

**IDENTITY OF PLACE:  
AN EXAMINATION ON CAPTURING THE IDENTITY OF  
PLACE AND RESPONDING TO IT THROUGH ARCHITECTURE**

**LIBRARY  
UNIVERSITY OF MORATUWA, SRI LANKA  
MORATUWA**

**A Dissertation**

Submitted to the Department of Architecture of the

University of Moratuwa in partial fulfilment of the



[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

requirements for the degree of

**Master of Science**

in

**Architecture**

72"04  
72(043)

85444



University of Moratuwa

by

**H.G.B. SENANKA  
17-01-2004**



85444

85444

## DECLARATION

I declare that this dissertation represents my own work, except where due acknowledgement is made, and that it has not been previously included in a thesis, dissertation or report submitted to this university or to any other institution for a degree, diploma or other qualification.

### *UOM Verified Signature*

Signed:.

( H.G.B. Senānka )



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

## ACKNOWLEDGEMENTS

This study was done with help and support with many, for whom I owe an immense gratitude, and it is with heartfelt appreciation that I acknowledge the following.

Architect Vidura Sri Nammuni, Head of the Department, Department of Architecture, University of Moratuwa, who was the former year master of the M.Sc. I, for his guidance and valuable advice from the M.Sc. year I, always dedicated to students work, spending hours in discussions and always showing the correct path.

Architect Prasanna Kulatilake, senior lecturer, Year Master of M. Sc. I and the co-ordinator of the M.Sc. Dissertation, Department of Architecture, University of Moratuwa, for taking this as his own work, his dedication in finding the roots of the problem made a turning point, which of course for the best, his valuable time always ready in rendering the support, guidance and advice.

Architect Gamini Weerasinghe, senior lecturer and Year Master of M.Sc. II, Department of Architecture, University of Moratuwa, taking his responsibility as the supervisor, for his valuable guidance and assistance through out the study.

Architect Chris De Sarum, senior lecturer, Department of Architecture, University of Moratuwa, for his valuable guidance highlighting on key issues at the early stages of the study.

I must also thank the staff of the Archimedia, Kurunegala for their support and also the Surath Wickramasinghe associations are warmly remembered for their support given.

There are many more who helped in numerous ways, but not mentioning them by name does not reduce a bit of gratitude I owe to them, for without all their support this will never be a successfully completed.

## PREFACE

What is expected from the M.Sc. dissertation is for students to present an argument and then rationalise it by analytical thinking that is also backed by adequate research. The area of study is selected as one of importance to both the student and to the profession or the university for academic purposes.

Within this study the term place is used for the phenomena of place that is defined by many architects and academics as the basis for meaningful human habitation. Even within the place it can be identified from the personal room to house, to neighbourhoods, and cities or even one country as a distinct place. but this dissertation is considering the place in term of a place where a distinct character, and a unique that can be found. The case studies were selected to emphasise this boundaries of the place define by this dissertation. A city can hold several these kind of places.

But to study a response to a natural place a case study was selected that has responded to the natural setting of the place.



The response to the identity of place must address issue of capturing the identity of e place and for this an existing mechanism was selected as to capture the image this was illustrated in the part I of the chapter three together with the architectural response thus resulting in the framework for case studies.

The case studies were done based on this structure in two ways; from one point of view the place was analysed according to the analysis and capturing of the image of the place giving the place its identity. at this point all the identities are that are important are considered.. But the individualisation by verbalising and abstracting was not done in extent, from other point of view building was analysed as to how well the captured identity was reflected by the built-form. And the fusion of the two point of views will determine the success of the building.


**IDENTITY OF PLACE: AN EXAMINATION ON CAPTURING THE IDENTITY OF PLACE  
AND RESPONDING TO IT THROUGH ARCHITECTURE**

**TABLE OF CONTENTS**

Declaration	.....	.....	.....	.....	.ii
Acknowledgements	.....	.....	.....	.....	.iii
Preface	.....	.....	.....	.....	.iv
Table of contents	.....	.....	.....	.....	.v
List of illustrations	.....	.....	.....	.....	.vii
Abstract	.....	.....	.....	.....	.x
Introduction(500)	.....	.....	.....	.....	.01
• Study Area	.....	.....	.....	.....	.01
• Need for the Study	.....	.....	.....	.....	.02
• Intension of the study	.....	.....	.....	.....	.03
• Scope and the limitations	.....	.....	.....	.....	.04
• Method of the study	.....	.....	.....	.....	.04
<b>CHAPTER ONE- PLACE</b>					
1.1. Architecture, Space and Place	.....	.....	.....	.....	.06
1.2. Phenomenon of Place	.....	.....	.....	.....	.08
1.2.1. Generators of place	.....	.....	.....	.....	.11
1.2.2. Physical Constituents	.....	.....	.....	.....	.13
1.2.3. Social Constituents	.....	.....	.....	.....	.15
1.2.4. Structure of place	.....	.....	.....	.....	.16
1.3. Response to Place in Architecture: Determining factors	.....	.....	.....	.....	.19
1.3.1. Sense of place	.....	.....	.....	.....	.19
1.3.2. Character of place	.....	.....	.....	.....	.21
1.3.3. Spirit of place	.....	.....	.....	.....	.23
1.3.4. Identity of place	.....	.....	.....	.....	.25
1.4. Concluding Remarks	.....	.....	.....	.....	.26
<b>CHAPTER TWO- IDENTITY OF THE PLACE</b>					
2.1.Identity in General	.....	.....	.....	.....	.28
2.2.Components of 'Identity of Place'..	.....	.....	.....	.....	.28
2.2.1. Static physical setting	.....	.....	.....	.....	.29
2.2.2. Observable Activities.....	.....	.....	.....	.....	.30
2.2.3. Meaning of place	.....	.....	.....	.....	.30
2.3.Meaning and identity of place	.....	.....	.....	.....	.31
2.3.1. Meaning of Natural Place.....	.....	.....	.....	.....	.31
2.3.2. Meaning of Man-made place.	.....	.....	.....	.....	.35
2.3.3. "Insideness" and "Outsideness"	.....	.....	.....	.....	.38
2.3.4. Image and Identity of place	.....	.....	.....	.....	.39
2.3.4.1.Individual Image of place	.....	.....	.....	.....	.39
2.3.4.2.Group or Community image of place	.....	.....	.....	.....	.40
2.3.4.3.Consensus and mass image of place	.....	.....	.....	.....	.41
2.4.Impact on "identity of place" by new buildings	.....	.....	.....	.....	.42
2.4.1. Reduce the 'Identity of Place'	.....	.....	.....	.....	.42
2.4.2. Change the 'Identity of Place'	.....	.....	.....	.....	.43
2.4.3. Respond the 'identity of place'	.....	.....	.....	.....	.43
2.5.Concluding Remarks	.....	.....	.....	.....	.44

## CHAPTER THREE- CAPTURING THE IDENTITY OF PLACE AND RESPOND TO IT THROUGH ARCHITECTURE

### Part I: Capturing the identity and responding to it through architecture

3.1.Introduction	.46
3.2.Capturing the Identity of 'place'..	.47
3.2.1. Position of the architect within particular place	.48
3.2.2. Recording the and analysing the existing Situation	.49
3.2.2.1. Visual Form	.49
3.2.2.2. Image of the place	.62
3.2.2.3. Activities of the place	.67
3.2.3. Verbalising the Identity of place	.68
3.2.3.1. As a Poet	.68
3.2.3.2. As a Novelist	.69
3.2.4. Abstracting the identity of place.	.70
3.2.4.1. Abstraction in Architecture.	.70
3.2.4.2. Abstracting the identity in Architecture	.72
3.3. Responding to the Identity of Place by Architecture	.76
3.3.1. Expression in Architecture..	.76
3.3.1.1. Content	.77
3.3.1.2. Form	.78
3.3.2. Expressing the Abstraction through Architecture	.81
3.3.2.1. Scale and Proportion	.81
3.3.2.2. Light	.82
3.3.2.3. Texture	.84
3.3.2.4. Colour	.85
3.4. Concluding Remarks	.86
 University of Moratuwa, Sri Lanka Electronic Theses & Dissertations <a href="http://www.lib.mrt.ac.lk">www.lib.mrt.ac.lk</a>	
<b>Part II: Case Studies</b>	
3.5. Introduction to Case Studies	.87
3.6. Case study01- Kurunegala Provincial Council Building	.90
3.7. Case Study02- Dambulla Cricket Stadium.....	120
3.8. Case Study03- Integral education centre at Piliyandala	146
Conclusion	164
Bibliography	172

## Abstract

The place is what makes the human habitation meaningful. One's attachment to a place will provide the basis for identification to an existential foothold in the community.

The space is a prime consideration of architecture that gives the existential roots for people. There are different aspects and functions of spaces that can be categorised as unselfconscious and pragmatic space of the primitives, the self-consciously experienced perceptual space of individual, the built space of architecture, and the abstract space of geometry.

The concept of "existential" or "lived space" is particularly important in this sense, for it seems specially relevant to phenomenological understanding of place. The place is created in concretising the existential space. This holds a strong relationship between the place and the space.

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

"A place is a space which has distinct character" (Norberg-Schulz, C, 1980, p.5)

The place is understood based on many concepts that involve place; sense of place, spirit of place, character of place and identity of place where each of these concepts is different yet are interrelated to each other. The identity of place pours out the essence of understanding the place in order to respond to place through architecture.

It is the identity of place that helps to distinguish a place as a unique entity with its own inherent attributes. Identity of place constitutes the static physical setting, observable activities and the meaning depicting the interrelation of the above two. It is the meaning that holds in the minds of the people within the field of their position of inside or outside that help in understanding the identity of place. The image of the place, whether consensus, mass, individual or community will cast different identities that exist within a place. Any architectural intervention in a place can be executed to reduce, change or to respond to the existing identity of place.

