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PART II

CASE STUDIES

3.1. Introduction to Case Studies

The case studies are selected to illustrate the design approach used to capture the identity of place thus a building that had respond to such identity is examined to find the nature of responses. Each case study will be examined on the following frame work.

- Recording and Analysing the existing Situation
 - Visual Survey and Visual Image
 - District mapping
 - photogrid
 - Inventory of Visual Elements
 - Map of the views of the Area
 - Journeys through the Roads
 - Façade studies
 - Study of light University of Moratuwa, Sri Lanka
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 - Colour and texture survey
 - Man-made and natural visual form
 - Visual image of the place
 - Activities of the place
- Verbalising the identity
- Abstracting the identity
- Examination of the building
 - Plan
 - form
 - Scale and proportions
 - Colours
 - Lighting
 - Textures
 - Detailing
 - Responding to views
- Concluding remarks

Selecting of the case studies were done on a basis to cover natural and man-made places as well as the community identity and Mass identity. The Subodhi Integral Education centre at Piliyandala was selected to examine a response to natural place while the other two were selected to study the responses to man-made place. out of them Kurunegala Palath sabha building was selected as a response to the Public Identity while the Dambulla Stadium was selected to response to community identity of the place.

For the use of the case studies in order to carry out the Psychological survey the following questionnaire is used:
Sample questionnaire for Kurunegala

Age: වයස:	Sex: ස්ත්‍රී පුරුෂ භාවය:		
Purpose of visit: පැමිණි කාරණය:			
Image type	Individual	Community	Mass
1. What first comes to your mind, what symbolises the word “Kurunegala” for you? ඔබට කුරුණෑගල කී විට මතකයට නැගෙන්නේ කුමක්ද ?			
2. can you please draw a sketch map of the area. I don't want a finished drawing , just something to show me what you think are the main features. Now, would you show me o your map the places you most often use to visit? ඔබට මෙම ප්‍රදේශයේ දළ සටහනක් ඇඳීමට හැකිද ?			
3. Could you give me a list of all the most important places in the area? ප්‍රදේශයේ විශේෂ ස්ථාන වල ලැයිස්තුවක් දිය හැකිද ?			
4. Do you have any particular feelings about various parts in your journeys in the place? ප්‍රදේශයේ තමන් කරන විට විශේෂ හැඟීම් දනවන ස්ථාන තිබේද ?			
a. would you describe _____ to me? If you were taken blindfold, when the blindfold is taken off what clues would you use to positively identify the where you were? එම ස්ථානය විස්තර කළ හැකිද ? ඔබ ඇස් වසා ගෙනගොස් එම ස්ථානයේදී ඇස් මුදා හළ හොත් එම ස්ථානය හඳුනා ගන්නා විශේෂ ලක්ෂණ මොනවාද ?			
b. Would you show me on your map where _____ is? එම ස්ථානය සිතියමේ පෙන්විය හැකිද ?			
5. What do you think is the most significant element or feature in this place? ප්‍රදේශයේ ඔබ දකින විශේෂම දෙය කුමක්ද ?			
a. would you describe _____ to me? If you were taken blindfold, when the blindfold is taken off what clues would you use to positively identify the where you were? එම ස්ථානය විස්තර කළ හැකිද? ඔබ ඇස් වසා ගෙනගොස් එම ස්ථානයේදී ඇස් මුදා හළ හොත් එම ස්ථානය හඳුනා ගන්නා විශේෂ ලක්ෂණ මොනවාද ?			
b. Would you show me on your map where _____ is? එම ස්ථානය සිතියමේ පෙන්විය හැකිද?			

6. Would you show me on your map the direction of north? ඔබට සිතියමේ උතුර ලකුණ කළ හැකිද?
7. Can you give me the directions to go from "rest house" to "Sir John Vidyalaya"? තානායමේ සිට සර් ජෝන් විද්‍යාලයට යන පාර කිව හැකිද?
8. how has the look of the area changed in the past, and how is it changing now? is it for better or for worse? පුද්ගලයේ පෙනුම කෙසේ වෙනස් වේද? මෙය හොඳ අතට වෙනස් වීමක්ද? නරක අතට වෙනස් වීමක්ද?
9. what do you think are the major visual problems of this area today? Do you foresee any new ones which are coming up?" මෙම පුද්ගලයේ ඔබ දකින දර්ශනික ප්‍රශ්න මොනවාද?ඔබ අලුත් ප්‍රශ්න දකිද?





3.6. Case study 01



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**PROVINCIAL COUNCIL BUILDING
KURUNEGALA**

3.6.1. RECORDING AND ANALYSING THE EXISTING SITUATION

To record the existing situation a visual survey was carried out. The following are the recorded information. This survey was done based on capturing the community identity of the immediate vicinity of the building.

a. District mapping

The selected larger context was identified as set of places by this system of mapping and thereafter that particular place in detail can be examined.

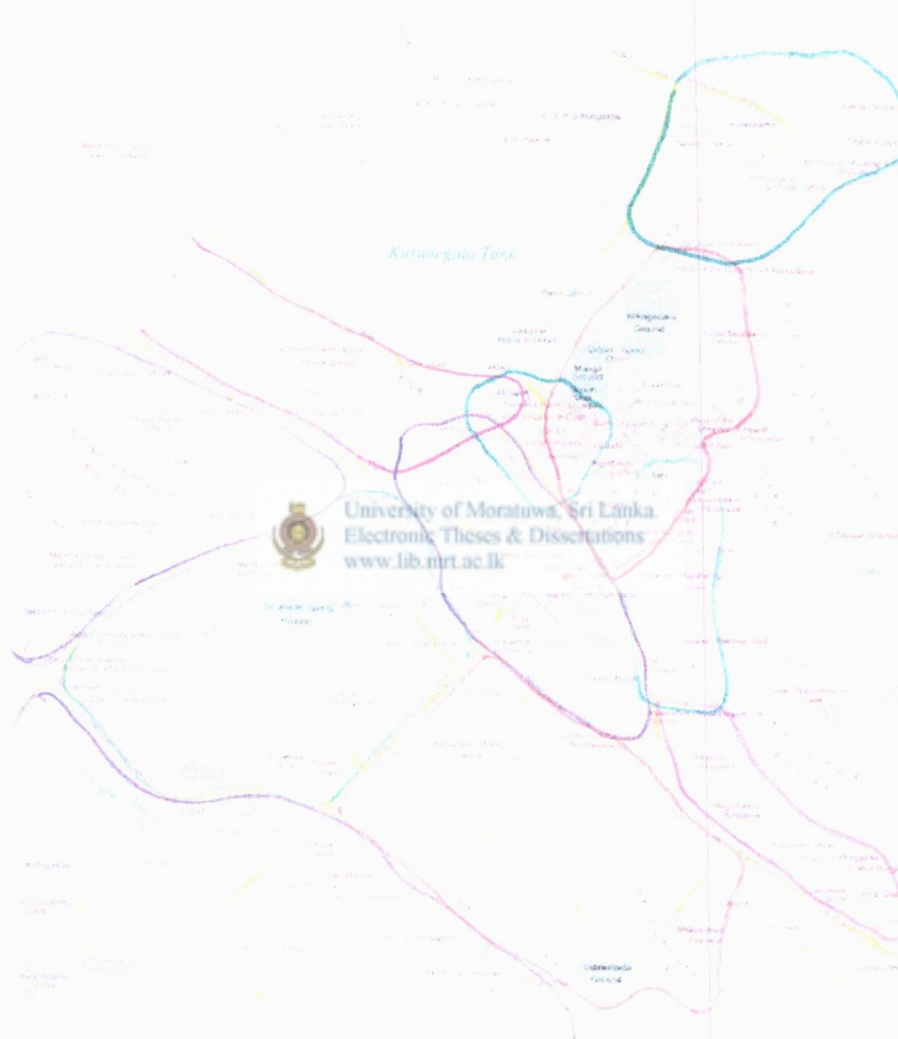



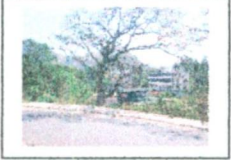













Figure 3. :

This shows that there are several places within the area

Identity of place: An examination on capturing the Identity of Place
and responding to it through Architecture
Chapter three: capturing the identity and responding through architecture

A2 	A3 	A4 
B2 	B3 	B4 
C2 	C3 	C4 
D2 	D3 	D4 
E2 	E3 	E4 
F2 	F3 	F4 



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Identity of place: An examination on capturing the Identity of Place
and responding to it through Architecture
Chapter three: capturing the identity and responding through architecture



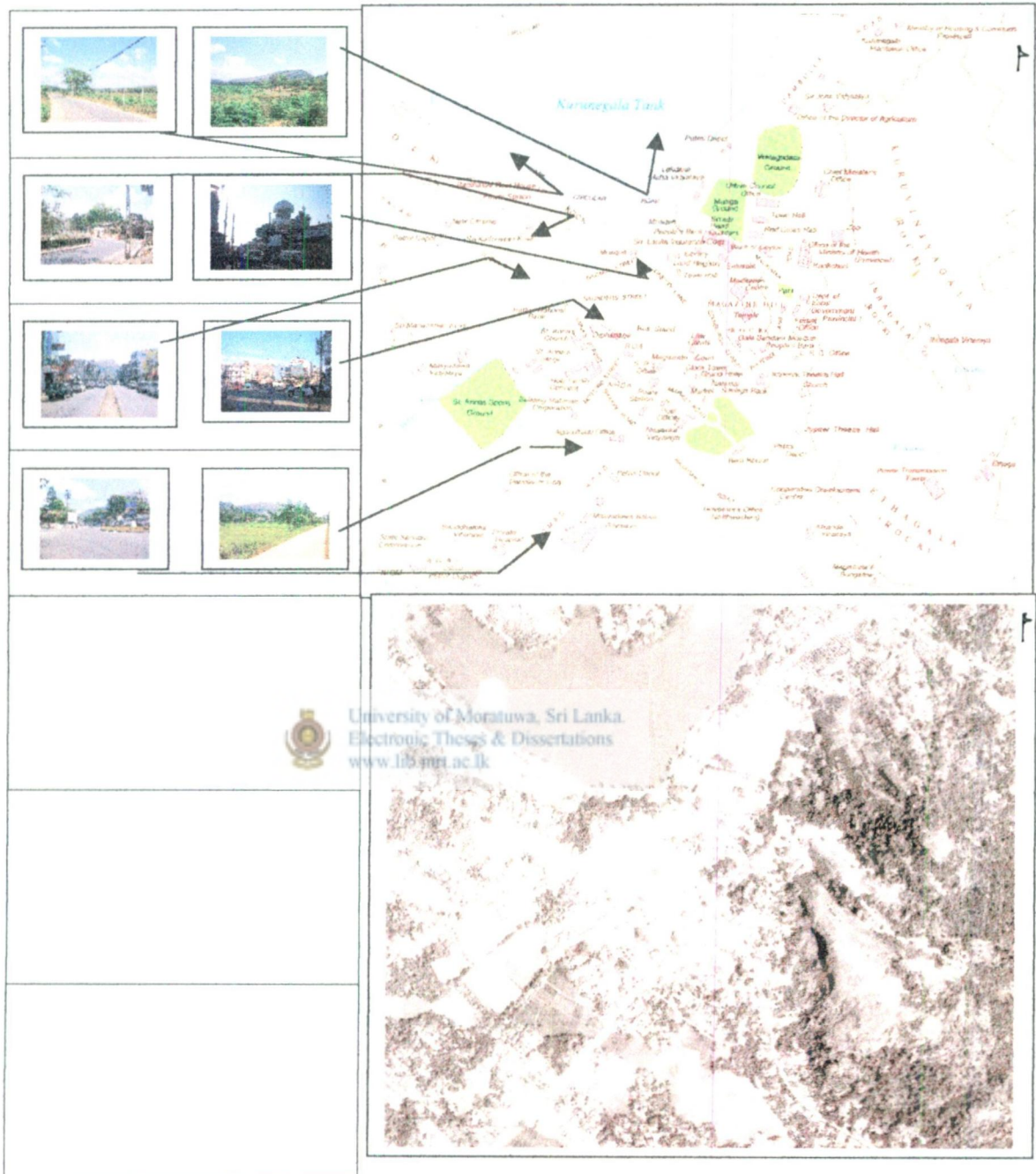
This photo grid is basis used for all the photographic studies that are to be carried out according to the requirements of the project.

c. Inventory of Visual Elements

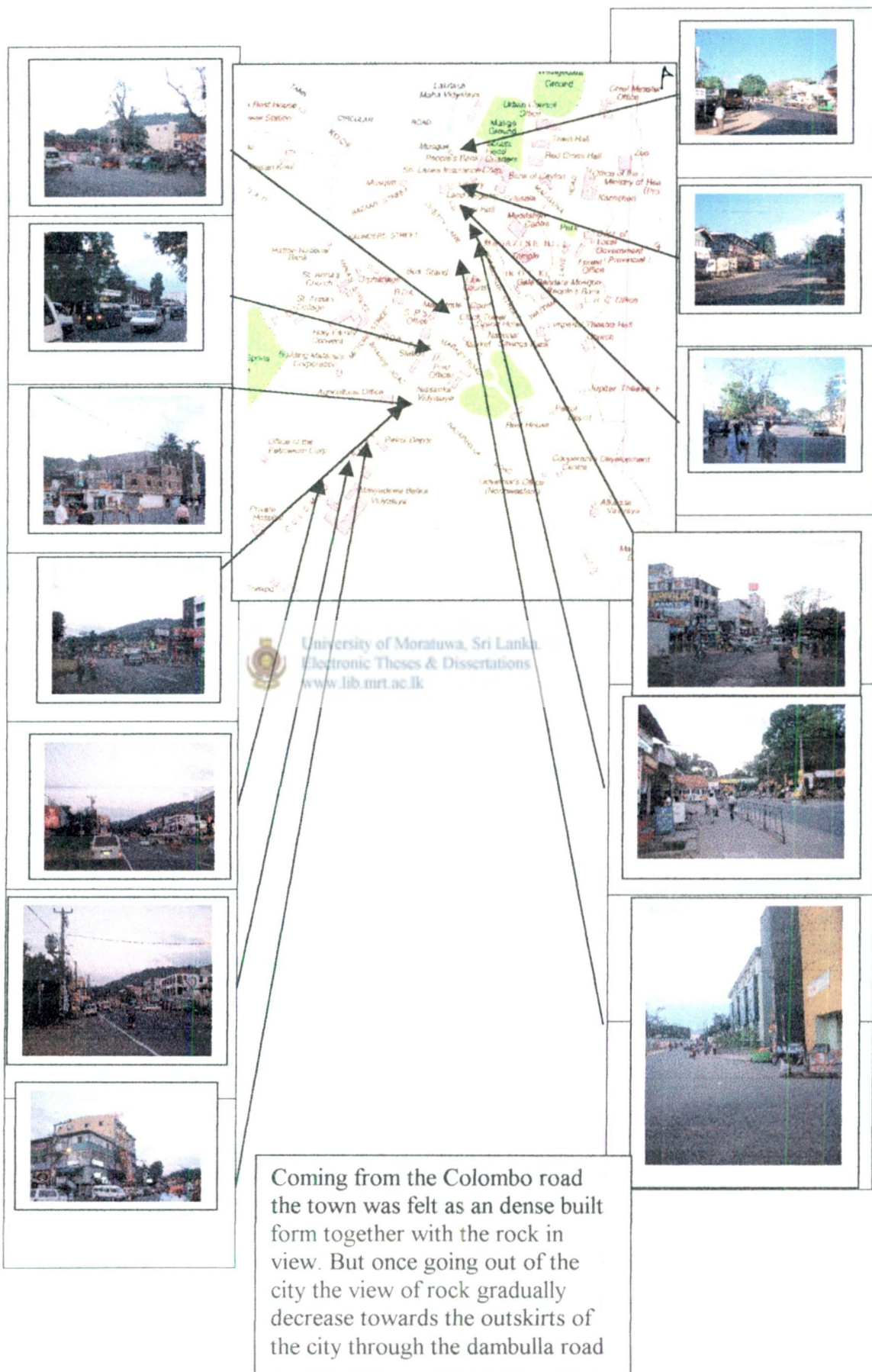


In marking the inventory on the field it is obvious that the Ethagala and Ibbagala rock are in constance view from many points of the place. there are also lot of religious buildings and historically valuable buildings as well.

d. Map of the views of the Area



e. Journeys through the Roads

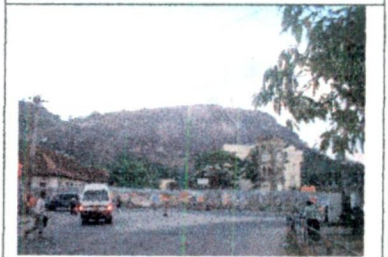
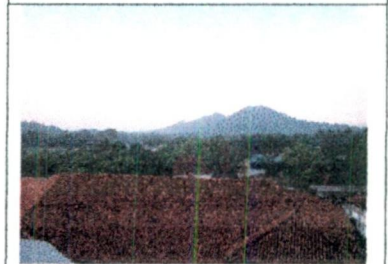


f. Visual Form

The visual form was identified in means of Natural visual form and Man-made visual form.

