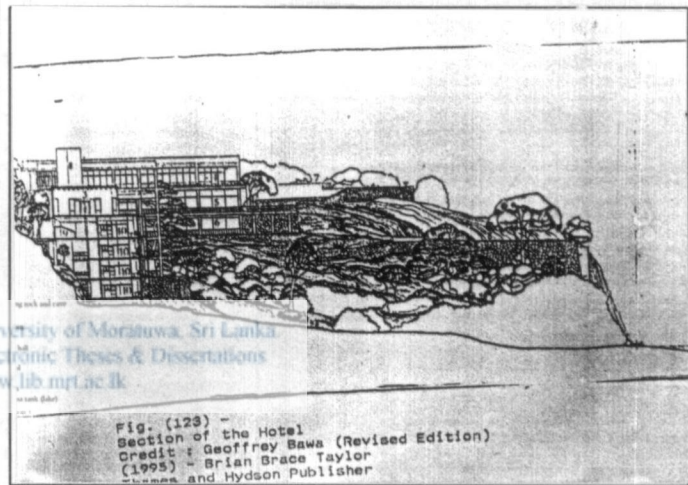
'NEVERENDING' SWIMMING POOL.

The overall unity of form many rectangles composed at different angles, to tally with the Spirit of Place, linking them together through rhythmically placed corridors and lobbies.



Plans of Dining room level and Lounge level

The balkiness of concrete forms trying to merge with the rugged rocks and jungle.



Section Through the hotel

It is the place where tranquility in the mind is achieved and hence a feeling of loneliness. This makes someone to be introspecting. It is the architect's great ability to calm down the user's mind through his spatial arrangement.



WALKING THROUGH NATURE



Lunugaga

The renowned Sri Lankan architect Geoffrey Bawa has chosen Lunugaga as his holiday home and the twenty five acres he bought in late forties has be evolved in to a serene garden with a his simple home, in which not only himself but the people who visit it too will have pleasure though experiencing it.

The considered aspects of Spirit of Place and Rasa generated from it.

The beautiful pocket of water called the Dadduwa lake gushes out to meet the Bentara River just before it meets with ocean. On the eastern shore of this lake a promontory juts out into the lake and on top of this



the simple and peaceful house on its tranquil environment rests.



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PROMONTARY CROWNED WITH A HOUSE.

Bentota is the entrance to the Southern Province when traveling from Colombo. Being in the wet zone it gets two heavy monsoons. Therefore the vegetation is rich and various hues of green colour the landscape. Various kinds of tall trees with leafy branches forms a layer on the top and the small amount of rays penetrating through falls on the decaying dark brown humus.

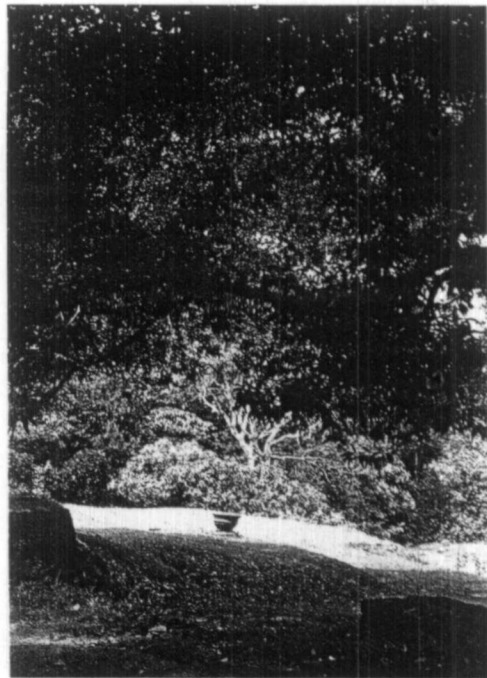
Thus this unique site, a rare occasion of the Dadduwa Lake has a very tranquil spirit about it.

The language used to concretize the Spirit of Place

Spirit as a spatial quality has to be experienced and felt. The architect seems to have sensed the spirit that exists in its real depth. This land is grown with care and

nourishment has been made into a comprehensive spatial organization, which creates many moods or bhava in the beholder, through the never-ending stage sets.

It seems that the spirit has decided the spaces to be created to a greater extent. In the first place it respects the existing topography, the views of importance. "The long view to the South ends with a temple.