If one were to respond to the identity of place first the identity of place must be captured. Capturing the identity of place can be done in an analytical way concluded in several steps starting from recording and analysing the existing situation, verbalising the identity and then abstracting it. The recording and analysing the existing place can be set down as a series of steps with an intellectual backing whereas the verbalising and the abstracting is determined by the ability and biases of the designer.

The captured identity is reflected through the built form in means of its expressions using appropriate scales, proportions, colours, textures, lighting conditions and maintaining the correct inside outside relationship. Architecture that responds to the identity of place is perceived as part of the place that does not destruct its inherent uniqueness but rather enhances and gives a sense of continuation.

# INTRODUCTION

## STUDY AREA

Many places are developing rapidly and many new buildings are emerging that does not response to the existing identity of that place. These unsuitable buildings are polluting the aesthetic and ambience of that particular place. The apparent importance of place, both functionally and existentially, has not been reflected in examinations of either the concept of place or of the nature of experience of place.<sup>1</sup>

There are two major reasons for attempting to understand the phenomenon of place. First, it is interesting in its own right as a fundamental expression of man's involvement in the world: and, second, improved knowledge of the nature of places and the creation of new places.<sup>2</sup> Different actions require different environments to take place in satisfaction. Therefore a town may consist of multitude of different places. This is an important fact to be taken into consideration of architects in designing.<sup>3</sup>

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 a separable entity. This clearly indicates that each place has its own identity that is identifiable.

It is clear that rather than being an address or a point on a map the identity is a basic function of the experience of that place. What is involved in its experience is not merely the recognition of differences and of sameness between places- and also the much more fundamental act of identifying sameness and difference.

---

<sup>1</sup> Relph, E. (1976) , *Place & Placelessness* , London,Pion Limited, p. 2

<sup>2</sup> *ibid.* , p. 44

<sup>3</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture* , New York ,Rizzoli International Publications Inc.p.5



## NEED FOR THE STUDY

The place reveals the mans external bonds to his surrounding environment. There are two major reasons for attempting to understand the phenomenon of place. First, it is interesting in its own right as a fundamental expression of man's involvement in the world: and, second, improved knowledge of the nature of places and the creation of new places.<sup>4</sup>

“ it is utterly part of our nature to want roots, to need roots, to struggle for roots, for a sense belonging, for some place that is recognised as mine, as yours, as ours. Nations, regions, states, countries, cities, towns – all of them have to do with politics and geography and history; but they are more than that, for they somehow reflect man's humanity, his need to stay someplace and get to know ... other people ... and what I suppose can be called a particular environment or space or neighbourhood or set of circumstances” (Robert Roles, 1970, pp.120-121)

this clearly shows that the importance of the place and to belong to a place as human beings. It is the identity of that place that keep up this sentimental bond with the place. Even though many aspects of the place changes with the time the identity remains as a static. If by human interventions the identity is lost the people attached to it will feel its loss. And yet the significance and the uniqueness of that place will be lost as well.

Therefore it is critical that new developments are done while retaining the original identity of the place. And proper understanding of how one should response to the identity of place through architecture must be thoroughly examined. In this sense this study will examine how to capture the identity and respond to it through architecture forming a part of many research and studies that must be done to overcome the critical need within the contemporary community.

---

<sup>4</sup> Relph, E.(1976) , Place & Placelessness , London.Pion Limited, p. 44

## **INTENTION OF THE STUDY**

The intention of this study is to examine on how one can capture the identity of place as to respond to the identity of place through architecture. study will also examine architecture that has responded to the identity of place positively with the intension of establishing the fact that there is an inherent uniqueness of any place embedded in its identity where capturing it and reflecting it through architecture can retain its identity without destruction.

## **SCOPE AND LIMITATIONS OF THE STUDY**

The scope of the study is to examine on how one can capture the identity of place and respond to it through architecture. the study was limited to discussing the concept of identity of a place, and many other concepts related to place such as sense of place, character of place, spirit of place and image of place are beyond the scope of this study.

This was also limited to illustrating one method of capturing the identity even though existence of many methods resulted out of research work it is beyond the scope to discuss and examine all of these methods that prevails. The architectural expression of the identity of place were discussed under the selected framework in terms of plan, form, scale and proportions, colour, texture, lighting, detailing and responding to views. There will be other parameters to examine the expression but this was limited in discussing within the selected framework.

The case studies were selected within the Sri Lankan context but relevant examples that could be taken from printed materials out side Sri Lankan context were discussed. The socio-economic, political and cultural background of the country framed these case studies selected further limiting the study.

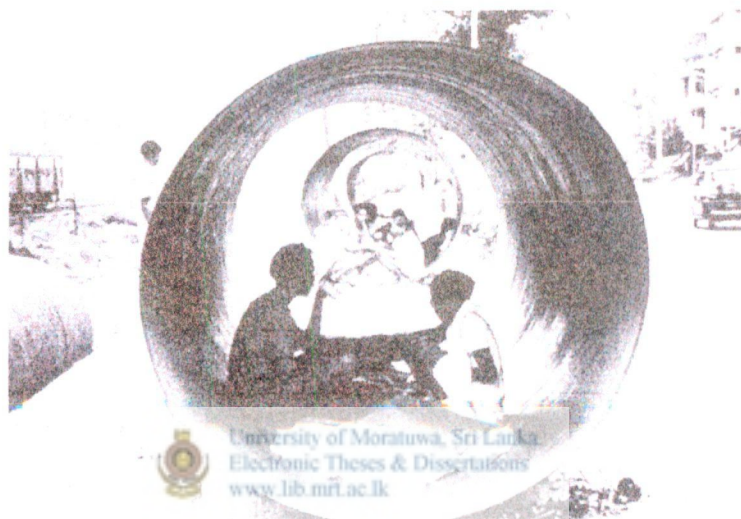
## **METHOD OF THE STUDY**

The study was carried out according to a case study based study method. For that a proper framework was created within the part I of Chapter three.

During the first phase a literature survey was done in order to understand the concepts that are related to phenomenon of place and the next phase included more research work in order recognise the existing systems of capturing and responding to the identity of the place.

During the last phase case studies were carried out as to establish the identified system of capturing the identity and responding to the identity of place.





## CHAPTER 01

---

# PLACE

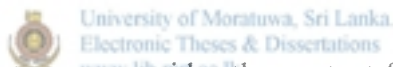


## 1.1. Architecture, Space and Place

Architecture is a spatial art that organise spaces. It is the space that the architecture encapsulated and make for the purpose of dwelling.

“... “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)

The space is a prime considerate of architecture that gives the existential roots for people. The space we experience of sky or sea or landscape, or the city spread beneath us when viewed from a tall building, the reasoned space of maps, plans, cosmographies are the some of the various experiences of space as to understand the space<sup>1</sup>. Relph, E. Explains space as an amorphous and intangible entity that cannot be directly described or analysed. But however in understanding and feeling a space it is directly associated with sense of place.



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

“A place is a space which has distinct character” (Norberg-Schulz, C, 1980, p.5)

The nature and understanding of space has been a subject for discussion by many academics and scholars. Yet the discussions have never been resolved in giving a concrete understanding of space. The relation of space to place must be clarified in order to avoid separation of place from its conceptual and existential context.

Norberg-Schulz has identified the various kinds of spaces that exist by distinguishing their role understanding the concept of place<sup>2</sup>. These include the unselfconscious and pragmatic space of the primitives; the self-consciously experienced perceptual space of individual, the built space of architecture, and the abstract space of geometry. This classification does not cover all the space experiences but covers a broad range of

<sup>1</sup> Relph, E.(1976) , Place and Placelessness London, Pion Limited. P.2

<sup>2</sup> Norberg-Schulz, C (1971), *Existence, Space and Architecture* , New York :Praeger, p.12.

ideas, experiences, and activities involving space and introduces some of the diverse meanings of place. The concept of “existential” or “lived space” is particularly important in this sense, for it seems especially relevant to phenomenological understanding of place.

The understanding of place involves understanding its meaning and many concepts prevail and Spirit of place is one such concept. Since ancient times the Genius Loci, or “spirit of place”, has been recognised as the concrete reality man has to face and come to terms with his daily life<sup>3</sup> and Norberg-Schulz explains spirit of place as the visualising process of architecture in serving its purpose.

“Architecture means to visualise the “spirit of place”, and the task of the architect is to create meaningful places, whereby he helps man to dwell.” (Norberg-Schulz, C, 1980, p.5)

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.



*Figure 1.1: any space can become a place*  
Source: Charles Correa

<sup>3</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture*, New York, Rizzoli International Publications Inc. p.5

## 1.2. Place

The place reveals the man's external bonds to his surrounding environment. The concept of place has been discussed by many architects and philosophers and therefore different opinions and theories exist.

“to be human is to live in a world that is filled with significant places: to be human is to have and to know your place.” ( Relph,E. 1976:p.1)

The apparent importance of place, both functionally and existentially, has not been reflected in examinations of either the concept of place or of the nature of experience of place.<sup>4</sup> The place will manifest a concrete link to his dwelling thus his identity depends on his belonging to a certain place.

A place consists of rather non-physical, qualitative attributes even though it is generally characterised as an experiential phenomena of physical and visual characteristics. It is associated with creating territory where a particular activity or activities occur thus acting as a mean of conveying of cultural information.



A place can transmit cultural imagery to future generations and evoke a sense of belongingness. There are evidence to identify existence of such places in the ancient civilizations in both east and west. In Early cities of Mesopotamia, in the ceremonial centres of Mayan cities, in western cultures: Agora, Roman Forum, and in the east in market centres through Silk Road, places where religious rituals were carried out.