- **Natural Visual Form**

The natural visual form can be identified by the topography and the natural environment of the area. The surface relief was governed by the rocks and light vegetation



• **Man -made Visual Form**

To capture the man made visual form first the structure of the place is drawn in term of nodes and landmarks,



	frequency Over 75%	frequency 75%-50%	frequency 50%-25%	frequency 25%-12%
NODE	■	■	■	■
LANDMARK				

This visual form in terms of nodes and landmarks are done based on the field survey marked on the inventory of visual elements. Most frequently referred land marks are the temple on the Ibbagala rock, Buddha Statue and the Clock tower. The lake even though now dried up is frequently referred land mark.

When considering the nodes ibbagala viharaya and the Athugala viharaya are the mostly frequently refered nodes. The clock tower and the bus stand also stand as very popular nodes of the within the city.

g. Image of the place

Sample questionnaire for the survey carried out. :

Sample questionnaire for Kurunegala

Age: වයස:	Sex: ස්ත්‍රී පුරුෂ භාවය:		
Purpose of visit: පැමිණි කාරණය:			
Image type	Individual	Community	Mass
1. What first comes to your mind, what symbolises the word “Kurunegala” for you ? ඔබට කුරුණෑගල කී විට මතකයට නැගෙන්නේ කුමක්ද ?			
2. can you please draw a sketch map of the area. I don't want a finished drawing , just something to show me what you think are the main features. Now, would you show me o your map the places you most often use to visit? ඔබට මෙම ප්‍රදේශයේ දළ සටහනක් ඇඳීමට හැකිද ?			
3. Could you give me a list of all the most important places in the area? ප්‍රදේශයේ විශේෂ ස්ථාන වල ලැයිස්තුවක් දිය හැකිද ?			
4. Do you have any particular feelings about various parts in your journeys in the place? ප්‍රදේශයේ හමන් කරන විට විශේෂ හැඟීම් දනවන ස්ථාන තිබේද ?			
a. would you describe _____ to me? If you were taken blindfold, when the blindfold is taken off what clues would you use to positively identify the where you were? එම ස්ථානය විස්තර කළ හැකිද ? ඔබ ඇස් වසා ගෙනගොස් එම ස්ථානයේදී ඇස් මුදා හළ හොත් එම ස්ථානය හඳුනා ගන්නා විශේෂ ලක්ෂණ මොනවාද ?			
b. Would you show me on your map where _____ is? එම ස්ථානය සිතියමේ පෙන්විය හැකිද ?			
5. What do you think is the most significant element or feature in this place? ප්‍රදේශයේ ඔබ දකින විශේෂම දෙය කුමක්ද ?			
a. would you describe _____ to me? If you were taken blindfold, when the blindfold is taken off what clues would you use to positively identify the where you were? එම ස්ථානය විස්තර කළ හැකිද? ඔබ ඇස් වසා ගෙනගොස් එම ස්ථානයේදී ඇස් මුදා හළ හොත් එම ස්ථානය හඳුනා ගන්නා විශේෂ ලක්ෂණ මොනවාද ?			
b. Would you show me on your map where _____ is? එම ස්ථානය සිතියමේ පෙන්විය හැකිද?			
6. Would you show me on your map the direction of north? ඔබට සිතියමේ උතුර ලකුණු කළ හැකිද?			
7. Can you give me the directions to go from “rest house” to “Sir John Vidyalyaya”? තානායමේ සිට සර් ජෝන් විද්‍යාලයට යන පාර කිව හැකිද?			
8. how has the look of the area changed in the past, and how is it changing now? is it for better or for worse? ප්‍රදේශයේ පෙනුම කෙසේ වෙනස් වේද? මෙය හොඳ අතට වෙනස් වීමක්ද? නරක අතට වෙනස් වීමක්ද?			
9. what do you think are the major visual problems of this area today? Do you foresee any new ones which are coming up? මෙම ප්‍රදේශයේ ඔබ දකින දර්ශනීය ප්‍රශ්න මොනවාද?ඔබ අලුත් ප්‍රශ්න දකිද?			

• **Visual Image of the Place**

The visual image of the place as captured by the survey that was done based on the questionnaire was as follows. The selected sample comprised 25 people.

Question	Percentages	Comment
1. What first comes to your mind, what symbolises the word "Kurunegala" for you ?	76% Ibbagala Temple 08% Clock tower 08% Buddhist Background 04% Lake & Ethugala 04% Other	Majority refer to the temple and another 8% refer the Buddhist background
2. can you please draw a sketch map of the area. Now, would you show me o your map the places you most often use to visit?	80% can 16% general 04% cannot	96% can visualise the place and 100% included the Ethagala and Ibbagala
3. Could you give me a list of all the most important places in the area?	36% Ibbagala Temple 24% Lake 16% Galebandara Devale 12% Clock tower 12% Other	Most of them included Ibbagala Temple in giving the list and considerable amount included Galebandara Devale
4. Do you have any particular feelings about various parts in your journeys in the place?	40% Ibbagala temple 20% Galebandara Devale 20% Tank 16% Clock tower 04% Other	Ibbagala Temple was referred by most people
a. Would you show me on your map where is?	88% can 12% cannot	Many have a clear idea about the places
5. What do you think is the most significant element or feature in this place?	60% Buddha Statue on Ethugala 20% Ibbagala Temple 12% Tank 04% Galebandara Devale 04% Other	The Buddhist statute is a key element for most of them out of the rest 205 referred to Ibbagala Temple
a. Would you show me on your map where is?	92% can 08% cannot	Majority can read a map and show
6. Would you show me on your map the direction of north?	88% can 12 % cannot	Many are aware of the direction of the sun
7. Can you give me the directions to go from "rest house" to "Sir John Vidyalaya"?	72% refer to Clock tower 24% Town Hall 04% no idea	Clock tower is an key element in identifying of places
8. how has the look of the area changed in the past, and how is it changing now? is it for better or for worse?	48% bad 44% good 08% no idea	It is a balance opinion for both ways
9. what do you think are the major visual problems of this area today? Do you foresee any new ones which are coming up?"	60% bad built environment 24% traffic too many vehicles 12% banners and posters 04% no idea	Many are concerned about the built environment

Sample sketch maps:

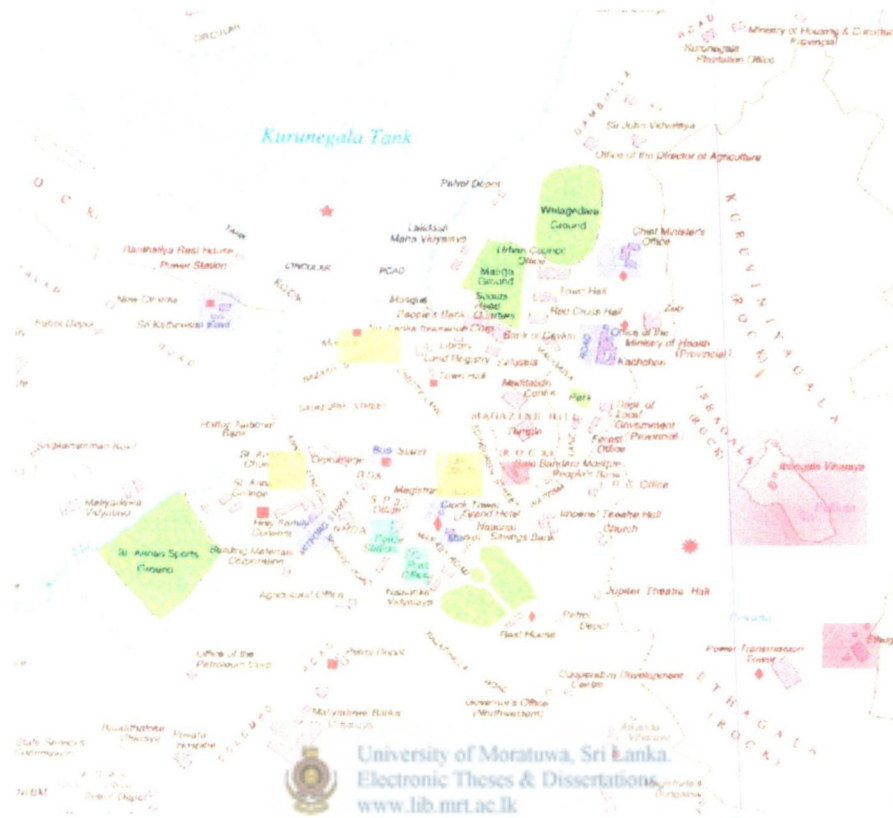










figure 3. :



figure 3. :

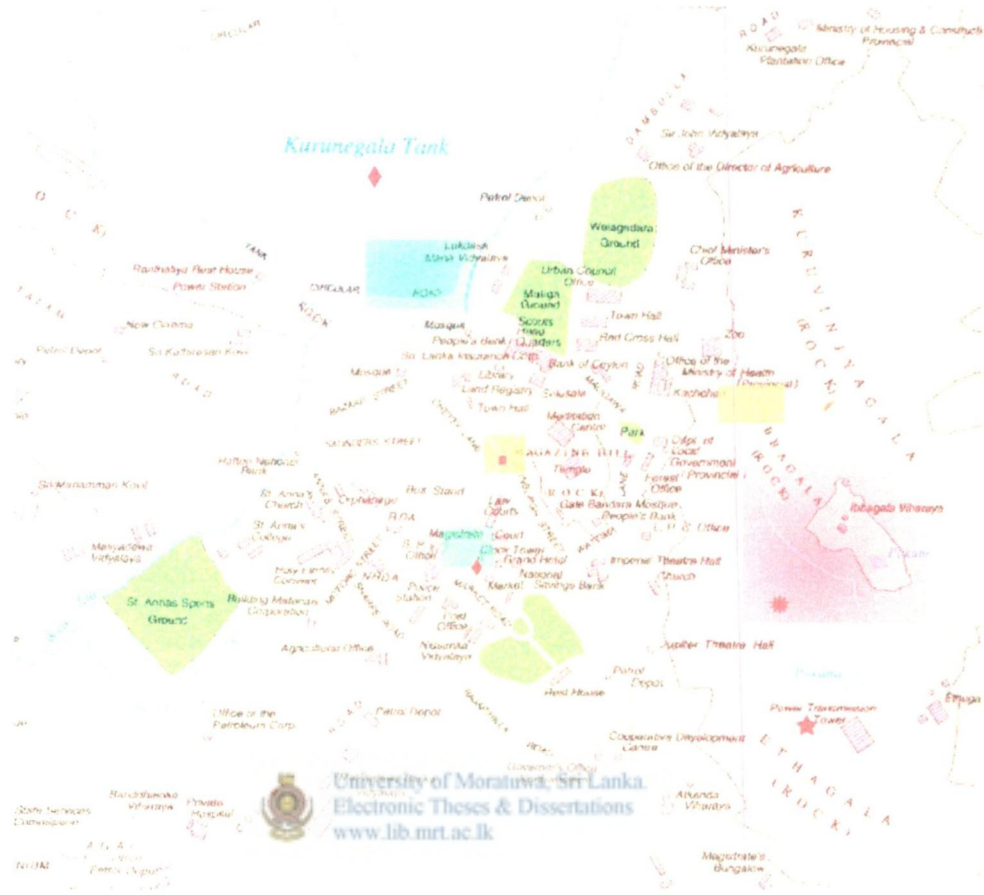
Image caste by the verbal interview



	frequency Over 75%	frequency 75%-50%	frequency 50%-25%	frequency 25%-12%
NODE				
LANDMARK				

The results of the verbal interviews was taken into a map showing the frequency of reference to elements in the place that holds the image for them.

Image cast by and Sketch Maps



	frequency Over 75%	frequency 75%-50%	frequency 50%-25%	frequency 25%-12%
NODE	■	■	■	■
LANDMARK	★	★	◆	■

The visual form mapped by the verbal interview is very close to that of the image projected by the sketch maps. This shows the clear image people holds in their mind about the

It is very clear that most of the people refer to the athugala as the element of identification. And the temple on the rock also was a symbolising element of the place. the salient features of temple architecture such as tampita Vihara of the larger context also referred to by many as giving the public identity of the place. there fore in capturing the identity a further study was conducted on these tampita temples and their layout patterns as well as on forest monastery complexes such as ritigala.

Plans

Many religious buildings gives a scattered loose arrangement of forms. This is specially found in monastic complexes.

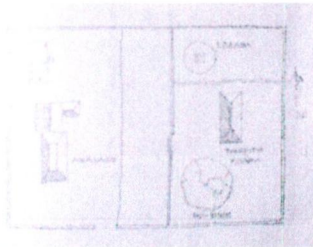


Figure3. :

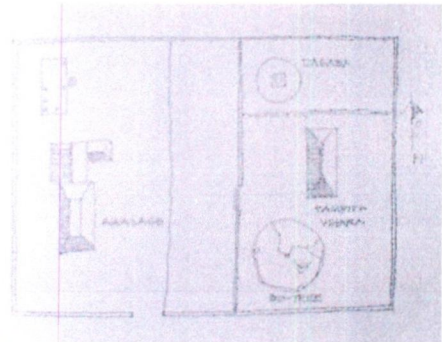


Figure3. :



The buildings are of low scale



Figure3. :

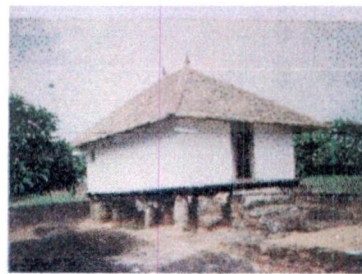


Figure3. :

Colours and Textures

The earth colours with rough textures the salient features of these buildings. Occasional use of white, blue and pink has given a contrast to the colour schemes.



Figure3. :



Figure3. :

Detailing

The detailing of openings are of very small openings which helps in creating gloomy atmosphere inside the building



Figure3. :

The roof is exposed without the ceiling making a sensitive effect

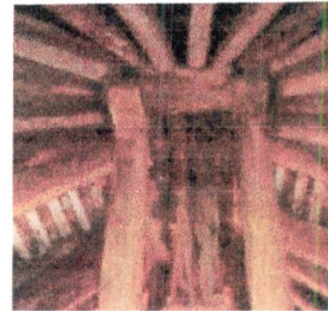


Figure3. :

Lighting Levels

The Gloomy lighting levels creates a serene and a calm environment. The lighting levels are very low. It expresses a static calm environment quality.



Figure3. :





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• **EXAMINATION ON THE SELECTED BUILDING**

The building will be discussed as how it has response to the identity of the place in terms of its plan, forms, Scale and proportions, Colours and Textures, detailing and responding to views of the identified elements of the place.

a. Plan

The plan of the building takes a clustered shape organised with a tiny corridor. Similar plan forms are found in the monasteries of the area that gives the identity of the place. this corridor is detailed as to give this expressive quality that will be discussed later.

Plan of a Panchawasa which gives a tiny and compacted character with small staircases and small entrances. Similar plans are used for rooms on the above floors where more privacy is needed.

Plan of the building with entrance at centre and two clusters on either side and a corridor that runs along the edge of the building connecting various spaces. This corridor is repeated on other floors as well to maintain the similar effect on plan of upper floors as well.

The small courtyards that emphasises the verticality opens into this corridor making this a very interesting space.