MAN'S PRESENCE IN NATURE

But halfway this distance, was a ridge with a splendid ancient moonamal tree and when I placed a large Chinese jar under it the land of man was established in this middle distance. Now the eye stops here, travels to the glimmer of the lake beyond the slope across a long stretch of rice fields and to the stupa on the crown of the hill across the lake. In this view the vision of the lake was to slight to be effective and it became obvious that a part of the ridge needed to be lowered a few feet to make the whole composition reestablish itself with the total finality which does not change and now looks as if it had been there since the beginning of time". Bawa G. (1990:13)

The approach to building has been articulated through paddy fields and the existing levels on the site are used to build entrance steps laid along the ground in perfect harmony with surrounding towards the trapezoidal terraces of the entrance courts, simple, humble and down to earth which its



STEPS FOLLOWING CONTOURS.

plain columns at the same level of earth. At the entrance the warmth of welcome quality arouses a deep attachment. Since floors lie at the same level as of earth, texture of the floor distinguishes it from earth.

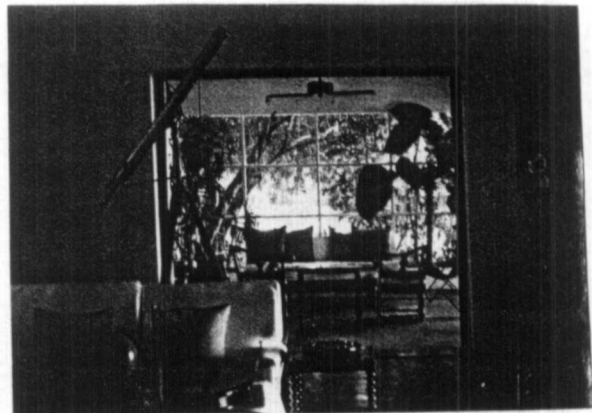
The terraces at various levels, sunlit lawns, the distant view of the main house in the crest, steps merging into setting with lichens and moss all reflect an extraordinary charm and creates a feeling of coherence and unity, as the beholder finds himself making way up to the very simple upper terrace.



The corner of this terrace is in the same axis as of entrance door and forms a tree-shaded space contained by a low parapet wall. The person would feel like sitting down for a pause and as his eyes moving with the rhythm of the lawns, a solitary Chinese jar under a tree, the lake beyond and misty green outline crowned with ancient stupa of the Katukuliya vihara further away symbolizes the peace and tranquility in hierarchy.

As the person wondering what he would find in the main house, turns back to enter the house, walk past the small lobby and find himself in a 'tunnel' like space. With its two blank walls a different experience of gloominess and tightness is felt in contrast to light and openness of earlier spaces.

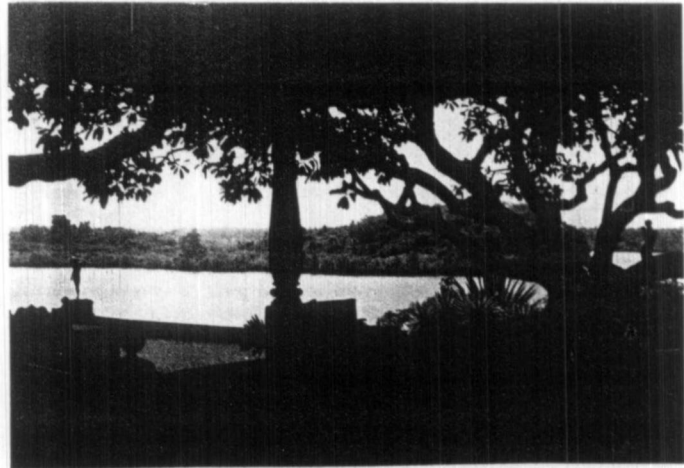
A vista of shimmering outside terrace urges the person from the tunnel into a more spacious and centralized drawing room calm and simple yet very exquisite., and it is



1 DRAWING ROOM - RELAXING THE MIND .

from here he gets to see the main space- western loggia, and the outer spaces beyond.

The beholder can finally sit and absorb the silent, serene and spell bounding view of the garden of the lawn, the terrace and the valley below, and the shimmering waters of the Dadduwa lake all frozen in one single emotion.