---

<sup>4</sup> Relph, E.(1976) , Place & Placelessness , London,Pion Limited, p. 2

The fundamental example of a place is the home. In our everyday lives places are not experienced as independent, clearly defined entities that can be described simply in terms of their location or appearance.<sup>5</sup> It gives a symbolic quality that go beyond the physical attributes.



*Figure 1, 3: personal place*

*Source: ADOBE,  
Building and Living with  
Earth*

“Place, person, time and act form an indivisible unity. To be oneself one has to be somewhere definite, do certain things at appropriate times”( Wagner , 1972, P.49)

“the place is the concrete manifestation of man’s dwelling, and his identity depends on his belonging to places.” (Norberg-Schulz, C, 1980, p.6)



It is clear that a ‘place’ possesses an act, a context and a meaning and fusion of these will create a place as it is. A place is a centre of action and intention; it is “a focus where we experience the meaningful events of our existence”(Norger-Schultz,1971,p.19).<sup>6</sup>

There is a phenomenon of ‘environment’ where the landscape is considered to be a comprehensive phenomena that are understood as the forest consist of trees and a town consist of houses and buildings. The more concrete term for these phenomena of environment is place. This place is made up of solid concrete things having material substance, shape, texture and colour where totality of thee things gives the “environmental character”.<sup>7</sup>

<sup>5</sup> Gunasekara, KS (1996) , Place making: An examination of the use concept with special reference to selected examples in the urban context, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa.p.12

<sup>6</sup> Relph, E.(1976) , Place & Placelessness , London,Pion Limited, p. 42

<sup>7</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture* , New York ,Rizzoli International Publications Inc.p6



“Place is evidently an integral part of existence.” (Norberg-Schulz, C, 1980, p.6)

With such a character or an atmosphere place become a qualitative total phenomenon that cannot be given by any of its properties such as spatial relationships without loosing its total experiential nature. Place consist of natural and man-made elements. Natural elements are generally the primary components of any place and are usually defined in geographical terms. But in reality the place contains much more than mere location. But to understand the comprehensive totality, the existential understanding of landscape must be achieved.



Figure 1.4: plateau defined by ring of mountains  
Source: Encyclopaedia Britannica



Figure 1.5: land with flat terrain  
Source: Encyclopaedia Britannica

The man-made parts of the environment are the settlements at first and then the paths that connect them.<sup>8</sup> The settlements come in form of different scales, ranging from houses and farms to villages and towns into cities. These man-made elements transform nature into a “cultural landscape”. The basic property of man-made places is concentration and enclosure.



Figure 1.6: concentrated mountain village of France  
Source: *Escape in Style*

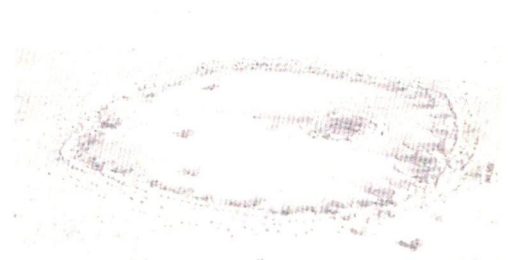


Figure 1.7: northern Rhodesian village where the boundary is demarcated by a fence

<sup>8</sup>Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture*, New York, Rizzoli International Publications Inc.p6

### 1.2.1. Generators of Places

In creating a place a creation of sense of belonging must happen. In this Place Making process there are many generators of a place.<sup>9</sup>

#### 1.2.1.1. People as the Generator

The place allows space & time to facilitate communication of people and their interaction. This interaction of people can generate places.

“ Man cannot plan the world without designing himself. All the tie he took his land, he already decides the earth according and place and ground plan of his historical existence within” ( Norburg-Schulz,1971: p 15)



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk



Figure 1.8: inside majestic city shopping complex



Figure 1.9: Galle face Green - Colombo

#### 1.2.1.2. Context as the Generator

The context can be either natural or manmade space. The significance of the context generates a place.

Example: Natural Environment

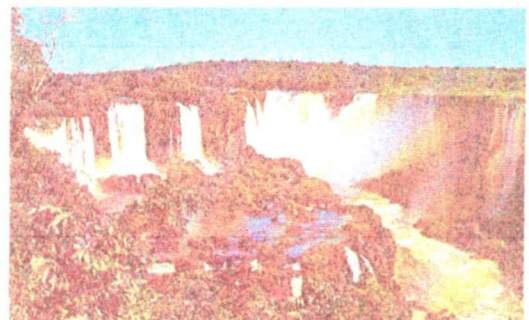


Figure 1.10: a waterfall attracts people and creates places

Source: Encyclopaedia Britannica

<sup>9</sup> Gunasekara, KS (1996) , Place making: An examination of the use concept with special reference to selected examples in the urban context, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa. P.18



*Figure 1.11: Mount- Lavinia Beach ,  
natural context significant in making the*

### **1.2.1.3. Activity as the Generator**

An activity that is significant will generate a place.

Example: St. John's fish Market –  
Pettah, Colombo



### 1.2.2. Physical Constituents of place

The physical constituents may contain the natural features as well as the man-made features. It establishes a visual dialogue between the man and Form, Space, Elements of the place.

#### Types of Places

Depending on the physical configuration there are several types of places that can be easily identified.

- **In Place**

This is a place that is located inside where the enclosure is all around the place and it is strongly felt.

Example: Majestic City Shopping Complex, Colombo-04



*Figure 1.13: Majestic City Shopping Complex*

- **On Place**

This is a place that is happening on a larger context or specific location. The ground on which the place lies will demarcate its boundaries. The enclosure is given by the ground on which place lies and centrality is strongly felt.

Example:



*Figure 1.14: place on a plateau  
Source: Impressions of Arabia*

- **Under Place**

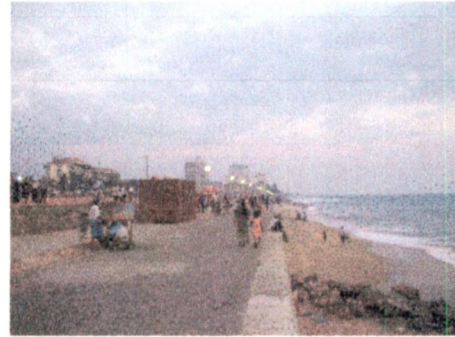
This is the type of place that is under a larger context or location. The place is a comparatively small entity in this situation and the enclosure is same as the one, which provide the roof for the place.

Example: a classroom under a tree

- **Side Place**

This is a place that is found to a side of some natural or man-made element. This element will give a strong boundary to one side of the place from where it is located.

Example: Galle-face – the sea is the natural element that provide the boundary for the place



*Figure I.16: Galle face Green at Colombo at aside of the sea*

- **Behind Place**

It is a place located behind a natural or man-made element. This element again will demarcate a strong boundary.



*Figure I.17: Dambulla temple behind the rock*

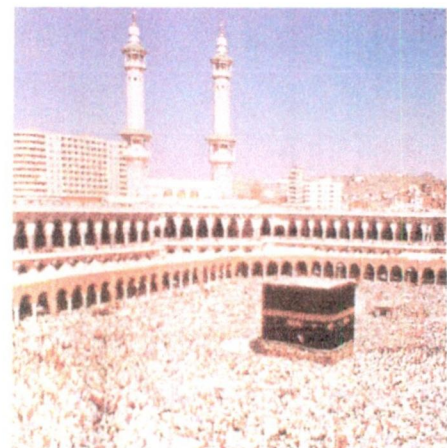
*Source: Footpaths of our Heritage*



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

- **Around Place**

This is a place that is around a man-made or natural element. This element is the focus and provides the centre for the place. The enclosure is determined by the strength of the central element.



*Figure 04: place created the Mecca*  
*Source: Impressions of Arabia*



### 1.2.3. Social Constituents

Social constituents of a place are the activities and the socio-economic, cultural and political forces that generate them.

Socio-economic background will change the perception of a certain place. Places with similar spatial configuration can differ in terms of socio-economic situation that lies within the broader context. The socio-economic background also governs the outlook of the activity. The dwelling of different socio-economic structures differs and gives rise to different places.

Cultural constituents may determine the behaviour and the way the specific activity is carried out. The activity of dwelling may change from the culture-to-culture depending on their cultural values.

Example: living in Africa and in America



*Figure 1.18: façade of African village*



*Figure 1.19: façade of an American neighbourhood*

*Source: Frank Lloyd Wright*

The political constituents also affect the place. The political structure of the broader context may change the same activity within a place. A government building of a closed-economy country can differ totally from the government building of an open-economy country thus affecting the nature of place created by such activity.

Example: government office in Russia and America will differ

### 1.2.4. The Structure of Place

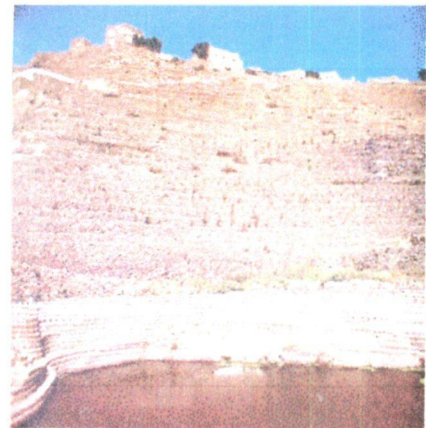
The structure of a place has to be understood first by distinguishing between the natural and man-made phenomenon in concrete terms of “landscape” and “settlement”. Then it must be understood by the categories of horizontal - vertical and outside-inside relationships. These categories have spatial implications that must be understood by the concept of “space” that as understood as an existential dimension rather than a mathematical and geometrical phenomenon the final step in understanding the structure is to realise the character or the atmosphere of the place<sup>10</sup>.