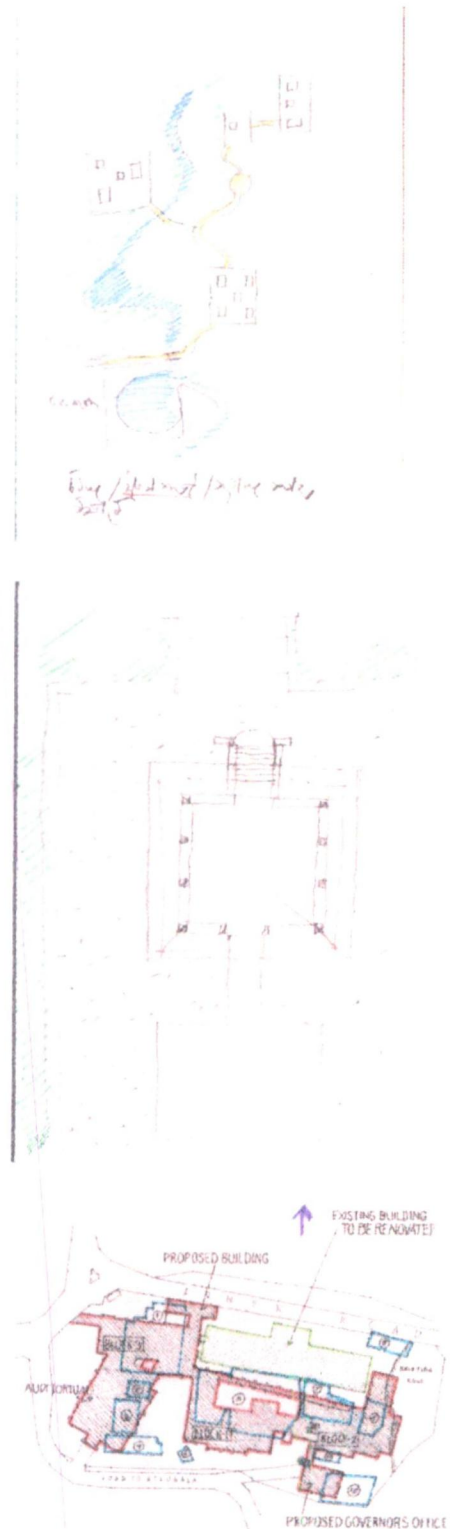


Figure 3. :

b. Form

There are several forms that are used in giving the identity of the place. one is the form of the Tampita Viharas of the area depicting a rather small scale built form on an elevated flat form.

The form of the monumental public buildings of the Yapahuwa Kingdom on the other hand gives forms that emphasises the verticality.

The Prasada gives a form that emphasises the topmost space by its form. This also gives a rather majestic appearance by its form as well.

The meditation chambers of monastic complexes such as Arankele also have another similar form to tampita that is small in scale and elevated in some instances.

Study of all these has given a form that is to be used for modern condition that was used as the basis for the design.



Handwritten Sinhala text: තැපිටා විහාරය / පිටිය



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Handwritten text: spired building
modern approach



Handwritten Sinhala text: තැපිටා විහාරය / පිටිය

Figure 3.

Source : Archimedia , Kurunegala

This form is found within the building as having three blocks with the top of the form with a hip roof emphasising on more private and important activities and a solid bottom with public activities.



Figure3. :

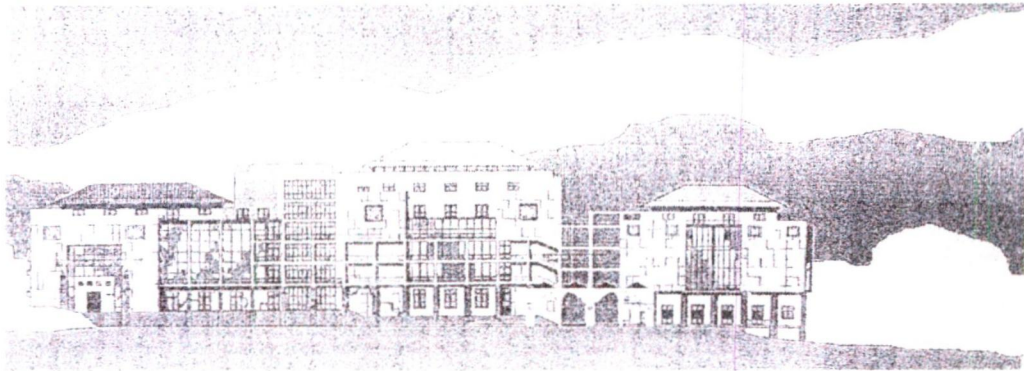


Figure3. :

Source : Archimedia , Kurunegala

Thus in responding to the community identity of the place the form was used as set against the Athugala rock and Ibbagala Rock which gives the image to the identity of the immediate community.



c. Scale and Proportions

The building have uses two kind of scales and proportions in general: one is the smaller human scale used by the monasteries and Tampita Vihara and the other is the scale and proportions emphasising the verticality of the public buildings of the Yaphuwa Kingdom which Symbolises the civilization of the Kurunegala Area.



Figure3. :

The smaller scale was used in the more private important spaces such as the Assembly Hall while the verticality emphasised spaces are used in public spaces on lower floors.

The small courtyards were also used to emphasise the vertical spaces that is found within the Ancient Public buildings thus trying create a connection of spaces through the courtyards as well.



figure 3. :courtyards that emphasises the vertical tiny spaces



figure 3. :the interior corridors have used the same scales in responding to the identity



figure 3. :the staircase leading to the balcony of assembly hall have small scales that are found in the tampita vihara

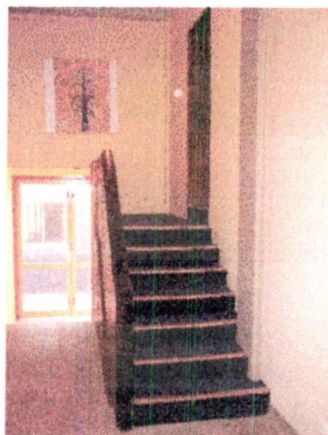


figure 3. :the small staircase reminding the stairways found in religious architecture of the area

d. Lighting

The lighting levels that was found within the monastic complexes with light penetrating through the spread out trees can be found within the lower levels of the building. The use of courtyard that emphasises the vertical depth was used in creating such expressive environment quality.



figure 3. :the gloomy pathways found within monastic complexes



the light penetrating through the trees of the



figure 3. :the corridor at the first floor also feel the lighting effect of the courtyard



figure 3. :the gap kept between the building and the column grid helps to filter the light into the courtyard creating different effects of shadows



figure 3. :the interiors are also lit up in a similar manner recreating the gloomy environment where the use of colours has also contributed to this

The gloomy lighted sensitive environment found in small tampita and the other meditation chambers were expressed by the upper private and important activities.

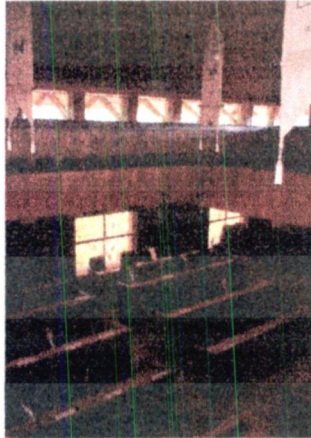


figure 3. :

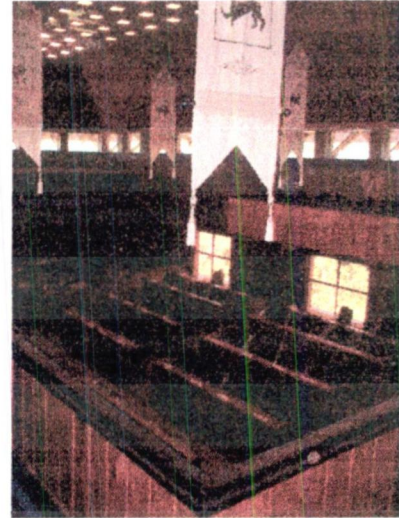


figure 3. :

e. Colours and Textures

The colours and the textures used indicates and evoke feelings about the similar textures and colours that are found in the religious architecture of the area and specially textures that are found within the Royal palaces of Yapahuwa.



figure 3. :rough textures and earth colours of monastic

The earth colours were used; and textures to match both the hard and rough textures of the monuments and the soft textures of temples were reflected by the design.

The use of timber in large extent has enhanced the effect of reflecting the identity.



figure 3. :the use of timber responding to the texturex of



figure 3. :the occasional use of pink adds contrast and contribute to the



figure 3. :different planes with different texture adds variety and depth



figure 3. :similar colour and textures used in the building



figure 3. :the boulders coming to the building

f. Detailing

The detailing of the building was used to further enhance the responses to the identity of the place.



figure 3. :the emblem of the area

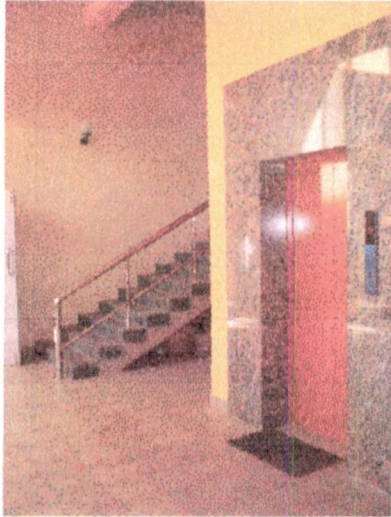


figure 3. :timber framed doors recreated to suit the modern needs



figure 3. :the detailing of doors reflecting the identity



figure 3. :the roof touching the wall is not visible but create sensitive mystic quality

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figure 3. :the 'kapruka' painted on the



figure 3. :the interior of the assembly hall detailed to give the majestic quality of royal architecture

g. Responding to Views

The views of the immediate context framing the elements that give the image to the identity are to be experienced through out the building responding and creating a visual relationship with the surrounding place.



figure 3. :the framed view at end of corridors

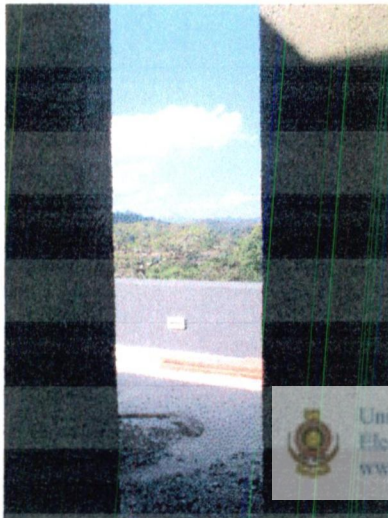


figure 3. :a view framed by two walls giving access to a large balcony

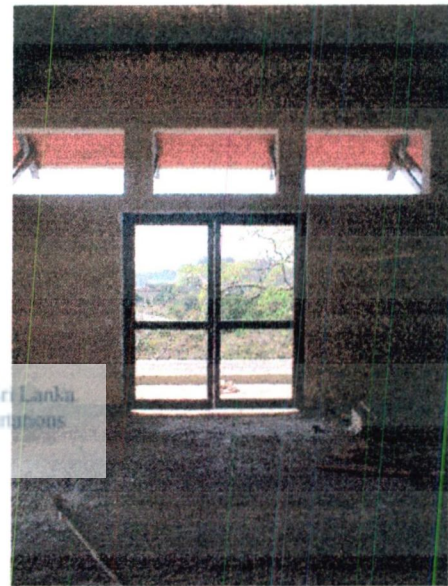


figure 3. :the dark interior give a view of the lighting of the outside



figure 3. :the framed view at end of corridors

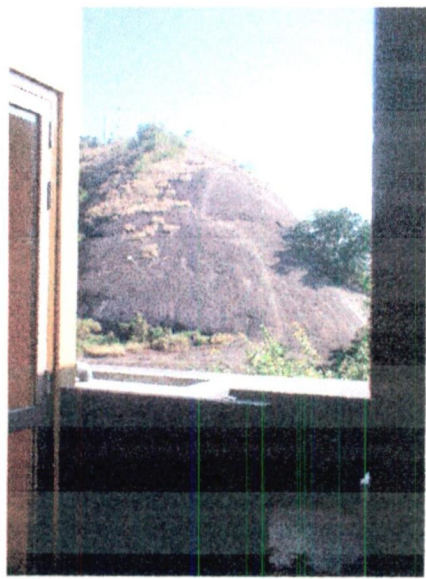


figure 3. :framed view of the

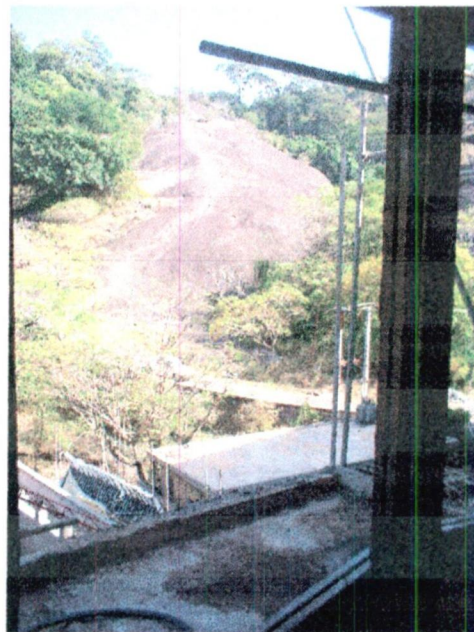


figure 3. :one access to a large balcony is aligned with an access to the Ibbagal rock giving the sense of continuation



figure 3. :views from the assembly hall only given at higher levels to avoid distraction

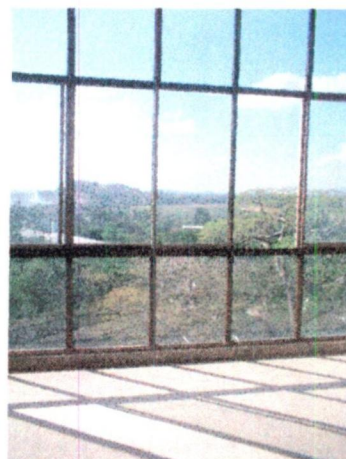


figure 3. :a strong visual connection with the

- **Conclusion**

The design has basically responded to the mass and public image of the place. similar plan forms as of monastic architecture with clustered layout and connecting path have been used.

Yet it is important to understand that some of the effects that gives the identity of the place are rather overtaken by other secondary shaping factors. For instance the glass façade facing the central courtyard does not adds to the gloomy light penetrating effect but rather make it more lighted. But the fact that being a office complex need for cheerful quality as well as using day light as far as possible has given this finish. And taking the views into the building have also resulted in this glass façade.

One other fact lacking is a strong response to the community identity of the area reflected by the Athugala , the response given is only by the views and the finished but not very strong relationship to form.

But the overall design has captured the identity and reflected it in the architecture of it satisfactory.