SERENE AND SPELLBOUNDING

As Barragan said “I had the feeling that it enclosed what a perfect garden,... : nothing less than the entire universe’ (p22) and even though the visit to Lunugaga is over the rasa or flavour of tranquility of Lunugaga will remain in the heart forever.



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Conclusion

The appreciation of Spirit of Place and the means of concretizing it took place on account of dilemma architecture seems to face because, despite the importance of concretizing the Spirit of Place being much appreciated, there is a lack of analytical framework of the means of achieving it. Some architects do respond to the spirit of Place intuitively, but a valid and tangible standpoint seems to be necessary, for the theory of architecture to be applied realistically, for the enrichment of the architectural sphere. To reach this goal, the stirring of the common pool of art, to find an essence of universal theory was of great importance. In the exploration of the essentials of the Philosophy of Art, the aesthetics, the parallelism was made out and the philosophical link of all art to life, in search for truth in existence was revealed. This was the essence of concretizing the Spirit of place, to be interconnected with existence. This seemed to be a valid foundation to start on the dissertation and proceed to find and apply a universal appreciation theory of art, the Concept of Rasa, into the means of concretizing the Spirit of Place into Architecture.

Therein, Architecture as a form of art and the need for generators in architecture to act as contrary forces to result in creative imagery is established. The validity of Spirit of Place becoming a primary generator is was established through on existing ideas on architecture as place making. The task of Architecture is to create meaningful places, whereby helps man to dwell and co-exist within the interconnected web of existence. As commented by Le Corbusier, "Architectural emotion exists when the works rings within us in tune with a universe whose laws we obey, recognize and respect." (as quoted by Shultz,1980,p6). The architect's purpose is to make either placeless site in to a place or otherwise in a site, which is already a place,

to capture the essence of it (Spirit of Place) and concretize it. As place, whether man made or natural, is considered as a module of the universe, perfectly interconnected forming this boundless cosmos, each and every place becomes a part of the whole network in a unique way. This uniqueness which is derived through the intangible total phenomenon of a place is its spirit, or in Latin 'Genius Loci'. Explicitly it is the unique 'identity or essence of the Place' and architecture is a means of capturing the spirit of the place. If one could visualize and capture the spirit of the place, he spontaneously perceives the web of existence and will become part of the whole universe, which is the true sense of dwelling, by focusing it into a building.

The mechanism of transferring the spirit of place in to architecture is left to the architect. "However understanding the site is not sufficient, the art of design requires the ability to interpret the meaning of the brief by linking it to the underlying opportunity of the site." (Pierre Von Meiss, 1990:145). Architectural language as a medium of communication that concretizes human emotions forever was established, and that a thorough understanding of the language and skilful manipulation of it should be achieved by the architect, is observed.

The parallelism of architectural language with the artistic language of the other art forms was discussed, to obtain a wider perspective of the architectural language and it was through that, the importance of Dramatization of elements, Generation of Rasa and Generating meanings from vocabulary, in an Artistic language was established. The same could be applied to architectural language too.


In Eastern method of appreciating art the emotions created through art has been identified through the Concept of (Nawa) Rasa. As Architecture is a form of art, which convey emotions, it seems very likely that the emotions could be identified by the concept of Bhava and rasa. This is valid and appropriate, as in the process creating


art what an Artist does is, In any art form such as drama, cinema etc, to convey various emotions or Bhava at various episodes in order to generate a final flavour i.e. either called principle 'sthai bhava' or permanent mood (Rasa) through the work of art. Further it was seen through the case studies, this process could be applied to the concretization of the spirit of the place, and the architect (like wise the artist) could (through the same mechanism) transfer them in various Bhava (emotions) through various episodes of the spatial progression which would result in a principle permanent mood, which is a Rasa, as the aftermath of experiencing a product of architecture.

But as Architecture has a limited communicating ability and therefore it is difficult to ascertain all of the emotions (such as Hasya, Karuna) of Nawa rasa. But the well established principles of appreciations seemed to be a good starting point in quest of finding most appropriate the mechanism of concretizing the spirit of place which is mostly a psychological phenomena and therefore difficult to objectify in physical terms alone.

Long-range consequences of this study are an addition mechanism of transferring the Spirit of place into architecture through Architectural language. The study seeks to provide guidelines to avoid the existing problem. As a result Kitsch Architecture could be avoided in future.

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