“ “space” denotes the three dimensional organization of the elements which make up a place, “character” denotes the general “atmosphere” which is the most comprehensive property of any place.” (Norberg-Schulz, C, 1980, p.11)

The two concepts have different implications that must be understood in order to understand the structure of the place. “ similar spatial organizations may possess very different characters according to the concrete treatment of space-defining - elements (the boundary).” (Norberg-Schulz, C, 1980, p.11) and it is also understood that different spatial arrangement can have different limitations for characterisation and hence the two are obviously inter-related.



*Figure 1.20: spatial structure characterised by urban setting  
Source: Lisbonne, from the Sky Lisbon*

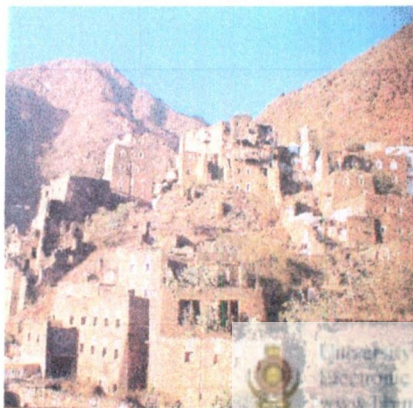


*Figure 1.21: the spatial structure characterised by rural setting  
Source: Greek Style*

<sup>10</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture*, New York .Rizzoli International Publications Inc.p10

There have been many attempts to define space in concrete and qualitative terms. Giedion uses the distinction between “inside” and “outside” while Kevin Lynch goes deeper into the structure of concrete space, thus introducing “node”, “path”, “edge” and “district” to form the basis for orientation in space.

The inside-outside relationship is a primary aspect of space that gives rise to spaces possessing varying levels of extension and enclosure. Also the centralisation, direction and rhythm of the space must be understood. The role of boundary as the enclosure is an important concept to understand as the degree of openness determine the sense of enclosure given by such boundary



*Figure 1.22: the weak demarcation by the mountain rings*



*Figure 1.23: demarcated boundary*  
*Source: The Most Beautiful Villages of Tuscany*

Character is a more concrete concept, which gives the quality of the atmosphere of space. Both landscape and settlement possess character. “the character is determined by the material and formal constitution of the place” (Norberg-Schulz, C, 1980, p.11) therefore it is the how things was “built” that give rise to understanding of the character of the place.



*Figure 1.24: stone built façade*  
*Source: The Most Beautiful Villages of Tuscany*



The structure of the place is manifested in the totality of the two aspects of space and character. The structure of the place can be designated by nouns that we directly refer to as “bay”, “street”, “wall”, and “roof”. But when we refer to space we generally talk about other things that are “over”, “under” and “on” and “in” referring to a preposition of space. Character is denoted by adjectives but it is a complex understanding that cannot be given by one single adjective. But where a distinct character prevails a one word may give the essence of it. Thus the very structure of language could explain the structure of the place.<sup>11</sup>

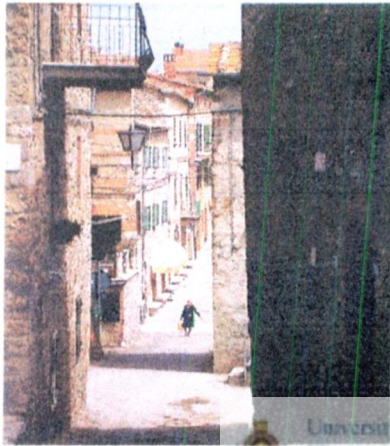


Figure 1.25: spatial structure of a street characterised by aligning buildings  
Source: *The Most Beautiful Villages of Tuscany*

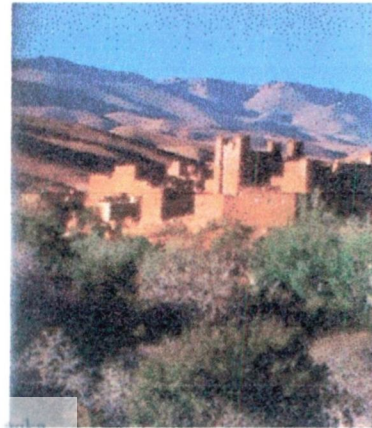


Figure 1.26: building forms characterising the spatial structure  
Source: *Greek Style*

The structure of the place is not necessarily a static element it will change with time. Thus to understand the phenomenon of place it is essential to understand the structure of the place.



Figure 1.27: the spatial structure of a natural place characterised by natural elements  
Source: *Traditional Architecture of Mexico*

<sup>11</sup>Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture*, New York, Rizzoli International Publications Inc p.16.

## 1.3. Response to Place in Architecture: Determining factors

### 1.3.1. Sense of place

The term sense in relation to man and environment will denote a distinct meaning. The simplest meaning is that this sense is the ability to identify a place as a different entity. "it seems a common place that almost everyone is born with the need for identification with his surroundings and a relationship to them with the need to be in a recognisable place. So the sense of place is not a fine extra, it is something we cannot afford to do with."(Nairn, I. , 1965, p.6)

Kevin Lynch also states that " sense depends on spatial form and quality but also on the culture. temperament status, experience and current purpose of the observer. Thus the sense of particular place will vary for different observers just as the ability of a particular perceive varies for different places. Places have a greater or lesser sense of events..."( Lynch, K. ,1981,p.131)

Missingham (1962,p.28) has stated how Sense of Place may be derived by:

- **Field of Care** — these are places that are invested with effort and care. Own room, house and neighbourhoods are examples for this sense of places.



Figure 1.28: a house with field of care  
Source: ADOBE, Building and Living with Earth

- **Place of Ballet** – behaviour on view in a location that occurs so required & so involved in a manner as to unconsciously suggests collective choreography as in the path to work in the morning:



Figure 1.29: path in day-to-day use  
Source: Impressions of Arabia

- **Public Ritual** – the grand ritual occasions celebrated by the wider community or one of its sub-cultures makes places of certain place or location as in around Marudis Gras, annual Dalada Perahara or even events in particular village or community.



*Figure 1.30: Dalada Perahara, Kandy  
Source: Sri Lanka, a personal Odyssey*

- **Pivotal Events** – the once, early events leave significance to spaces' who' and 'what' was involved as with individuals or smaller communities, in 'where we first met', 'where we got married' etc. and with larger community events such as dropping of the first atomic bomb, assassination of a political or religious leader.



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

- **Geographical Events** – physical setting that is significant may give rise to sense of place.

- **Landmarks and Monuments** – Landmarks and Monuments commonly focus places achieving individual and collective fields of care: while landmarks serves as navigation aids, which serve to orientate people in space, monuments orient people in the flow of their society's history and thus connects people with it.



*Figure 1.32: Statue of liberty  
Source: Architecture of the Western World*

These derivatives of "sense of Place" suggest that a Place may happen.

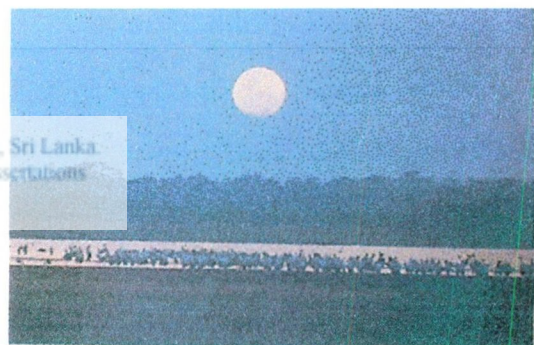
### 1.3.2. Character of place

“The different activity that within a place demand different character to a place. a dwelling is ‘protective’, an office is ‘Practical’, ballrooms are ‘festive’ and a church ‘solemn’.” (Norberg-Schulz, C, 1980, p.14)

This character is very important in experiencing of the place as it is the character that a person will get struck by experience of a new place. The landscape also contributes to the character, which also possess a character of its own. We usually refer to natural landscape as “barren”, “fertile”, “smiling” or “threatening” in which we are referring to its character. This character is a function of time; it changes with seasons, course of the day & weather. And these are the conditions, which determine the different conditions of light.



*Figure 1.33: character determined by sun*  
*Source: Encyclopaedia Britannica*



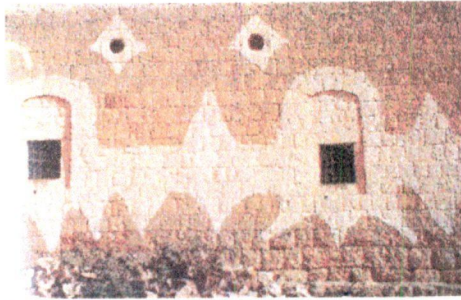
*Figure 1.34: character determined by moon*

The character is also determined by the form of the place and the material constitution of the place whether natural or man-made place. It is the how is the ground, how is the roof or the sky and how the boundaries are demarcated that help in understanding the place.



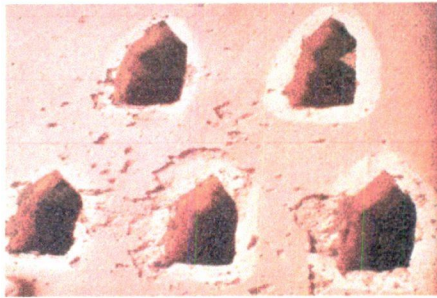
*Figure 1.35: form of the place*  
*Source: ADOBE, Building and Living with Earth*





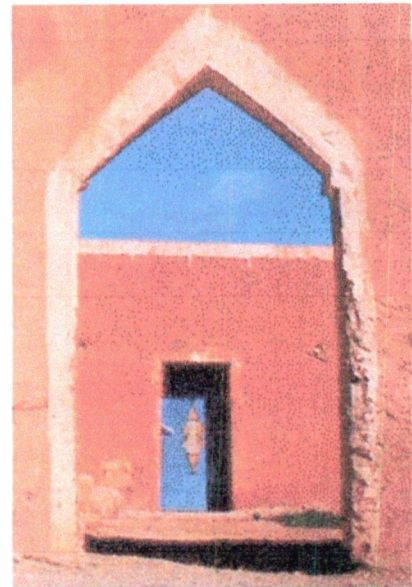
*Figure 1.36: material constitution of place*

*Source: Traditional Architecture of*



*Figure 1.37: hoe elements are detailed*

*Source: ADOBE, Building and Living with Earth*



*Figure 1.38: the sky and the form giving the character of the place*

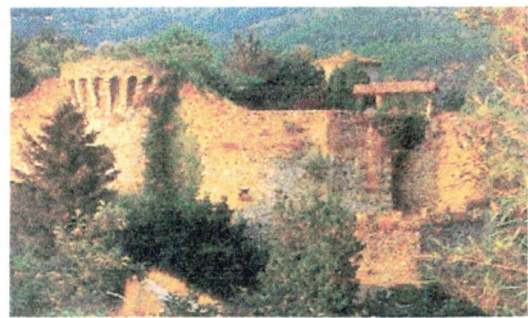
*Source: ADOBE, Building and Living with Earth*

The nature of the boundary of the place also contributes to the character of place especially within urban situations. The appearance of the boundary also plays a major role in such situations and detailing of these facades will give a distinct character to that place.