3.7. Case study 02



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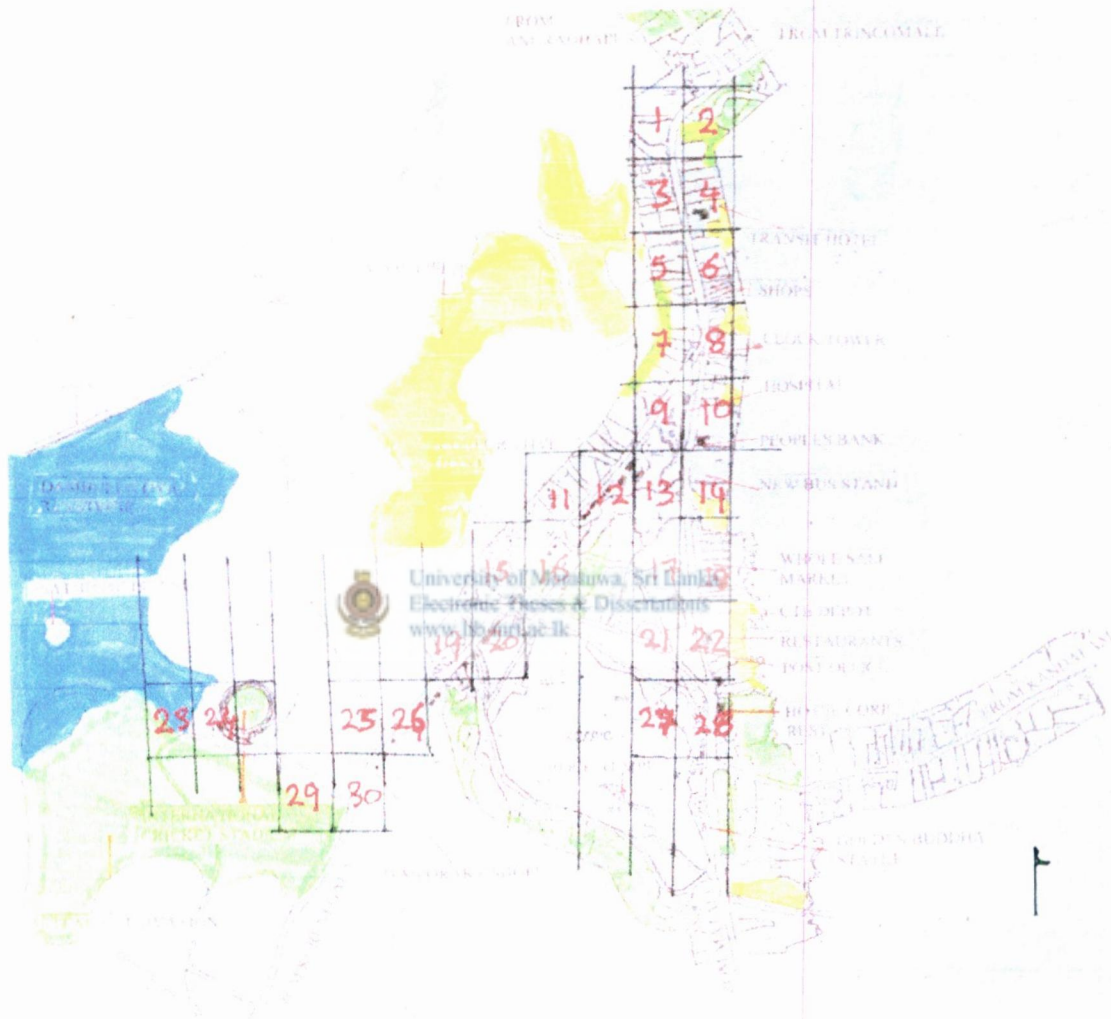


**INTERNATIONAL CRICKET
STADIUM AT DAMBULLA**

3.7.1. Recording and Analysing the existing Situation

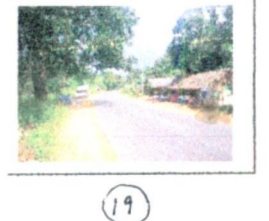
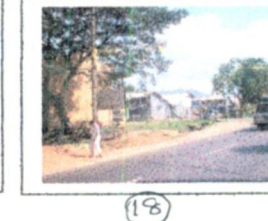
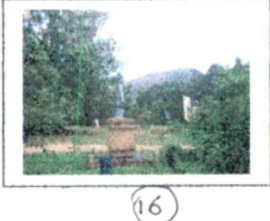
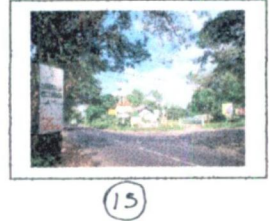
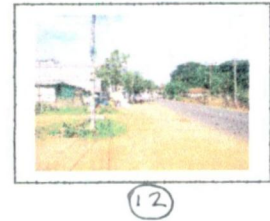
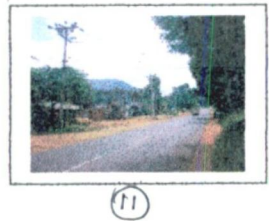
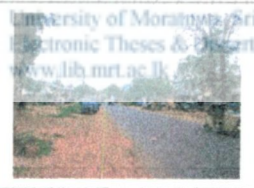
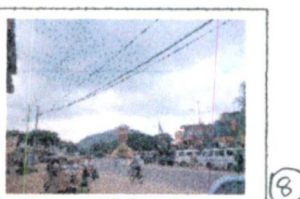
The existing situation is recorded in terms of the visual survey, psychological survey and social survey on activity.

a. Photo grid



it is based on this that all the other photographic surveys are carried out. this is the base map to identify the visual form.

The view of the Dambulla rock is significant and the temporary structures also adds to this.





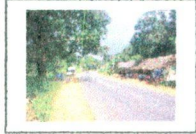
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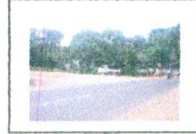
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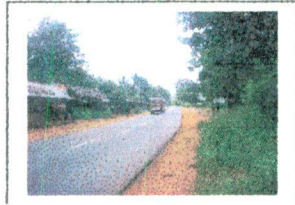
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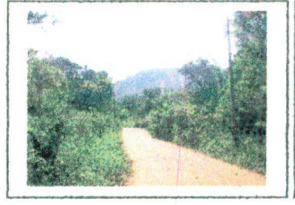
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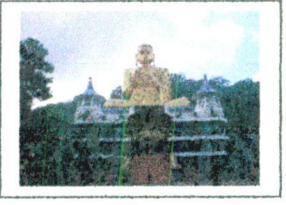
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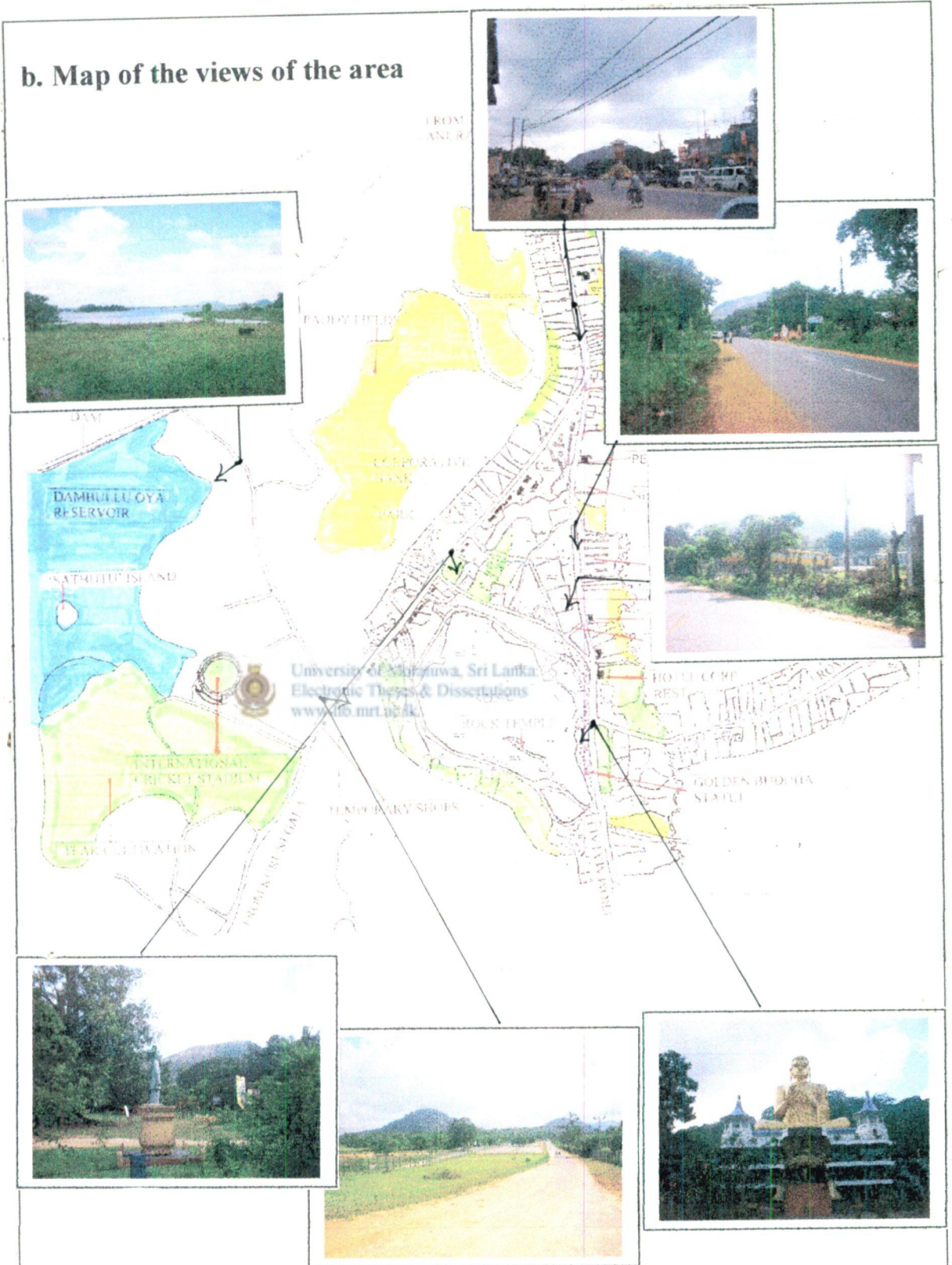


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b. Map of the views of the area



This map giving the views of the area is used to identify the important views in responding to the identity. The identified views will be used within the building to give the sense of identity of the place.

c. Journey through the roads



This journey is through the Kurunegala road starting from the cricket stadium and ending at the Anuradhapura Road Junction.

This clearly shows the temporary shops outlining the roads that makes a pause and the dambulla rock can also be seen from a distance giving a backdrop for the activity and the view it projects.



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e. Man- made visual Form



This is the visual form derived out of the field study. It is seen that many refer to the dambulla temple, dambulla oya reservoir land the Buddha statue as nodes and landmarks.

f. Image of the place

For the psychological survey in capturing the image people hold regarding the place following questionnaire format was used.

Age: වයස:	Sex: ස්ත්‍රී පුරුෂ භාවය:
Purpose of visit: පැමිණි කාරණය:	
Image type	Individual Community Mass
1. What first comes to your mind, what symbolises the word “dambulla ” for you ? ඔබට දැමුණු කි විට මතකයට නැගෙන්නේ කුමක්ද ?	
2. can you please draw a sketch map of the area. I don't want a finished drawing , just something to show me what you think are the main features. Now, would you show me on your map the places you most often use to visit? ඔබට මෙම ප්‍රදේශයේ දළ සටහනක් ඇඳීමට හැකිද ?	
3. Could you give me a list of all the most important places in the area? ප්‍රදේශයේ විශේෂ ස්ථාන වල ලැයිස්තුවක් දිය හැකිද ?	
4. Do you have any particular feelings about various parts in your journeys in the place? ප්‍රදේශයේ කමත් කරන විට විශේෂ හැඟීම් දැනවන ස්ථාන තිබේද ?	
a. would you describe _____ to me? If you were taken blindfold, when the blindfold is taken off what clues would you use to positively identify where you were? එම ස්ථානය විස්තර කළ හැකිද ? ඔබ ඇස් වසා ගෙනගොස් එම ස්ථානයේදී ඇස් මුදා හළ හොත් එම ස්ථානය හඳුනා ගන්නා විශේෂ ලක්ෂණ මොනවාද ?	
b. Would you show me on your map where _____ is? එම ස්ථානය සිතියමේ පෙන්විය හැකිද ? showing ability : <table border="1" style="display: inline-table; width: 100%; height: 20px; vertical-align: middle;"></table>	
5. What do you think is the most significant element or feature in this place? ප්‍රදේශයේ ඔබ දකින විශේෂම දෙය කුමක්ද ?	
a.would you describe _____ to me? If you were taken blindfold, when the blindfold is taken off what clues would you use to positively identify where you were? එම ස්ථානය විස්තර කළ හැකිද? ඔබ ඇස් වසා ගෙනගොස් එම ස්ථානයේදී ඇස් මුදා හළ හොත් එම ස්ථානය හඳුනා ගන්නා විශේෂ ලක්ෂණ මොනවාද ?	
b. Would you show me on your map where _____ is? එම ස්ථානය සිතියමේ පෙන්විය හැකිද? showing ability : <table border="1" style="display: inline-table; width: 100%; height: 20px; vertical-align: middle;"></table>	
6. Would you show me on your map the direction of north? ඔබට සිතියමේ උතුර ලකුණ කළ හැකිද? showing ability : <table border="1" style="display: inline-table; width: 100%; height: 20px; vertical-align: middle;"></table>	
7. Can you give me the directions to go from “rest house” to “Sir John Vidyalaya”? තානායමේ සිට සර් ජෝන් විද්‍යාලයට යන පාර කිව හැකිද?	
8. how has the look of the area changed in the past, and how is it changing now? is it for better or for worse? ප්‍රදේශයේ පෙනුම කෙසේ වෙනස් වේද? මෙය හොඳ අතට වෙනස් වීමක්ද? නරක අතට වෙනස් වීමක්ද?	
9. what do you think are the major visual problems of this area today? Do you foresee any new ones which are coming up?” මෙම ප්‍රදේශයේ ඔබ දකින දර්ශනික ප්‍රශ්න මොනවාද?ඔබ අලුත් ප්‍රශ්න දකිද?	

Based on the questionairre following analysis was done. Sample sketch maps:

questionnaire used for the image survey was as follows. The selected sample comprised 25 people.

Question	Percentages	Comment
1. What first comes to your mind, what symbolises the word "Dambulla" for you ?	72% Cave Temple 12% Dambulla rock 08% Buddhist Background 04% whole sale market 04% Other	Majority refer to the temple and another 8% refer the Buddhist background
2. can you please draw a sketch map of the area. Now, would you show me o your map the places you most often use to visit?	84% can 16% general	84% can visualise the place and 100% included the Dambulla rock and whole sale market
3. Could you give me a list of all the most important places in the area?	48% Rock Temple 28% Dambulla rock 16% whole sale market 08% reservoir and Sathutu Island	Most of them included rock Temple in giving the list and considerable amount included Dambulla rock
4. Do you have any particular feelings about various parts in your journeys in the place?	60% Rock Temple 24% reservoir and Sathutu Island 12% foot of the rock 04% sathutu island	Rock Temple was referred by most people
a. Would you show me on your map where is?	78% can 22% cannot	Many have a clear idea about the places
5. What do you think is the most significant element or feature in this place?	68% Rock Temple 16% reservoir 04% Golden Budhha Statue 04% other	The Rock Temple is a key element for most of them out of the rest 16 referred to reservoir and Sathutu Island
a. Would you show me on your map where is?	88% can 12% cannot	Majority can read a map and show
6. Would you show me on your map the direction of north?	92% can 08 % cannot	Many are aware of the direction of the sun
7. Can you give me the directions to go from "post office" to "pradeshiya sabawaa"?	76% whole sale market 16% Clock tower 08% no idea	whole sale market tower is an key element in identifying of places
8. how has the look of the area changed in the past, and how is it changing now? is it for better or for worse?	36% bad 52% good 12% no idea	It is a balance opinion for both ways
9. what do you think are the major visual problems of this area today? Do you foresee any new ones which are coming	56% bad built environment 28% traffic too many vehicles 08% banners and posters 08% no idea	Many are concerned about the built environment

depending the drawn sketch maps of the sample taken for survey the image is projected.

sample sketch maps :

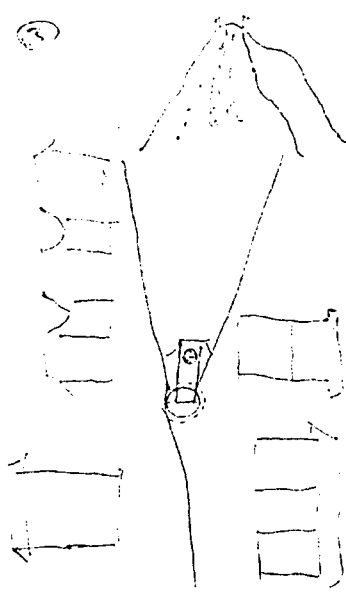


image by verbal interview

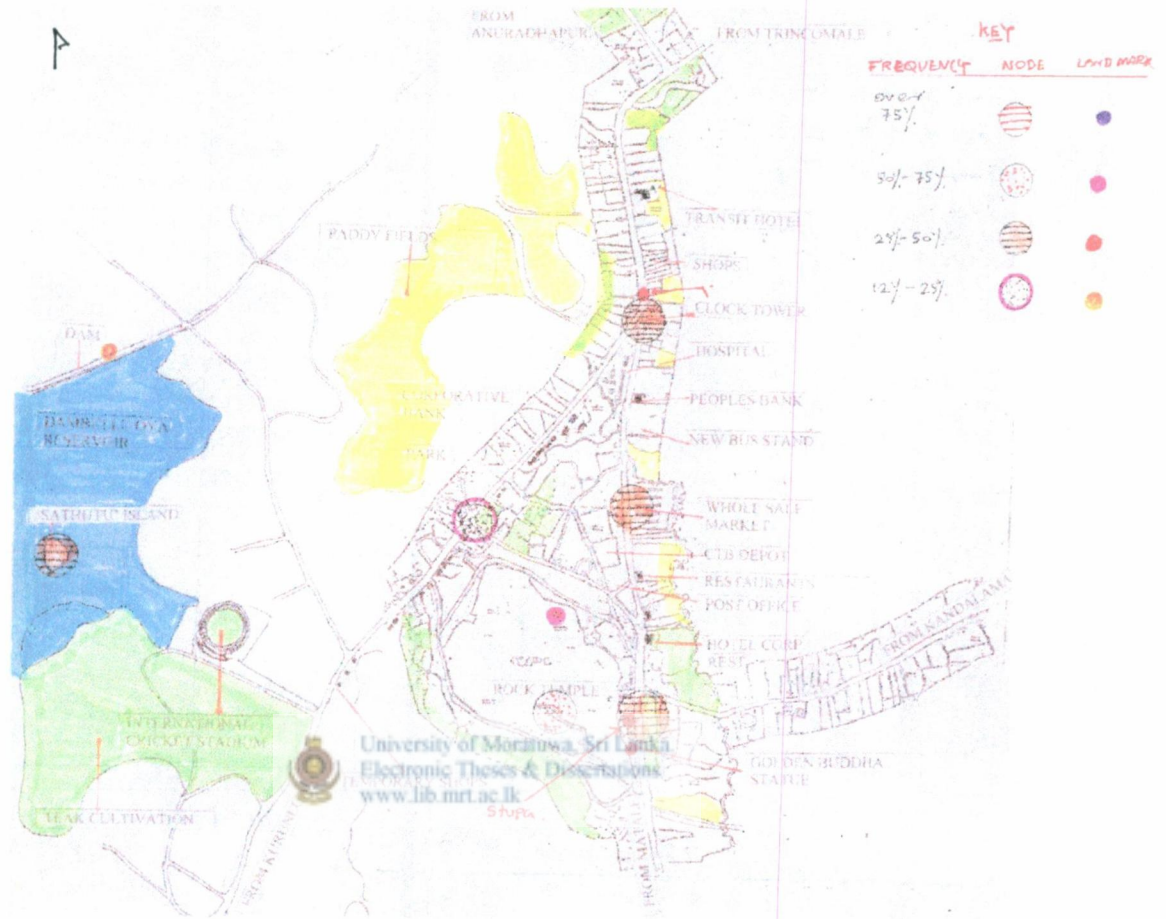
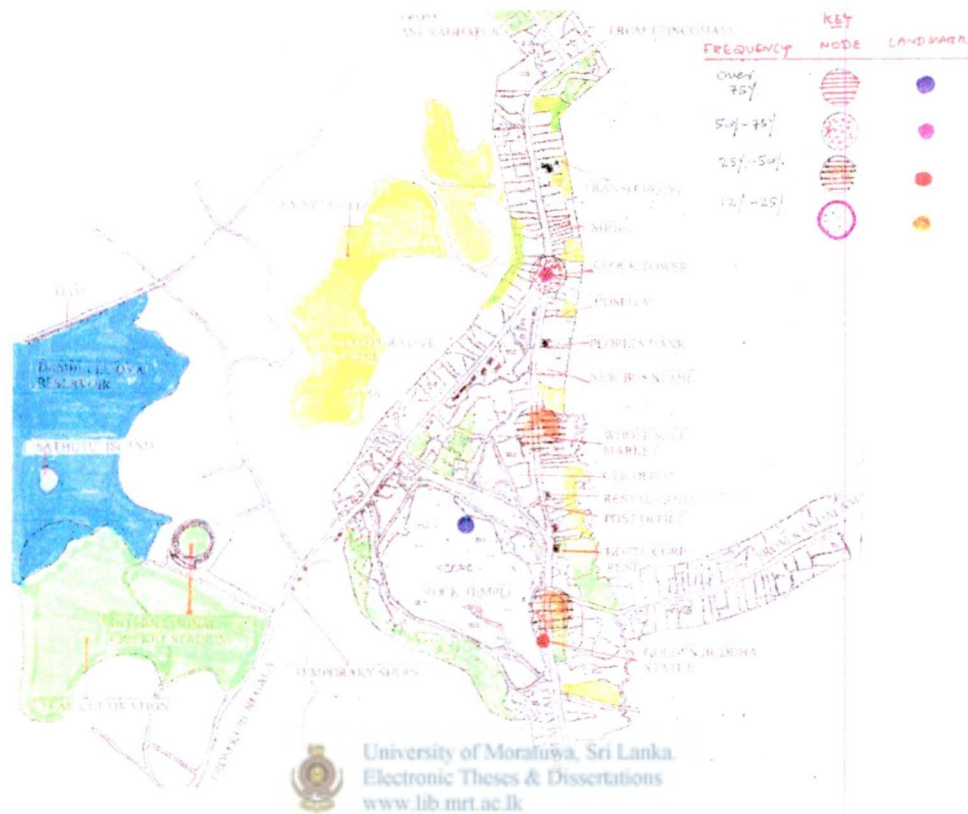
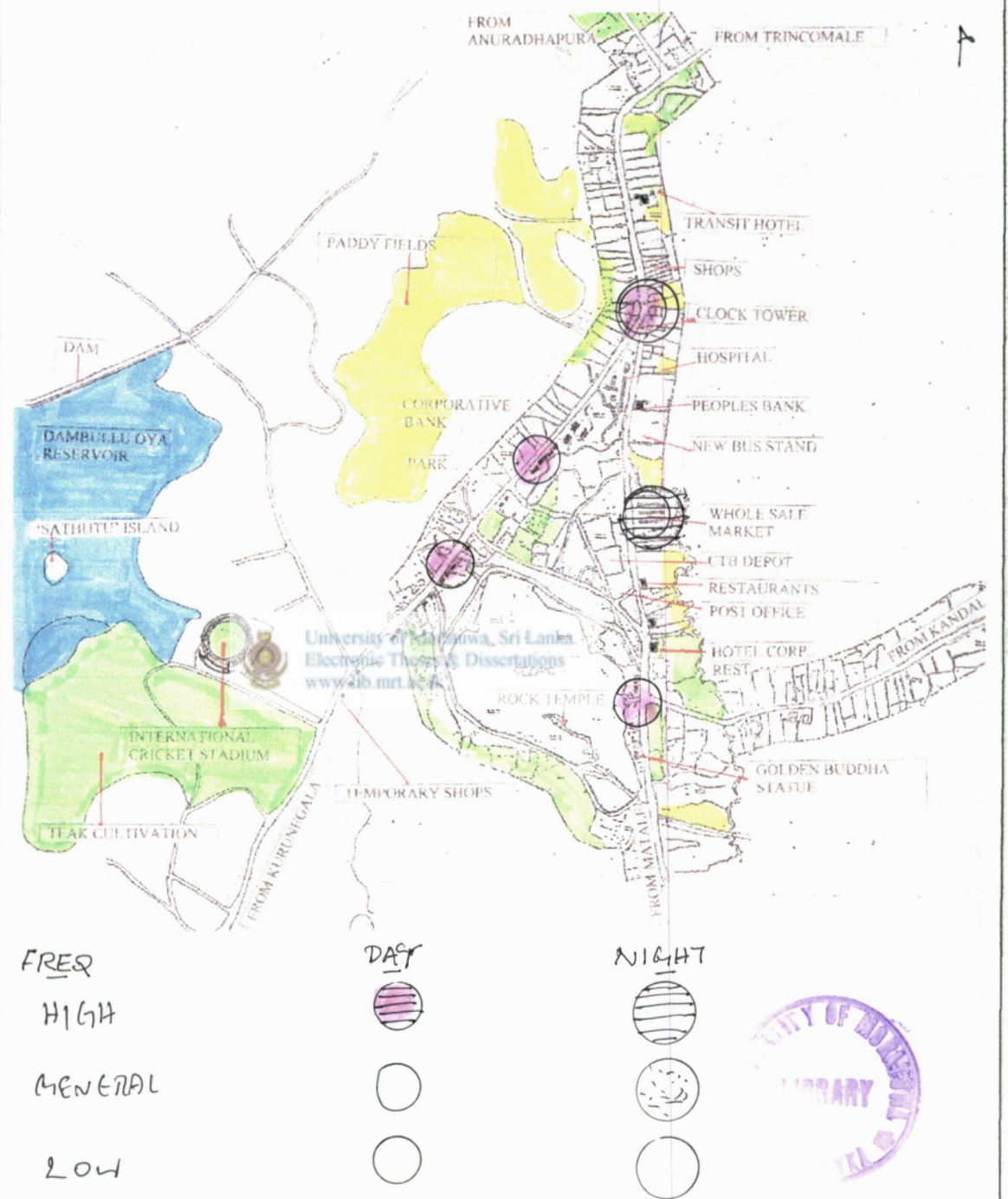


image by sketch map



There is a slight change of the images from the verbal interview and the sketch map. This is because although people refer to some key elements as dambulla temple in their verbal interviews they seldomly draw them in their sketch maps.

3.7.3. Activity Analysis



this activity analysis shows that the commercial activities govern the activity pattern of the place. the temporary shops out lining the road gives a very different , unique identity to the place.

3.12.4. Verbalising the Identity of place

The identity of the place is given by several elements and social behaviour. The rock and the natural setting of the place, the temporary selling outlets and the economic centre are the leading elements that lies in the minds of the people.

The natural setting gives an atmosphere with high lighting conditions and the vegetation is not very thick but rather sophisticated and above all depicting the simplicity. The Dambulla rock is a key element of the natural setting and its view is observed from any point within this place. The lake is also an integral part of the natural place adding calmness by its presence and the colour it holds within. The totality of the simple, sophisticated natural setting depicts a virginity of the environment.

The temporary selling outlets aligning the Colombo road adds a distinct element to the identity of the place. their temporary nature with slender timber poles and fabric roofs repetitively created an edge of the road. Thus this shops provide a pause for anyone who is passing through the busy, dynamic Colombo road. The softness of the fabrics and small scale of the shops contribute in making this pause.

The dambulla cave temple has an history that runs back to the pre-historic times and Buddhism has played a major role in shaping the life pattern of the place in the place. The temple with a monastery also gives a character of a very simple built form which reveals the total conceptualisation of the Buddhism; the simplicity.



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3.12.6. Examination of the building

a. Plan

The plan form of the building is basically a linear one. It emphasises the linear development of the place aligned by the temporary structures. The simplicity of the total place in physical setting as well as in the social attributes are conceptualised into lines of the plan; simple and serene.

The upper floor plan that comprise of the VIP rooms and media rooms are also located in a linear strip of space, allowing for the vertical strip to be maintained.

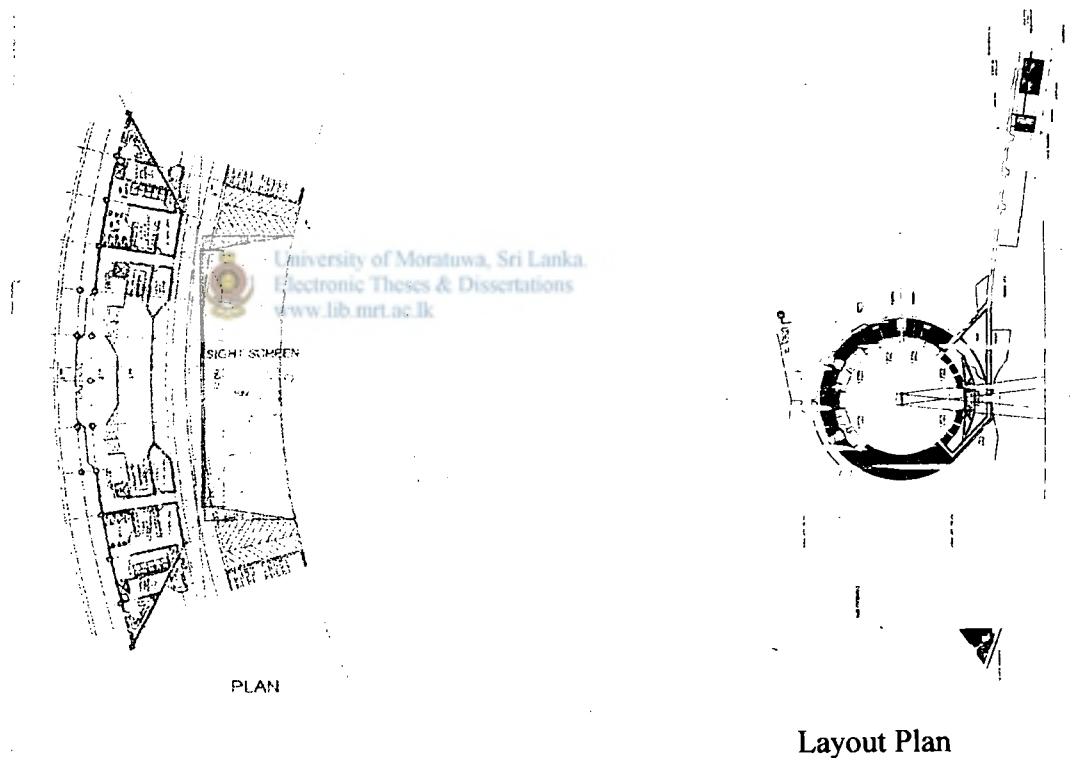


Figure3. : plan
source: Surath Wickramasinghe Association

b. Form

The form of the building is vertical and linear having the least obstruction for the natural setting. It also takes a curved shape rather than a rigid one making it more close to nature.

The form of the lower pavilions remind the temporary structures that constitute an essential element of the identity of the place.

The overall form clearly depict the simplicity of the place.



Figure3. : the linear form almost invisible from a distance.



Figure3. : the form is linear with verticality emphasised but curved and detailed to be transparent in appearance



Figure3. : section
source: Surath Wickramasinghe Association



Figure3.1 : the form of the lower stands blends with the form of natural setting providing a backdrop for it



Figure3.2 : the curved form of the grand stand emphasising horizontality in this elevation.



Figure3.3 : the linear form of the grand stand meeting the curved and irregular form of the lower stands



Figure3.4 : the curved form of the lower stands seems transparent that do not highlight the shape of the form

c. Scale and Proportions

The function itself requires larger areas demanding for huge structures usually found in stadiums. But the building in responding to the identity of place has taken a large volume but trying to minimise its bold appearance by making it a linear strip. The scale of the building is broken into human scale by introducing the glass façade exposing the slab edges.

The scale of the lower pavilions are of human scale responding to the structures found within the place.



Figure3.5 : as one approaches the building it is the vertically emphasised elevation that is to be experienced. This have a proportion giving the vertical emphasis and the transparency gives the temporary nature of the place reflecting its identity. .



Figure3. : the scale and proportions of the lower stands with tensile roof is much smaller than the grand stand scale and it is the human scale. But the detailing was able to bring this scale of the grand stand back to human scale

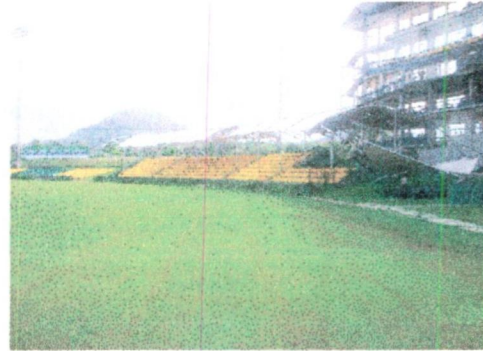


Figure3. : the scale and the proportions used for the lower stands blends with the dambulla rock in view. The roof gives the sense of continuation of the mountain by relating to similar scales and proportions.



Figure3. : the larger scale of the grand stand is taken down to lower more close to human scale by exposed frame work of the glazing.

d. Textures

The textures used reminds the sophisticated nature of the natural place. by using tensile materials for roofing a similar texture to that of temporary structures were recreated rather by abstracting than imitation.