*Figure 1.39: string demarcating boundary*

*Source: Traditional Architecture of Mexico*



*Figure 1.40: the nature of boundary*

*Source: The Most Beautiful Villages of Tuscany*



*Figure 1.41: boundary demarcated by the built form with its concentration*

*Source: Impressions of Arabia*

### 1.3.3. Spirit of place

“different places on the face of earth have different vital influence, different vibration, different chemical exhalation, different polarity with different stars: call it what you like. But the spirit of place is a great reality.” (Lawrence, D.H., 1964, p.6)<sup>12</sup>

The *Genius Loci* or spirit of place is a Roman concept and according to them every being had the genius or the guardian spirit and this spirit gave life to people and places, accompany them throughout their lives while determining their character or essence.<sup>13</sup> The ancient man experienced the environment, as comprising of unique characters thus understood the importance of the genius of the locality where he dwelled. This involves the relationship to place in terms of physical and psychic sense. In 1960, Lawrence, D.H. wrote: “as you get to know Europe slowly, testing the wines, cheeses and characters of different countries you began to realise that the important determinant of any culture is after all the spirit of place”



Figure 1.42: spirit of the natural place

Source: Sri Lanka, a personal Odyssey

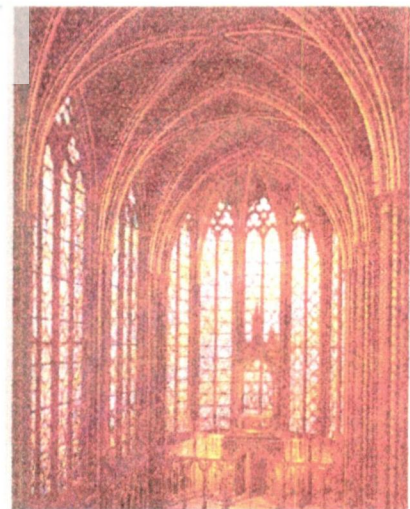


Figure 1.43: spirit lies within the glazing of the interior

Source: Encyclopaedia Britannica

<sup>12</sup> Alwis, M (1996). *Spirit of place: study of the concept as a generator of architecture*, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa p.14

<sup>13</sup> Norberg-Schulz, C (1980). *GENIUS LOCI, towards a phenomenology of Architecture*, New York, Rizzoli International Publications Incp.18.

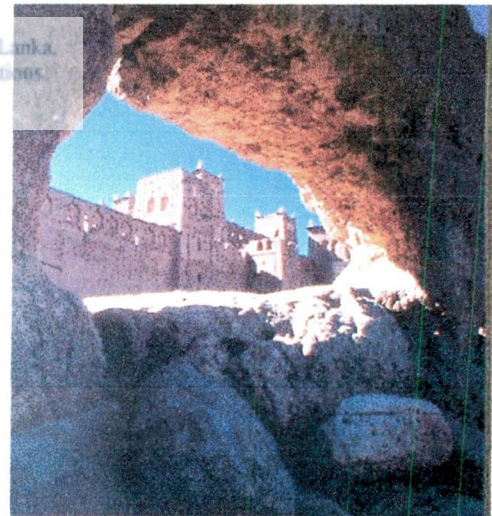
Dwelling is the basic man-place relationship and in terms of space and character relationship, when man dwells, he is located in a space and exposed to a certain environmental character. The spirit of place is concerned with making one at home as Whyte I.B. writes, “ another essential quality of a place which embodies a genius Loci is to make man feel at home on earth”<sup>14</sup>. The two psychic functions are the orientation and identification. Orientation is needed to get a foothold of the existential space that surrounds him while identification is needed to identify himself within the environment: that is to know how he is in a certain place.

There is a string inter relation between the orientation and the identification but yet one can prevail without other being fulfilled: it is possible to orient oneself without being identified and feeling at “home” and one can feel at “home” but not being oriented within the spatial structure. But for a true belonging to a place both these psychological functions has to be fully satisfied. Thus the sprit of the place is captured.



*Figure 1.44: the spirit within the colours*

*Source: the Rainbow House*



*Figure 1.45: sky, view and the spirit of place*

*Source: ADOBE, Building and Living with Earth*

The sprit of place lies with the appearance and landscape of the place. It is the essence of what is to be in the context that makes the place unique and distinct.

<sup>14</sup> Whyte, I.B. (2003). *modernism and the spirit of the City*, London, Routledge, p.39.

### 1.3.4. Identity of place

Lynch, K. (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 a separable entity. This clearly indicates that each place has its own identity that is identifiable.

“there are many identities of place as there are people”( Nairn, I. 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.

But while every individual may assign self-consciously or unselfconsciously an identity to particular place, these identities are nevertheless combined inter subjectively to form a common identity. Perhaps this occurs because people are used to observe and perceive within a certain cultural group where they have taught to look out for certain qualities of places. Certainly it is in the manner of manifestation of these qualities and objects while experiencing those places that governs the impressions of the uniqueness strength, and the genuineness of the identity of that place.

The identity of place gives the essence of the total experience of the place. If one wants to respond to the place in architecture it is the identity that has to be preserved and reflected. Any built form that had captured the identity will also help to maintain the spirit and aliveness that is salient to that place.

---

<sup>15</sup> Alwis, M (1996), *Sprit of place: study of the concept as a generator of architecture*, unpublished M.Sc Dissertation. Department of Architecture, University of Moratuwa,p.18.



## 1.4. Concluding Remarks

Buildings are means by which we gather the properties of place and make it close to people.<sup>16</sup> This clearly implies that understanding of the place in a qualitative aspect is needed to 'gather' the properties of place. There many psychic functions as discussed through this chapter that will determine the exact qualitative and psychological constituent that will help to understand the true meaning of the place.

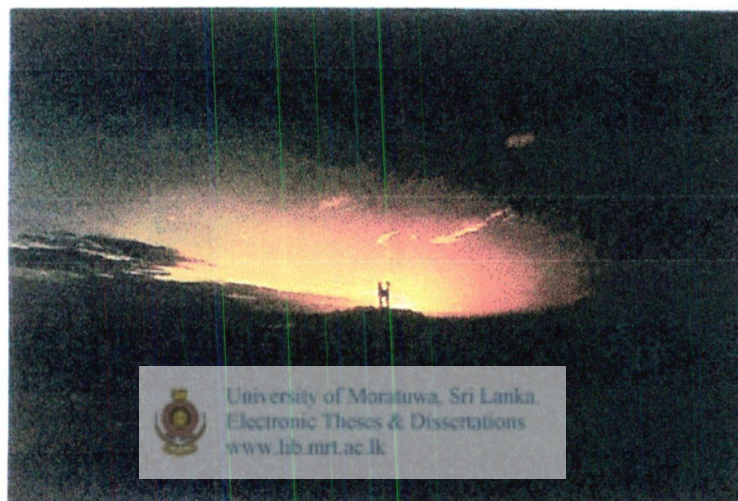
There are many aspects that have to be identified in order to understand the true meaning of a place in determining to which one should be responding in architecture.

The orientation and identification are the two basic functions and the total experience that will be governed by the spirit of the place. The orientation is to place oneself within the spatial structure while the identification is to identify oneself and feeling at "home" within a certain place. When these two psychic functions are fulfilled in satisfaction the true belonging to a place will happen.

It is the identity that is the underlying uniqueness of that place which posses the potential to reflect the uniqueness of the place. Thus by reflecting the identity the built form will possess a uniqueness, which will indicate the belonging to that place as well.

---

<sup>16</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture* , New York ,Rizzoli International Publications Inc, p. 23.



## CHAPTER 02

---

# IDENTITY OF THE PLACE

## 2.1. Identity in General

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 belongingness to the object and it is a fundamental notion in everyday life. Heidegger, M (1969,p.26) has written: "Everywhere, wherever and however we are related to beings of every kind, identity makes its claim upon us". Thus the we recognise the identities of people, plants , places, and even nations. Possibly because it is so fundamental, the definition of identity is deviated from one simple definition, although some of its main characteristics are apparent<sup>1</sup>.

Rolph, E. in his book place and Placelessness cites, Erikson, E. (1952,p.102), in a discussion of ego, identity, writes: "the term identity... connotes both a persistent sameness within oneself ... and a persistent sharing of some kind of characteristic with others". It is not static and unchangeable, but varies as circumstances and attitudes change: and it is not uniform an undifferentiated, but has several components and forms. The identity of a person is schemata developed because they determine the "world" which is accessible.<sup>2</sup> In fact this can be seen in general use of the linguistic language as well. When a person want to identify himself it is usual to say "I am Sri Lankan" or "I am from galle" rather than "I am a doctor" or perhaps "I am a teacher". This shows that identity of a person also relates to place and things.