Figure3. : the smooth reflecting floor give the sense of the water that is very closely found within the lake in responding it as an elemnt contributing to identity.



Figure3. : the sophisticated and smooth texture of the floor making reflections on the ground, the lightness of the place is reflected.



Figure3. : the floor texture so smooth as to reflect the space above at the entrance lobby giving the sophistication of the natural place.



Figure3. : the tensile material is depicting the soft textures of the fabrics used in the temporary structures of the place forming an essential feature of the identity.

e. Colours

The views of the natural setting gives a set of pale colours that blends with the mist and the sky. These colours are reflected by the colour composition with an occasional contrast of a strand of cheerful yellow. The grand stand seems almost colourless letting it take the colours of the nature.



Figure3. : the colours of the natural setting is added to the built form by almost invisible grand stand.



Figure3. : the pale colours of the natural setting is experienced within the lobby with its reflecting floor finish



Figure3. : the glazing brings the natural colours in to the



Figure3. : the occasional cheering at the stair well with bright pink.



Figure3. : the seats of glowing yellow adding the contrast to the pale colour scheme making it interesting

f. Detailing

the detailing of the entrance reflect the temporary nature of the place and the slenderness of the built form is reflected by the columns used.

The lighting also were done with more number of smaller units rather than few larger lights. This creates linear un-obstructing structure that reflects the temporary quality of the identity.



Figure3. : detailing of the lobby reminding the virginity and the simplicity of the



Figure3. : building becoming colourless with the context detailing of the form



Figure3. : pale transparent building taking the colour of the sky



Figure3. : glass used to give the required quality of the form and detailed with simplicity



Figure3. : detailing referring sophistication of the place



Figure3. : the tensile roof reminding the temporary structures



Figure3. : detailing of the fabric roof, sleek and slender



Figure3. : the tent detailed with care to retain the simplicity

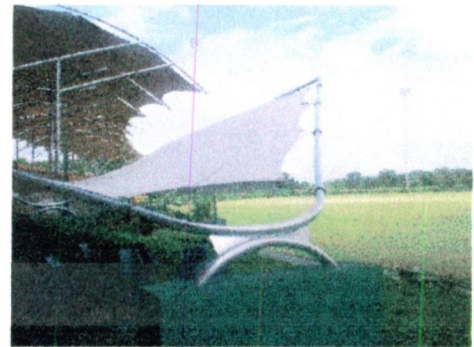


Figure3. : the detail of the tent



Figure3. : lighting poles almost invisible with the view



Figure3. : the slender lighting detail not obstructing the natural setting

g. Responding to views

the location of the stadium allows for two main views; that of the rock and of the lake. The building has responded to both views effectively. One half of the grand stand is given the view of the rock while the other is provided with the view of the lake. The ground is provided with both views from either side making it part of the total panoramic view of the surrounding.

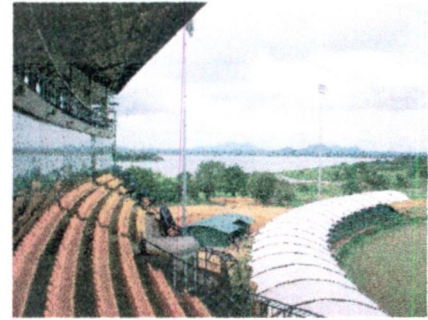


Figure3. : view of the lake



Figure3. : view of the dambulla rock



Figure3. : upper floor balconies provides view of the



Figure3. : distance view of the rock

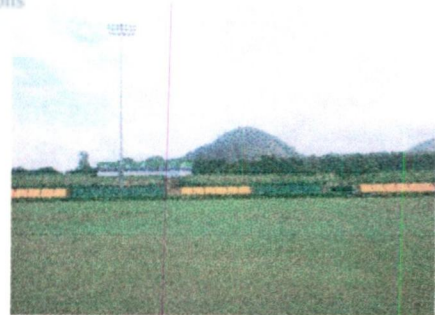


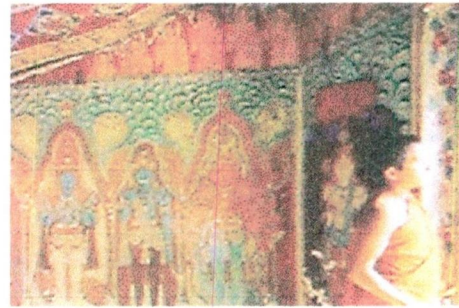
Figure3. : view of the rock from the ground



Figure3. : view towards the lake from the ground

3.12.7. Concluding Remarks

The identity of place is symbolised by the Dambulla rock, temporary structures of selling outlets, the lake and the natural setting and the role of Buddhism impacting on the civil society. The Dambulla temple form an integral part of the day to life giving a strong identity to the place.



The building has positively responded to the identity of the place with depicting simplicity from the built form. The simple layout of the building with its orientation makes it invisible in the surrounding and giving the perfect simplicity.

This building was able to give similar emotions that are aroused by the identity of the place, the simplicity and the merging of the building with the surrounding environment made a part of the place thus giving the sense of the place as an identifiable unique entity.



Lay out plan

3.8. Case Study 03



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**INTEGRAL EDUCATION
CENTRE AT PILIYANDALA**

3.8.1. RECORDING AND ANALYSING THE EXISTING SITUATION

Since this is a natural place recording the existing situation differ from the man-made place. based on recording the analysis to be carried out in terms of lighting, surface relief, texture and character.

a. Photographic survey

The photographic survey will include photographs that is necessary for light study, colour and texture study and to identify the surface relief.



Figure 3. :

These are some of the photographs and the other photographs relevant to each study are illustrated the study. These are used to study the surface relief, colour and textures, lighting of the place.

b. Map of the views of the Area

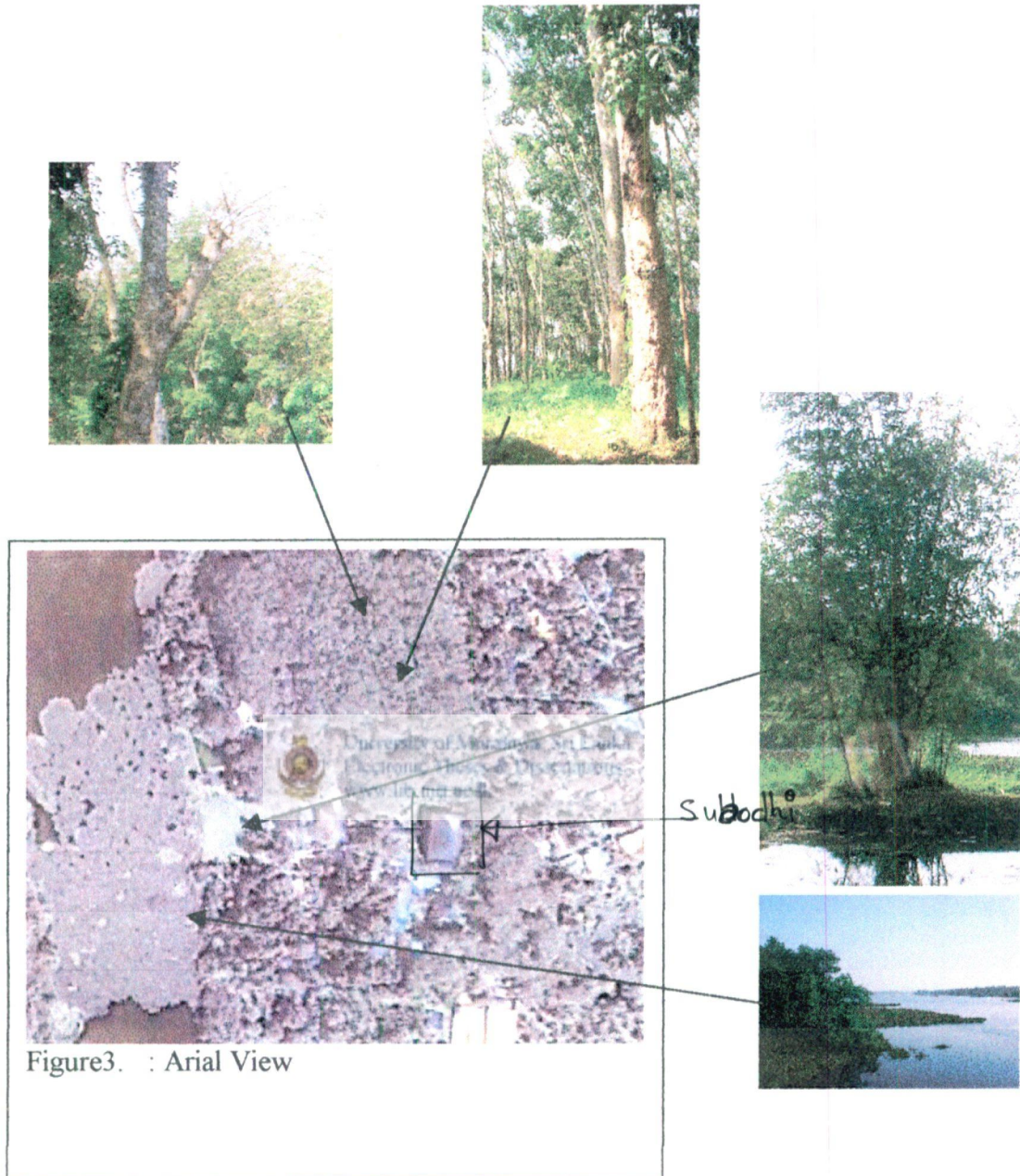


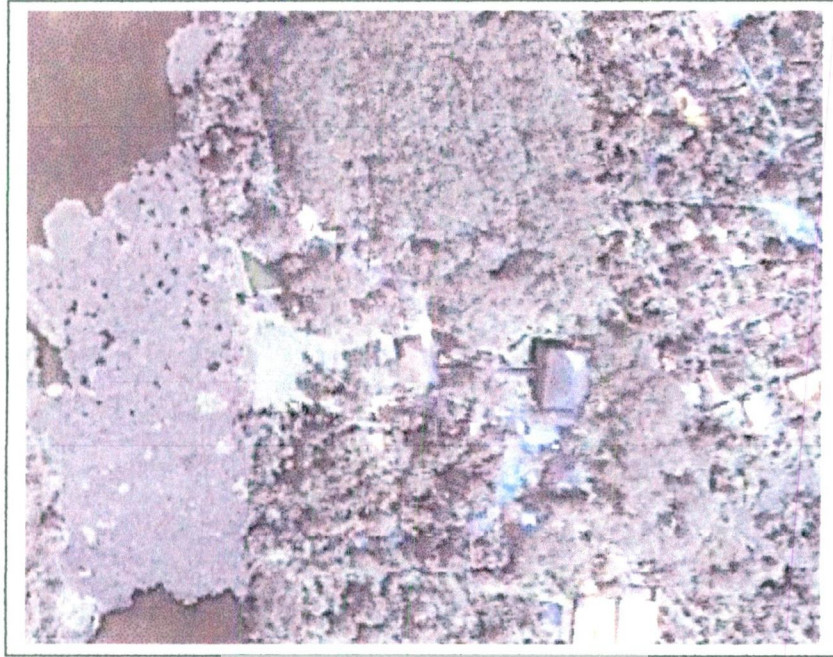
Figure3. : Arial View

Figure3. :

This indicates that the main views are the views of the river, and the rubber forest.

c. Natural Visual Form – Surface relief

The surface relief is governed by the rubber trees on the land. Basically there is a slope towards the river bank.



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Figure3. :

The surface relief was governed by the vegetation of the rubber trees. The area has a slope towards the river making a sloping natural landscape. Water is demarcating the boundary and extension is limited by this as well.

d. Study on vegetation

The vegetation consist of rubber trees. They are slender trees with medium density leaves. The trunk goes straight upwards and start dividing its branches at a much higher level.



Figure3. :

The leaves are smaller in scale and three leaved groups are formed.



Figure3. :

e. Study of light

The lighting that is created by the vegetation is rather gloomy but sunlight penetrating through the leaves as they are not very closely places. This creates small spots of sunlight within the ground and create a calm but cheerful atmosphere.



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Figure3. :

f. Colour and texture study

The colours found within this natural place are very low intensity gloomy colours. The tree trunk and the earth give pale brown colours while the leaves are of a deep green that is not vibrating. The river also pour out its pale bluish brown making the total place a gloomy coloured place only contrasted by the newly born leaves of bright green.

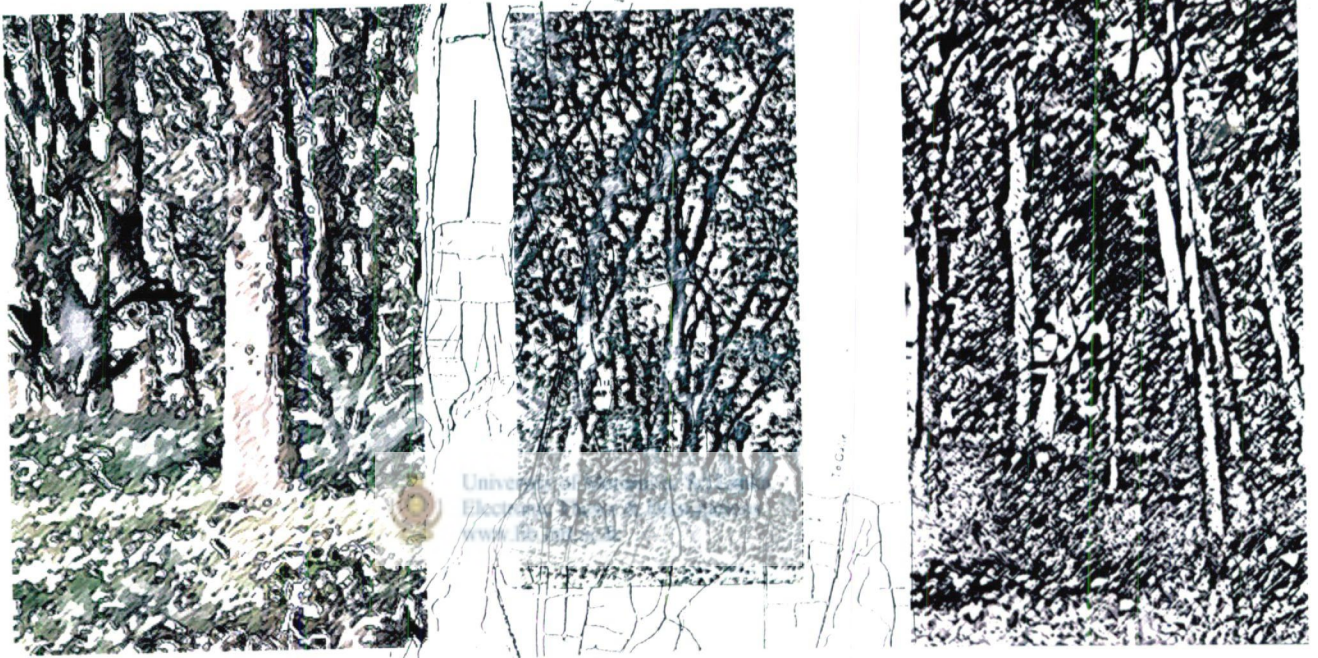


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Figure3. :

3.8.2. VERBALISING THE IDENTITY OF PLACE

The ground of red cabok makes a contrast with the emerald colour leaves of the trees . the slender trees make the environment gloomy creating a roof of clinging leaves but allows for the sunlight to penetrate through the slender gaps within the trees adding an occasional vibrance to the gloomy environment beneath.