## 2.2. Components of 'Identity of Place'

It is clear that rather than being an address or a point on a map the identity is a basic function of the experience of that place. What is involved in its experience is not merely the recognition of differences and of sameness between places, but also the much more fundamental act of identifying sameness and difference<sup>3</sup>.

The experience of a place is rather direct, complete and often unselfconscious: if there are component parts, they are experienced in the fullness of their combinations. Yet

---

<sup>1</sup> Heidegger, M. (1969), *Identity and Difference*, New York, Harper and Row. P. 27.

<sup>2</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture* , New York Rizzoli International Publications Inc.p.21.

<sup>3</sup> this is studied in depth by heidegger referring to many objects, Heidegger, M. (1969), *Identity and Difference*, New York, Harper and Row. Pp.20-27.

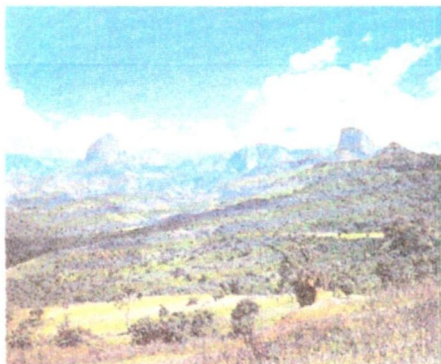
there are some elements that are identifiable, even though bound together yet identifiable that fashion the identity of place in terms of ones experiencing the place and structuring of the place. These components are the static physical setting, observable activities and the meanings<sup>4</sup>.

### 2.2.1. Static physical setting

This provides context for the activity to happen and this is a very fundamental constituent. This constitutes the location and the landscape. Most places are indeed located- but there are indications that it is the mostly common constituent. Susanne Langer emphasise the importance of the place as: "... a 'place' articulated by the imprint of human life must seem organic, like a living form.... The place, which a house occupies on the face of the earth, that is to say, its location in actual space, remains the same place if the house burns up or is wrecked and removed. But the place created by the architect is illusion, be gotten by the visible expression of feeling, sometimes called as 'atmosphere'. This kind of place disappears if the house is destroyed." (Susanne Langer , 1953, p.99)



Although this is a complex conception of place as possessing intangible properties and changing through time, the suggestion is that, above all, it has a physical, visual form – landscape. Certainly appearance, whether of buildings or natural features is one of the significant constitute of identity of place. The physical setting can be discussed in terms of natural and man-made elements. And the relationship that lies between them.



*Figure 2.1: Natural physical context of place*  
*Source: Encyclopaedia Britannica*



*Figure 2.2: man-made physical setting of place*  
*Source: Impressions of Yemen*

<sup>4</sup> These are the components put forward by the Relph, E. (1976) in Place and Placelessness

### 2.2.2. Observable Activities

How a place's people involve with it, how their cultural institutions have affected it and the buildings and the landscape are visualised. The activity provides identification for the place.

The activities can be the primary activity and additional, adjacent or associated activities. The location becomes a place as the involvement of activity comes into play.



Figure 2.3. Galle face green- Colombo, the identity shapes by the activity

### 2.2.3. Meaning of place

A more complex aspect, primarily the result of human intentions and experiences. Much of a place's character will be derived from people's reaction to its physical functional aspects. The experiences of these activities, happening become meaningful based on the aspects such as socio-cultural and historical values particular to them and based on the places derived out of them.

The meaning of any object is given in relation other objects that are it concluded in what the object gathers.<sup>5</sup> In general, meaning is a psychic function, which depends on identification and sense of belonging.

There are many concepts that are trying to understand the meaning of place in experiential terms. E. Relph identifies essence of place as what give sources of meaning.<sup>6</sup> "the meanings which are gathered by a place constitute its genius loci" (Norberg-Schulz, C 1980, p.170.) another concept of the relationship between the spirit of place and the meaning is thus illustrated by this. Understanding of a place in psychological perspective will pour its meaning to any observer.

<sup>5</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture*, New York, Rizzoli International Publications Inc. p.166.

<sup>6</sup> Relph, E. (1976), *Place & Placelessness*, London, Pion Limited, p. 45

## 2.3. Meanings of the Place

By understanding the natural place and man-made place the meanings of the physical setting can be grasped. As the man dwells in between the sky and earth he has to understand these two elements that is to understand in a rather existential concept, which will denote the experience of the meanings of the place. When the environment is meaningful man will feel at 'home' <sup>7</sup>.

Thus in experiential sense meanings differ from relating to the position of inside and out side the place giving rise to different images cast by the same place<sup>8</sup>.

### 2.3.1. Meanings of Natural Place

#### Understanding the natural place

The landscape where he lives is not just a collection of physical elements but it has a structure that embodies meanings. These structures and meanings have given rise to mythologies that must be considered in understanding the natural place. Man is embedded in the nature where he is dependant upon the natural forces.



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

The first mode of natural understanding comes from the natural elements referred as "things" by Norberg-Schulz ( 1980, p.24). These may include the sky and earth in broad and mountains, rocks , vegetation and water as elements. The primary Natural elements of rocks, vegetation and water may create a place to be meaningful or "sacred". They will become centres and serve as objects of man's orientation and identification.

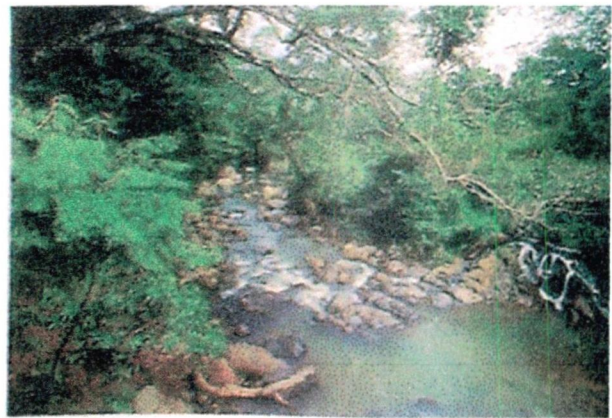


Figure2.4.3: 'things' of the natural place  
Source: Sri Lanka, A personal Odyssey

<sup>7</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture* , New York ,Rizzoli International Publications Inc.p.24.

<sup>8</sup> Lynch, K.(1960) identifies that image gives the essence of place and if one can know the image then the place can be easily understood. *The Image of the City*, , Cambridge , Mass: M.I.T. Press.

The second mode of understanding is the abstracting of systematic cosmic order of place. This will help in understanding the orientation of the person where sun plays a major role in determining this orientation. This may be understood in a structured “space” where the directions may depict different qualities and meanings. In Nordic countries a “heavenly axis” that runs north south was imagined. A similar axis was also imagined by the Romans, which represented the sun from the east to west<sup>9</sup>.

The third mode of natural understanding consists in the definition of the character of the natural places. The abstraction of the character of the landscape was perfectly achieved by the Greeks, which was made possible by the structure of the landscape as well. In some places they appear to be protective where some places

is menace. Unique natural elements are thus personified as gods. This understanding helped them to achieve meaningful places in Greek Architecture relating natural and human characteristics<sup>10</sup>.



Figure 2.5: Greeks visualising the natural cosmologies  
Source: *Architecture of the Western World*

The fourth element is the light, which is a changing parameter, a natural phenomenon that differs from morning to the night. The condition of light give rise to night and day and various seasons making the character of the natural place different with time<sup>11</sup>. The light and the time must be also understood in experiencing the natural place.

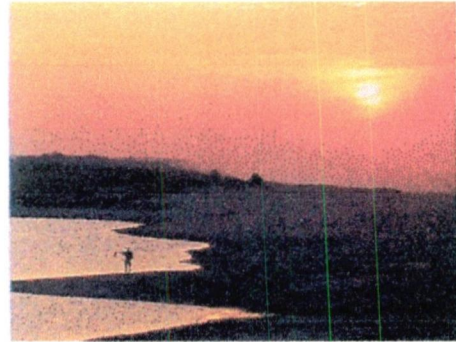
<sup>9</sup> Briggs, A. (1968), “A Sense of Place” in the Fitness of Man’s Environment Smithsonian Annual II, New York: Harper and Row.

<sup>10</sup> Kepes, G. (1956), *the New Landscape in art and Science*, Chicago: Paul Theobald

<sup>11</sup> Durrell, L. (1969), *The Spirit of Place*, New York: Dutton.p.67.



*Figure 2.6: morning light characterising the natural place*  
Source: *Sri Lanka, A Personal Odyssey*



*Figure 2.7: sunset characterising the natural setting*  
Source: *Footpaths of our Heritage*

### Structure of Natural Place

The term natural place denotes a series of environmental levels, from continents and countries down to the shaded place constitutes of under the tree. All these places are determined by the concrete properties of the earth and the sky. The earth is the stable more concrete property while the sky is a less concrete characterising property.



The extension is a distinct quality of any landscape that will determine the character and the spatial structure. How the place can be extended depend on the topographical conditions or the surface relief as the geographers use it. On a flat terrain extension is definite, but any other variation may create directions and defined spaces<sup>12</sup>.



*Figure 2.8: flat terrain-extension unlimited*  
Source: *Traditional Architecture of Mexico*



*Figure 2.9: mountains limit the extension*  
Source: *Architecture of the Western World*

<sup>12</sup> Lowenthal, D. (1961). "Geography, experience and imagination: towards a geographical epistemology" *Annals ( Association of American Geographers)* 51



The structure must be described in terms of node, paths and domains that can centralise the space such as isolated hills and mountains, or elements, which direct space such as valleys, rivers, and elements that can define spatial patterns such as cluster of fields or hills.

The landscape can be accentuated or contradicted by the texture, colour and the vegetation. Texture and colour refer to the material substance of the ground while the vegetation denotes the addition of elements in transforming the end of the relief<sup>13</sup>. According to vegetation a landscape can be called barren or fertile and it is the vegetation in some instances that determine the surface relief as well.