3.8.4. EXAMINATION OF THE BUILDING

The captured identity of the natural place is reflected through this building in many ways. Hence they will be discussed in terms of plan, form, scale and proportion, texture, colours, lighting and taking the views into the building.

a. Plan

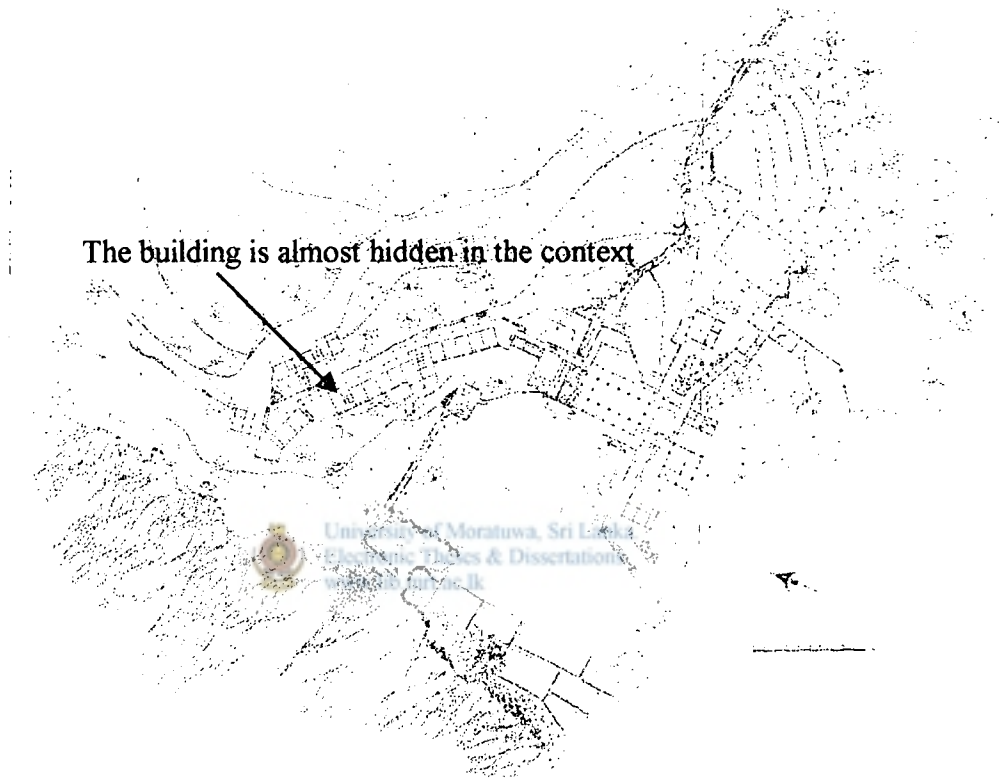


Figure3. :layout plan
Source: Geoffrey Bawa

The plan takes the form of the contours making the building part of the natural place. the orientation is always along the contours so the building do not obstruct the natural form of the place while retaining its identity as well.

b. Form

The form takes a linear shape that emphasises the horizontal lines. This minimise the obstruction to the natural environment . also use of horizontal lines emphasise the natural vertical lines of the trees. The linear spread out form is contrasted at some points with vertical elements giving the sense of verticality among the trees.

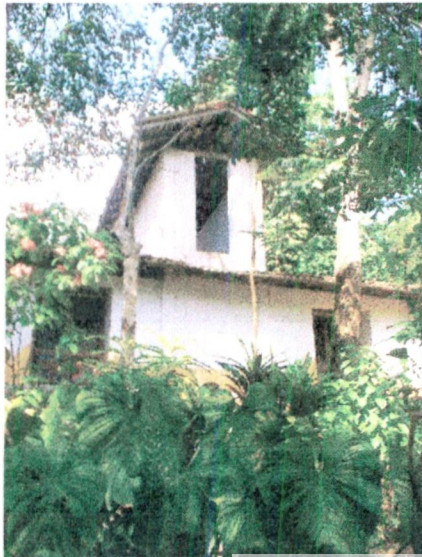


Figure3. : lobby emphasising the volume



Figure3. : simple corridor with miimum desturbance



Figure3. : the slender trees against the form almost invisible at some points



Figure3. : entrance very low in scale un obstructing form



Figure3. : section
Source: Geoffrev Bawa

c. Scale and Proportions

The scale of the building is human scale and the proportions used to reflect the linear vertical trees that symbolise the natural place. Keeping the scales as small as possible has helped in destructing the natural place and providing for the feel of it through out the building.

The columns used have similar proportions to the tree trunk and the colonnades of the passages is blended with the natural setting thus reflecting the identity of the place as well.

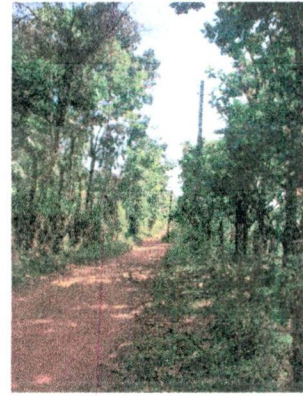


Figure 3. : approach with slender proportions



Figure 3. : proportions of the columns in distance blends with trees

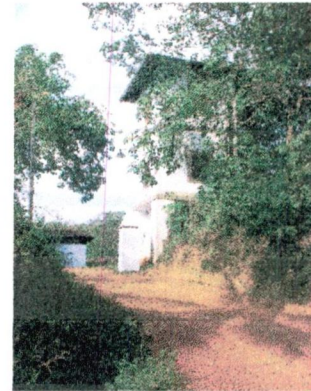


Figure 3. : water tank at entrance reminds the slenderness



Figure 3. : the scale at the entrance taken as the minimal possible one with least obstruction to feeling the natural setting



Figure 3. : at the main space larger scale slightly shows its presence among the natural

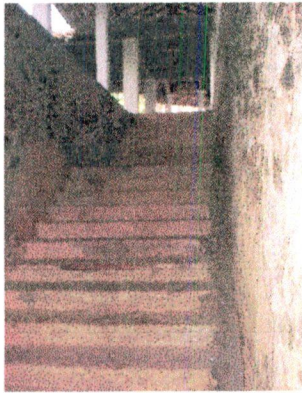


Figure3. :the slender proportions within the stair well

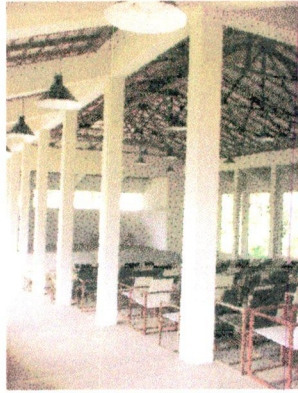


Figure3. :column of the auditorium with slender proportions

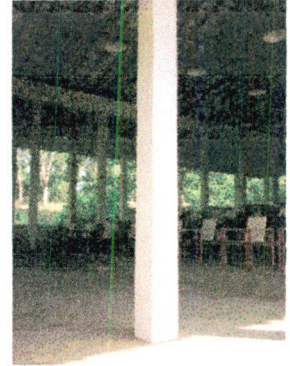


Figure3. :auditorium column

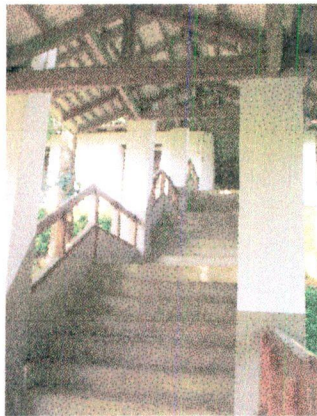


Figure3. :passage reminding the slenderness among trees



Figure3. :verticality emphasised



Figure3. :column in comparison with a tree

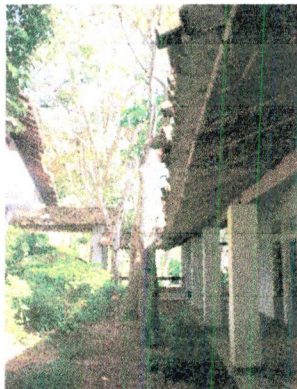


Figure3. :corridors with human scale



Figure3. :lobby with vertical proportions

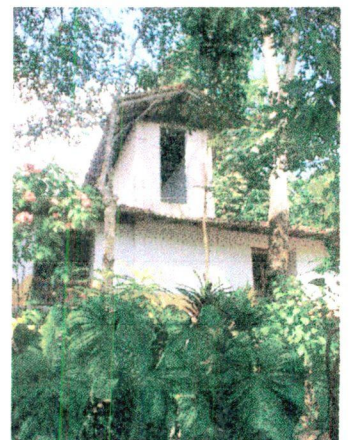


Figure3. :vertically emphasised lobby

d. Textures

The textures used in the building are those similar to textures found in the natural place giving its identity. The exposed rubble work and cabok work is used extensively. The columns are finished smoothly to add a contrast to the rough textures all around. Interior walls are also treated similarly.

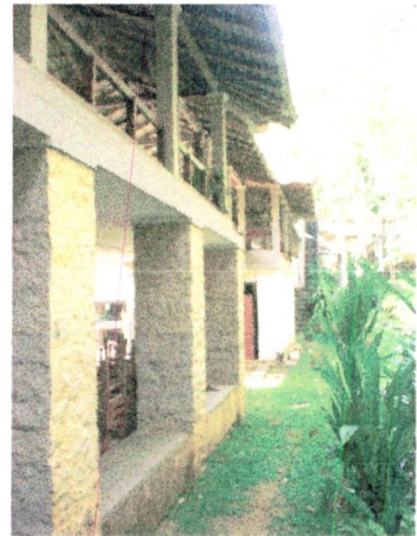


Figure3. :exposed yellow colour cabok stone column responding to the identity



Figure3. :the base of the main space with rough texture of the place



Figure3 of Morreyan, Sri Lanka Electronic Theses & Dissertations :texture of the base similar to

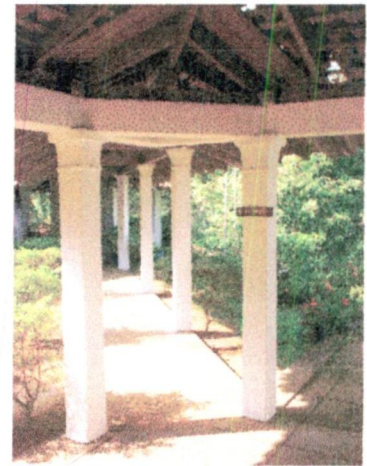


Figure3. :contrasting smooth texture of the column



Figure3. :textures of the tunnel

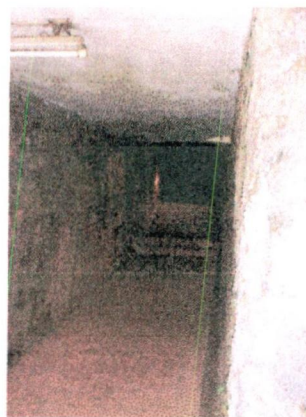


Figure3. :rubble wall exposed to makes the building part of the place

e. Colours

The pale earth colour are used with white mix for most of the parts where the main space is using blue shades reflecting the colours found within the close by river while reflecting it by the building.



Figure3. :Earth colours of the auditorium

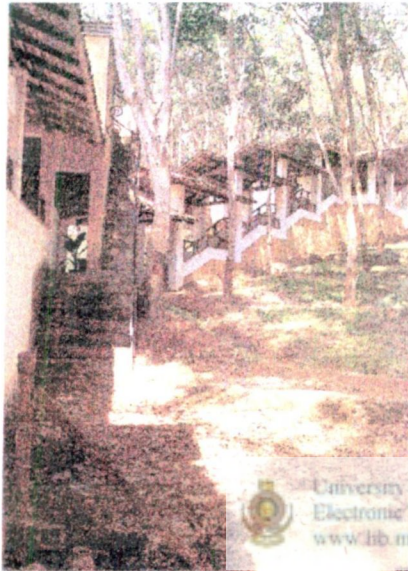


Figure3. :use of cabok colour and only white is contrasting



Figure3. :earth colours



Figure3. :built-in seat in brown colour



Figure3. :white column showing its presence from the ground with yellow base

f. Lighting

The rather gloomy lighting of the natural place with sunlight penetrating through the tree leaves were recreated within the building in reflecting to its identity. Many spaces are detailed with similar lighting conditions where some passages were given the actual lighting created by the trees.



Figure3. :lighting of the trees taken to the building



Figure3. :detail of a light coming from the sky light to remind the light below trees



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Figure3. :the lobby with higher proportions rather gloomy but the sky light penetrates light responding to the identity

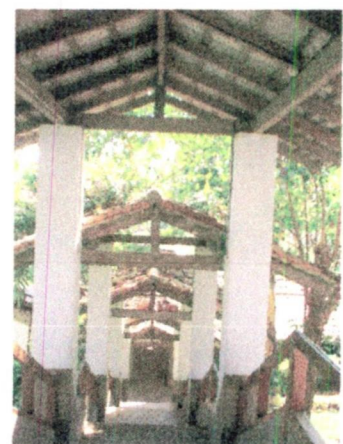


Figure3. :the gaps in the roof penetrate light in a similar way the natural place does

g. Detailing

Many details are founding the building that give the sense of the natural place in the building by responding to its identity.

The timber roof with timber work exposed from underneath makes it feel close to nature. The colours and textures of the timber work also take the building close to natural place.



Figure3. :staircase is detailed as part of nature



Figure3. :roof is detailed using exposed timber to evoke similar feelings under the trees



Figure3. :landscape detailing giving the sense of the water body within the premises as well

h. Responding to views

The view of the river and the views of the surrounding trees is taken into the building by framing them at several instances. The main space is fully exposed to the view of the river making it a part of the natural place. The passages also get the views into the building with its minimum obstructing simple structure.

The entrance also gives the sense of the surrounding by framing distance views.

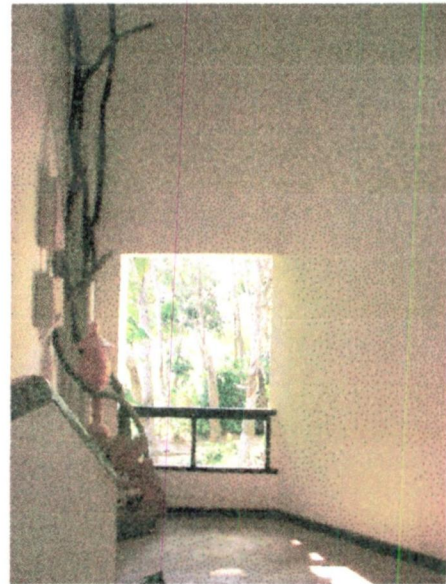


Figure3. : framed view from the lobby



Figure3. : view of the natural surrounding from the entrance



Figure3. : view of the river from main seating area



Figure3. : views of the river side

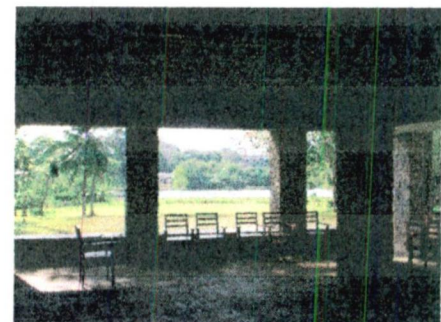


Figure3. : seating area gives the calm view of the river

3.8.5. CONCLUDING REMARKS

The natural place for this building consisted of a vegetation of rubber trees and a sloping site towards the river bank. The surface relief is governed by this vegetation and therefore a study on the vegetation is important.

The plan was done considering the contours of the site and it does not obstruct the structure of the natural place by the presence of the building.

The study of light, colour and texture gave the essence of the identity of the place and this was successfully reflected by the building. The path of approach and the entrance gave the sense of the vertical trees to the entering visitor where the colonnade at the entrance with its horizontal low scale contrast this giving the view of the trees at the distance.

The colours used marked its presence in the place as well as reflecting the identity of the place. The views also contributed to the expression always reminding of the surrounding natural environment.

As a whole similar emotional tingling are experienced within the building as one going through the natural place making a positive response to the identity of place

CONCLUSION

The purpose of architecture in general is to create meaningful places in concretising the existential roots of the existential space they live in. It is the space that provides for the place to exist and a place will give that space its unique character and a meaning. Furthermore, a place will manifest a concrete link to his dwelling thus his identity depends on his belonging to a certain place. This shows the importance of understanding the phenomenon of place.

“... “dwelling” , in an existential sense, is the purpose of Architecture. Man dwells when he can orientate himself with an environment as meaningful. Dwelling therefore implies something more than “shelter”. It implies that the space where life occurs are places, in the true sense of the word.” (Norberg-Schulz, C, 1980, p.5)

“in general it seems that space provides the context for places but derives its meaning from particular places” (E. Relph, 1976, p.2)

The significance of the place has resulted in many concepts that are attempting to understand the experiential nature of the place which gives the essence of its meaning, sense of place, character of place, spirit of place, and identity of place are the leading concepts.