Figure 2.10: fertile land

Source: Sri Lanka, A Personal Odyssey

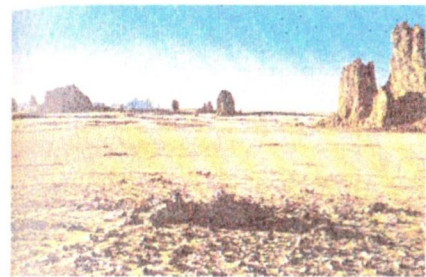


Figure 2.11: barren land

Source: Impressions of Yemen

Water is another element to be considered that will determine the character and the presence of water always make a flat terrain making the nature become mobile and dynamic<sup>14</sup>. The edge of the water body will give demarcations to both the water and adjoining land and this defining happens on all environmental levels, where the ocean is the final demarcating element that allows the continent to be read as a separated entity.



Figure 2.12: water adds dynamism

Source: Sri Lanka, A Personal Odyssey



Figure 2.13: water demarcating boundary

Source: Footpaths of our Heritage

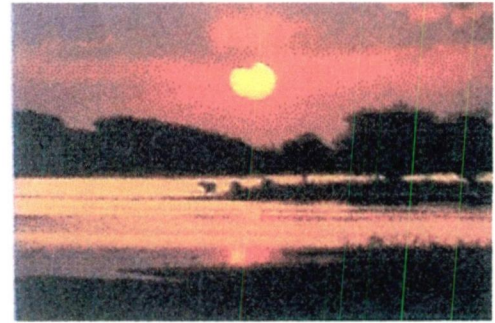
<sup>13</sup> Shepard, P. (1967). *Man in the Landscape*, New York: Ballantine Books.

<sup>14</sup> Nairn, I. (1965). *the American Landscape*, New York: Random House.

The other element is the sky that gives the feeling of being on earth. Even though it is a distant intangible object it is a very important characterising function. The effect of the sky is twofold: first the construction of it, that is the quality of light and colour and secondly how it appears as seen from below. The sky will provide the background for the surface relief to exist thus characterising it.



*Figure 2.14: morning sky brings out the surface relief*  
*Source: Footpaths of our Heritage*



*Figure 2.15: sun set characterising the surface relief*  
*Source: Sri Lanka, A Personal Odyssey*

The structure of the place can play a major role in identifying the place.

### 2.3.2. Meanings of Man-made Place

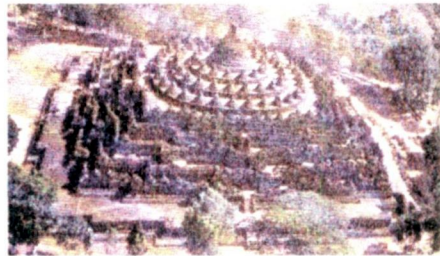
#### Understanding the Man-made place

To dwell between earth and sky means to settle and to concretise the general situation as a man-made place. When the man-made place is meaningful, man is at home. And this settle means to symbolise meanings. The man-made environment is not merely a practical tool for living but it possesses a structure and embedded meanings. These structures and meanings are the resultants out of his understanding of the natural environment and his existential situation.

The architecture of ancient times thus can be identified as their understanding of nature in terms of things, order, character, light and time. And thus process of translating these meanings he is related to the natural environment in visualising, complementing and symbolising.

The cosmic order in man-made environments are visualised by spatial organizations, while characters are symbolised through the formal articulation.

These characters are more intangible than natural things and careful consideration of the designer must be given. Their concretisation needs a language of symbolic forms referred as the style<sup>15</sup>.

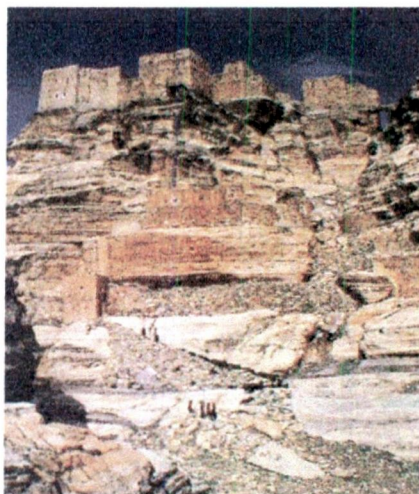


*Figure2.16: Borobohur in Indonesia, temple depicting the cosmic order*  
*Source: Buddhist Art and Architecture*

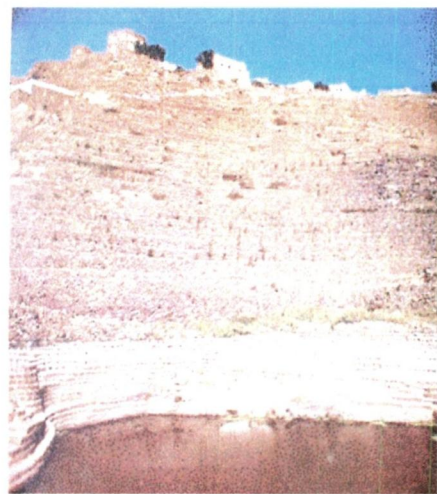


*Figure2.17: a roof of an African hut depicting the cosmic world*  
*Source: Impressions of Yemen*

The first mode of building was concretising of natural forces. In building either the forces are directly represented as lines and ornaments or made into man-made things. Which represented the natural things. The first was evolved by Nordic people while second was used by the Mediterranean cultures. The stone constructions use the solidity of the rocks to give the meaning of permanence of the building<sup>16</sup>. And then through a possess of abstraction, the elementary forces were transformed into a system of horizontals and verticals. But yet other meanings that were found in the natural environment were related to this system.



*Figure2.18: building continuing the natural form*



*Figure2.19: the boundary and the natural form meeting the built form*  
*Source: Traditional Architecture of Mexico*

<sup>15</sup> Boulding, K. (1961). *the Image*, Ann Arbor: University of Michigan Press.

<sup>16</sup> Gussow, A. (1971). *A Sense of Place*. San Francisco: Friends on Earth p.24.

The light of the man-made elements determined the characterising of the place. Different lighting conditions gave rise to different characters. And also within the buildings the lighting was used to create different characters.



Figure2.20: lighting characterising the interior  
Source: ADOBE, *Building and Living with Earth*

“forces”, order, character and light as well as time are properties of man-made place to be understood. This time is a

Different phenomenon that is related to path and centre, which denotes the continuity of the man-made place.

### Structure of Man-made place

The distinctive quality of the man-made place is the enclosure where it's character and the spatial properties are determined by how it is enclosed. This enclosure can be more or less complete, and there can be openings and directions that will change the strength of the place accordingly.

Enclosure is a defined area separated by a built boundary and this boundary can be a paving of bricks giving the sense of enclosure. This demarcating of boundary is a culturally important need as well. Depending on the boundary the structure of the place can differ<sup>18</sup>.



Figure2.21: enclosure defined by built form  
Source: Greek Style

Thus Lynch K. has identified that the structure of a place can be projected in terms of “nodes”, “paths”, “land marks”, “districts” and “edges”<sup>19</sup>.

<sup>17</sup> Gcideon, S. , (1961), '*constancy, change and Architecture*', first Gropius Lecture, Harvard University,p.43.

<sup>18</sup> Lifton, R. (1969). *Boundaries*, Toronto: CBC Publications.

<sup>19</sup> Lynch, K. , (1960), *The Image of the City*, Cambridge, Mass: M.I.T. Press



### 2.3.3. Inside and outside

The major components of the identity of place do not apply solely to places, but are to be found in some forms in all geographers, landscapes, cities, and homes. The experience of the place as an 'insider' or an 'outsider' provide for different interpretations. 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.

Norber-Schultz (1971, p.25) has written that "to be inside is the primary intention behind the place concept: that is to be somewhere, away from what is outside". In a similar discussion Lydon (1962, pp.34-35) has suggested that basic to place is the creation of an inside that is separate from an outside: " Being inside is knowing where you are." From the outside one will look upon the place as a traveller look upon a city from a distance but while being in inside one can experience the place and be apart of it as well.

The manifestation of the difference between inside and outside are many and obvious- the walls of buildings and of old cities, town limit signs, national frontiers, phrases such as 'in town' and out of town'. within this context the importance of doors, gateways, and thresholds become quite clear.

" The threshold concentrates not only the boundary between inside and outside but also the possibility of passage from one to the other." (Eliade ,M., 1959, p.18and p.25

### 2.3.4. Image and the Identity of place

Although it is possible to gain considerable insights into the nature of identity of places by considering its main components, it is nonetheless clear that identity is not a product of such components alone, but is socially structured<sup>20</sup>. 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.

An Image has been defined by Boulding, K., (1961) as a mental picture that is the product of experiences, attitudes, memories and immediate sensations. It is used to interpret information and to guide behaviour, for it offers a relatively stable ordering of relationships between meaningful objects and concepts<sup>21</sup>.

The image of the place consists of all the elements associated with the experiences of individuals or groups and their intentions toward that place. Images of places have both vertical and horizontal structuring. The vertical and a horizontal structuring. The vertical structure is one of intensity and depth of experience and has layers corresponding basically to those of the various levels of outsidership and insidership. The horizontal structure is that of the social distribution of knowledge of places within and between individuals, groups, and the mass.

#### 2.3.4.1. Individual Image of place

Within one person the mixing of experience, emotion, memory, imagination, present situation and intention can be so variable that he can see a particular place in several quite distinct ways. A street is a very different place to a pedestrian and to a car driver-they do not even attend to the same objects and signs and they certainly have quite different experiences and purposes-and yet the same person will walk and drive on the same street thus giving different identities to the same place<sup>22</sup>.

---

<sup>20</sup> Morill, R.L. (1970), *The Spatial Organization of Society*, California: Wadsworth.