The sense of place simply means that it is the ability to identify a place as a different entity. When we usually refer to natural landscape as “barren”, “fertile”, “smiling” or “threatening” in which we are referring to its character, which lies with its appearance. The spirit of place on the other hand involves the relationship to place in terms of physical and psychic sense and an essential quality of a place which embodies a genius Loci is to make man feel at home on earth. The two psychic functions being the orientation and identification, the fulfilment of both functions make one feel at home thus the spirit of the place become a meaningful experience. Kevin Lynch (1960,p.6) defines the identity of place simply as that which provided individuality or distinction from other places and serves as the basis for its recognitions as a separable entity. This clearly indicates that each place has its own identity that is identifiable.

Identity is the one that give uniqueness to an object whether natural or manmade. It is this identity that makes that object belong to a particular group thus providing a belongingness to the object. Thus by reflecting the identity the built form will possess a uniqueness which will indicate the belonging to that place as well.

“there are many identities of place as there are people”(Ian, Nairn, 1965, p.78) this indicates that identity lies in the experience, eye, mind, and intention of the beholder as much as in the physical appearance of the city and landscape. The experience of the place as an ‘insider’ or an ‘outsider’ is the base for the kind of identity experienced. To be inside a place is to belong to it and to identify with it, and the more profoundly inside you are the stronger is this identity with the place.¹

The physical setting, activities and the meaning are the components of the identity of place but it is not a product of such components alone, but is socially structured. In other words, identity varies with the individual, group, or consensus image of that place is its identity and that to understand something of the social structure of images is an essential prerequisite for understanding identity.



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To respond to identity of place it has to be captured. This capturing can be done in a methodological way that can be followed by any designer, but a very sensitive designer with experience can grasp this by intuition. This is evident that since none of the designers have followed the method illustrated by the study nonetheless the identity captured is one and the same.

The image of the place consists of all the elements associated with the experiences of individuals or groups and their intentions toward that place where the image provide the basis for identification of a place. Every person has a certain image of a place, which they can verbalise and abstract as well. The social survey carried out clearly indicates that in verbalising and abstracting the images that give rise to their identification of a place has either some elements or social behaviour patterns. And comparing their images by both verbal interviews and sketch maps shows that their reference to elements and behaviour are consistence as well.

¹ Relph, E.(1976) , Place & Placelessness , London,Pion Limited, p. 49

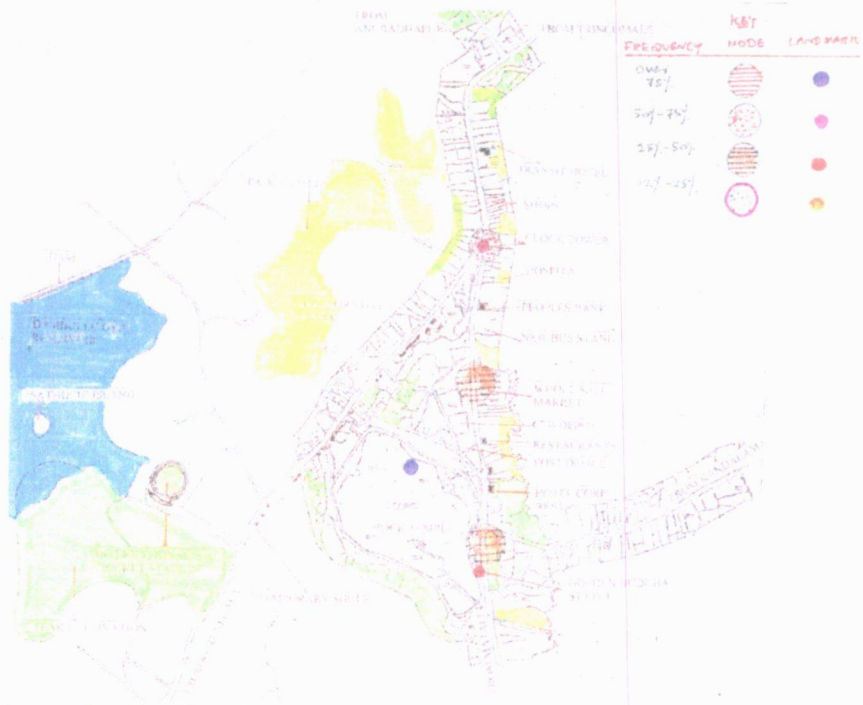


image by the sketch maps

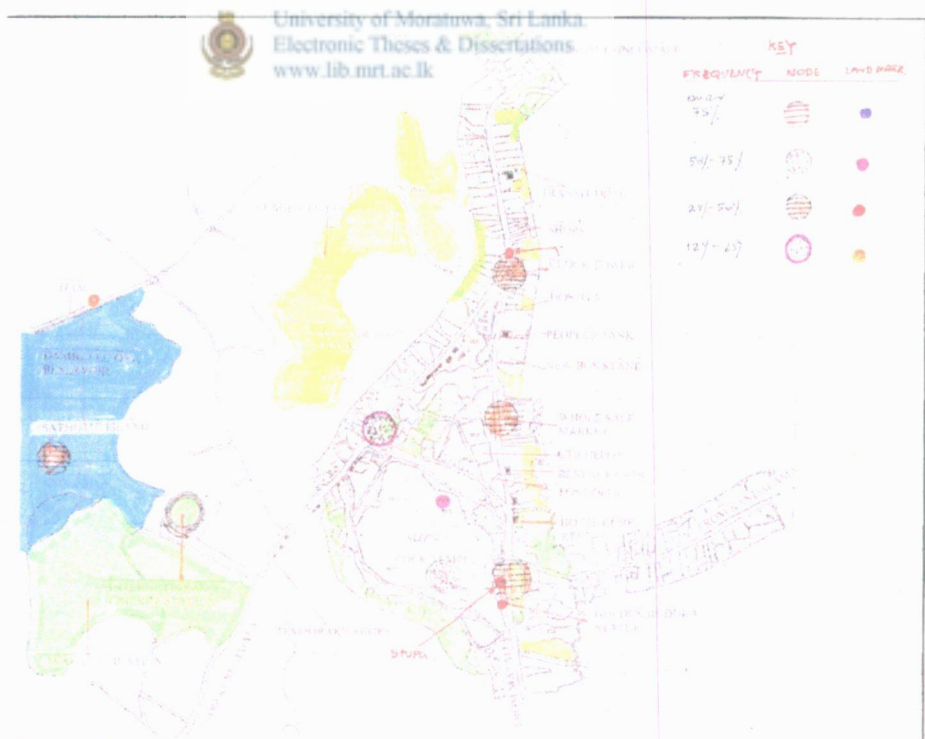
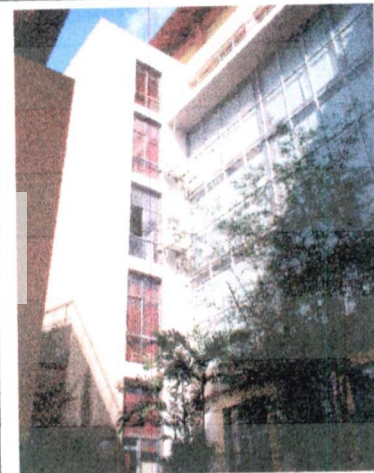
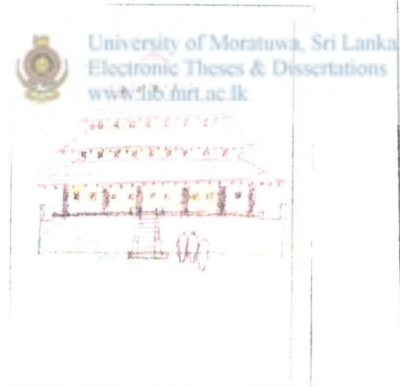


Image by the verbal interview

Both of these have reference to similar elements making the identity a Constance of reference to elements or human behaviour.

In responding to identity of place through architecture it is these elements or behaviour patterns that are emotionally made to feel from the building. By understanding nature of these elements or behaviour enabling to be transformed into an architectural expression.

In Provincial Council Building at Kurunegala, it was the elements that make the mass image of the place that was captured and understanding the nature of these elements and expressing their qualitative attributes through architecture the building has responded to the identity of place. The Tampita Vihara, Royal Buildings of Yapahuwa Kingdom, the Athagala and Ibbagala Rocks were the essential parts that made this identity and the building recreated the emotions that are associated with these elements providing a similar experience of the place that is given by its identity.



responding public identity
Kurunegala Provincial council
building



The dambulla stadium has responded to the dambulla rock, lake and the temporary shops that out line the road together with their behaviour and the activities involved with it. The cultural attributes of the dambulla shaped by the influence of Buddhism also adds to the identity of the place. ultimately architectural expression was to visualise the simplicity that lies within all these elements and behaviour that was reflected through the building while it was retaining the virginity of the landscape with minimal obstruction to visual field,



elements found in the context-
Dambulla temporary structures



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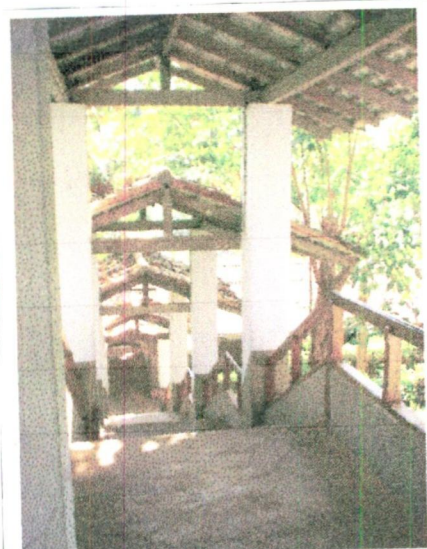


Cricket Stadium Dambulla

In integral education centre at piliyandala, commonly known as Subodhi, the elements were the landscape and their qualitative emotional content was recreated within the building giving the sense of place by its unique identity. The emotions evoked by the rhythm and the lighting, the colours and the textures of the vegetation were synonymously found within the gloomy, earth coloured spaces encapsulated by architecture.

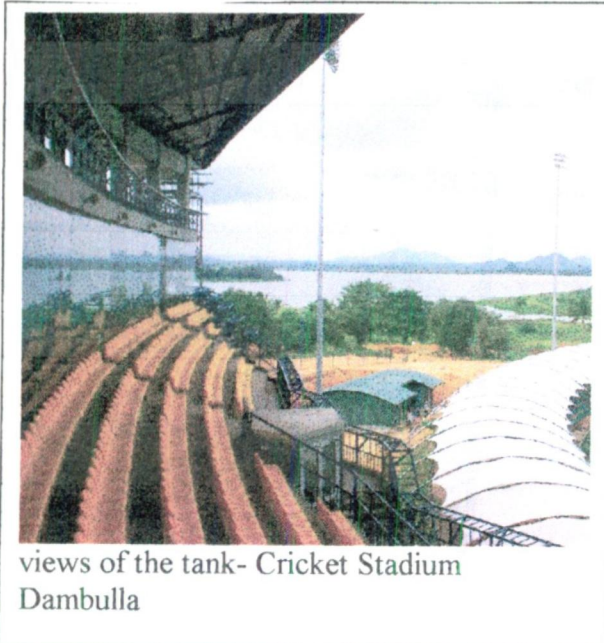


column and the tree-Subodhi



vertical spaces- Subodhi

The inside outside relationship of the building in providing the views of these elements can also adds to give a sense of identity of place. all three building were able to achieve this very successfully.



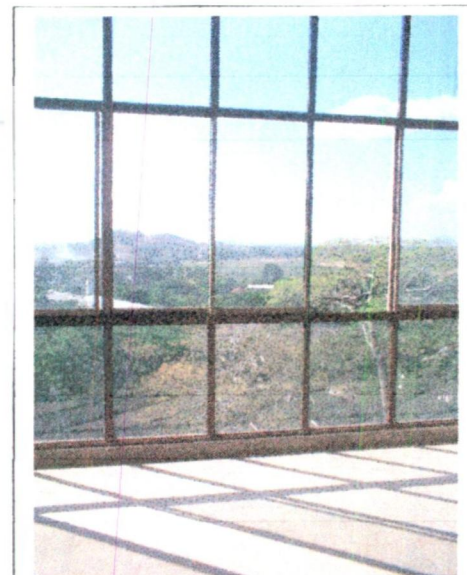
views of the tank- Cricket Stadium
Dambulla



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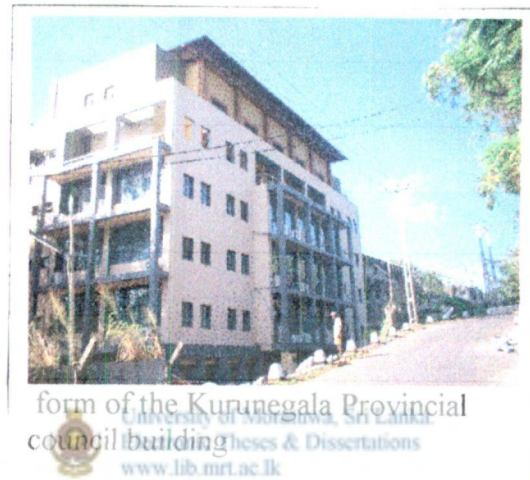
views- Subodhi



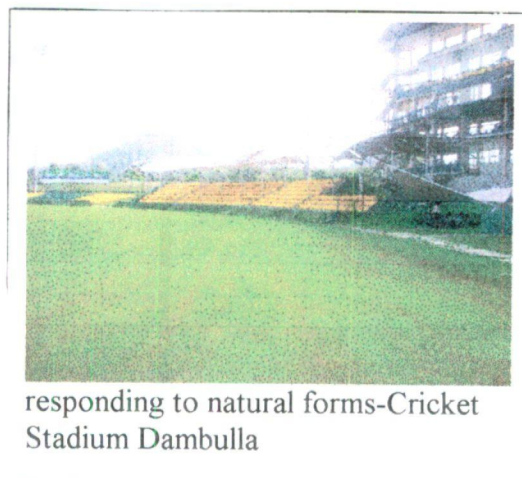
views of the Ethagala Rock –
Kurunegala Provincial council
building

The assortment of the elements to which designer respond depend on the kind of identity the building is mostly related with. Thus the image to handled will provide the complexity of the design and success of the achievement must also be evaluated depending on this.

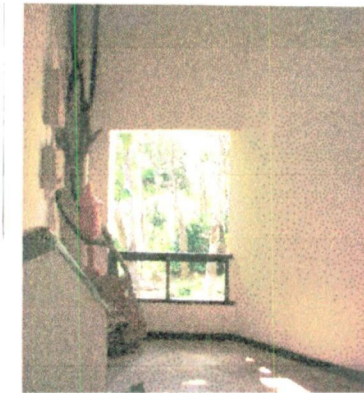
In Kurunegala Pronicial Council building it was the public identity of the place that was more important to the building. And the attempt was to respond to it, where some features giving the community identity of the immediate surrounding was overruled by the strong response to the public identity.



In Dambulla Cricket Stadium, it was a combination of both the community and the mass identity. The function has required the respond to the mass identity as an international stadium but the architect in addition was able to part of the community as an architect and respond to the community identity as well.



In Subodhi it was the particular site that was considered and the individual identity of the natural place of the particular site was the consideration, in responding to place.



Lobby- Subodhi


It is obvious that to respond to the identity of place it has to be captured. Either by intuition or by intellectual rationalising a similar identity is captured. In responding to this captured identity, similar emotions evoked by the qualitative attributes of the elements or behaviour that help a person to visualise the place and identify it as a separate unique entity is recreated within the building. Retaining the inside outside relationship views providing the visual connections to elements of the place also adds to the response. Buildings that respond to the identity of the place are sensed as part of the place and the sense of belongingness makes one feel at home providing the true experience of place.

Directions for further studies

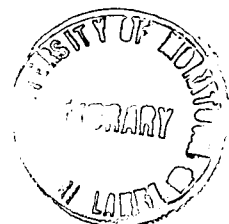
This study was limited to detailed the issues and implications that are associated with the identity of place but other phenomenon such as sense of place, spirit of place, character of place, image of place can be interesting study areas. This study concentrated on one such way of capturing the identity of place, and studies may be carried out finding others methods of capturing the identity of place.



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