<sup>21</sup> Boulding, K. (1961), *the Image*, Ann Arbor: University of Michigan Press.

<sup>22</sup> Gunasekara, KS (1996), Place making: An examination of the use concept with special reference to selected examples in the urban context, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa. P.28

“I have often amused myself with thinking how different the same place is to different people.”( Boswell, J., 1968,p.83) this is not only because each individual experience a place from his own unique set of moments of space-time, but more especially because everyone has his own mix of personality, memories, emotions and intentions which colours his image of that place and gives it a distinctive identity for him<sup>23</sup>.

*Figure 2.22: personal place more concerned with the individual identity*  
Source: ADOBE, *Building and Living with Earth*



#### 2.3.4.2. Group or Community Image of Place

“individual images have been made and are being constantly socialised through the use of common languages, symbols and experiences”( Berger and Lukemann, 1969, p.130-132)

Communities and groups are not, however, the same; Communities may adopt the structure of groups, but are spontaneous and fluctuating social forms of knowledge, whereas groups are formal and organized<sup>24</sup>. Yet an image projected in which the identities of places that are significance to that group are reflections of group interests and biases. Thus a particular city presets a different identity to those living in its slums, its ghettos, and its suburbs. And to developers, planners and citizens action groups. Such differences in identity are never more apparent than in confrontations between different groups.

Personal eccentricities and attitudes are subsumed to the dominant image of the groups, perhaps to gain either the functional and political benefits or the sense of personal security of group membership.

<sup>23</sup> Gussow, A. (1971), *A Sense of Place*. San Francisco: Friends on Earth .

<sup>24</sup> Morill, R.L. (1970), *The Spatial Organization of Society*, California: Wdsworth.

### 2.3.4.3. Consensus and mass image of place

Although one particular place may have quite different identities for different groups, there is nevertheless some common ground of agreement about the identity of that place which is the consensus identity of that place, in effect its lowest common denominator. It takes two forms: public and mass images.

The public identity is that which is common to the various communities of knowledge in a particular society, and comprises the more or less agreed on physical features and other verifiable components of a place. It is a consensus because it has developed out of the free opinion and experience of groups and individuals. But in essence the public identity of place is a rather superficial level of integration of interest, and one, which ties together group images of places.



University of Moratuwa, Sri Lanka  
Electronic Thesis & Dissertations  
www.lib.mtu.ac.lk



*Figure 2.23: Dalada Maligawa holds the Public identity of Kandy*

In contrast is the mass image of places. Rather than developing out of group and individual experiences, mass identities are assigned by 'opinion makers', provided ready-made for the people, and disseminated through the mass media and specially by advertising<sup>25</sup>. They are most superficial identities of place, and destroy the bases for identity with places. This is because mass images are based not on symbols and significances, and agreed on values, but on glib and contrived stereotypes created arbitrary and even synthetically.

<sup>25</sup> Geidion, S. , (1961), '*constancy, change and Architecture*', first Gropius Lecture, Harvard University, p.43.



## 2.4. Impacts of Architecture to “identity of place”

Once a place is further developed by human intervention its identity will get affected by that.

“once it has been developed, whether by an individual, a group, or the mass, an identity of a place will be maintained so long as it allows acceptable social interaction and has plausibility- that is, so long as it can be legitimated within the society.” ( Berger and Lukemann, 1967,p.92-108)

Identities linked with superficial qualities of a place, that is the mass identities, are altered much easily than those of existential and higher level of insideness. This is simply because the manipulation of mass knowledge and attitude through the mass media is more possible than shifts in the symbolic and significant properties of places<sup>26</sup>.

“Mass Identity provides no roots, no sense of belonging to a place. It is in marked contrast to those place-identities which have developed through profound individual and social experiences and which constitute enduring and recognisable ‘territories of symbols’” ( klapp, 1969, p.28)

### 2.4.1. Reducing the ‘Identity of Place’

A purposeful human intervention may reduce the inherent features of the identity by reducing the significance of any of its constituents.

---

<sup>26</sup> Geidion, S. , (1961), ‘constancy, change and Architecture’, first Gropius Lecture, Harvard University, p.61

### 2.4.2. Change the 'Identity of Place'

Some human intervention may totally change the identity of place in the course of its function. From this point onwards the identity of place will be different and all of its constituents may also be altered along with the image it creates as well.

Example: Hotel Kandalama - this has changed the identity of the place as earlier the total image was given by the lake, but with the construction of the hotel it became the focus and centre of the place.



Figure 2.24: Vandalia

### 2.4.3. Respond to the 'identity of place'

A human intervention may respond the identity of place, by taking appropriate actions to preserve the inherent uniqueness of the identity intact. Norberg-Schulz shows that man-made places are related to nature in three ways: first he wants to make the natural structure more precise by *visualising* it. Secondly he will *complement* a situation by adding what is lacking, and finally he will *symbolise* his understanding of nature<sup>27</sup>.

To respond to the identity by architecture a similar process can be identified where the identity is visualised and then symbolised by the built form.<sup>28</sup> These three relationships indicate that man *gather* the experienced *meanings* to create a *microcosmos* which concretise his world.



Figure 2.25: the Greek arena built understanding the forces of nature  
Source: Architecture of the Western World

<sup>27</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture*, New York, Rizzoli International Publications Inc. p.58

<sup>28</sup> *ibid.* p.68

## 2.5. Concluding Remarks

Every place is unique and the uniqueness is given by its identity. The physical setting, observable activities and the meaning are the constitutes of identity of place. The physical setting or the location can be understood as the natural place and the man-made place.

Natural place is the space between earth and sky that is constructed by nature. In order to understand the phenomenon of the natural place the things, order, character, light must be understood. The structure of the place is a denominator of the extension of the natural place and the way the surface relief echo the natural physic of the place.

The man-made place will relate to the natural place in several ways. In ancient times it was to concretise the cosmic realities that man-made places were related to natural places. Again to understand the man-made place the things, order, character, light and time must be understood. The structure of the man-made place is determined by the nature of enclosure. Also the structure can be understood in terms of nodes, paths, districts, edges and landmarks.



The observable activities at a place determine the human involvement resulting in levels of insideness and outsideness. These will result in having different types of identities as well.

The image that is created in the mind will give rise to the identity of the place for different groups in community. There are three images; the individual image, community image and the mass and consensus image of the place. Each different image will give rise to different identities.

Any form of human intervention to either a natural place or man-made place can breed an impact on the identity of the place. A human intervention that concerns building will make this an enormous impact. A building can respond to identity, reduce or change the identity of the place. The ultimate task of the architect would be to preserve the identity that is embedded within the place by responding to it in such a manner that it is enhanced rather than distorted by his architecture.



## **CHAPTER 03**

---

# **CAPTURING THE IDENTITY OF PLACE AND RESPONDING THROUGH ARCHITECTURE**

## PART I

### Architectural response to identity of place

#### 3.1. Identity of place to Architecture

It is needed to illustrate how one can capture the identity of place and it to transform it to a built form thus enhancing the identity of place.

In ancient times in order to make the built environment meaningful the people had used forces of the natural place. Norberg-Schulz shows that man-made places are related to nature in three ways: first he wants to make the natural structure more precise by *visualising* the understanding and expressing the existential ground it has gained. Secondly he will *complement* a situation by adding what is lacking, and finally he will *symbolise* his understanding of nature. This symbolising may transform the existing medium into another medium by expression: a natural character of a place can be transformed into a building in whose properties may manifest the natural character of the place.<sup>1</sup>

A similar process can be applied to both natural and man-made place in order to enhance the identity while preserving it as well. Thus it is said that “architect should be a poet, then become an artist and then only he could become an architect”<sup>2</sup>. Therefore a design approach can be derived that will understand and capture the identity, then abstracting it and finally realising it into a built form that is embedded with the uniqueness of the place as follows;

- Capture the identity of place
  - Record the existing situation
  - Analyse the existing situation
- Verbalise it
- Abstract it
- Derive an Architectural expression

---

<sup>1</sup> Norberg-Schulz, C (1980), *GENIUS LOCI, towards a phenomenology of Architecture*, New York Rizzoli International Publications Inc.

<sup>2</sup> Sri Nammuini, V. (2003), Sketch Design three, Department of Architecture, University of MORatuwa

### 3.2. Capturing the Identity of ‘place’

Whether a product of architecture Enhance , reduce, or change the particular kind of identity of the place , it is necessary to capture the identity in its original form. Even though the identity may differ from person to person there are some common elements that a sensitive designer will capture that will give the essence of the identity and can be used in his creations.

“Artist, photographers and novelist map even compress identity into on a small feature which somehow captures the essence of a place” ( Relph,E. 1976, p.48)

Relph, E. also writes that Stegner, W. (1962) found that for him the spirit of the former hometown of Whitemud on the prairies was expressed above all in the smell of wolf –willow.

The artistic ability of the designer can capture the identity according to his skills and yet this identity will reflect his own personalisation of it thus reflecting it through his creation. Relph quotes Prince, H. as “ Both region and writer, person and place, are unique and it is in their distinctive qualities that we find their essential character”<sup>3</sup>

And from this it follows that to capture, comprehend and communicate ‘essential character’ depends largely on artistic insight and literary ability as well

Capturing the identity of the natural place differ from that of a man-made place. the surface relief, lighting, colours and textures are important aspects of the natural place and study of them will give the ability to capture the identity of the place.



*Figure 3.1: landscape painting capturing the identity of landscape*

*Source: Man and the Artist*

<sup>3</sup> Relph, E.(1976) , Place & Placelessness , London,Pion Limited, p. 45

### 3.2.1. Position of the Architect within Particular place

In capturing the identity of place it is important to understand the position of the architect within the levels of insideness and outsideness of the place. Three images of places that give rise to different identities were identified by E. Relph: Individual image of place, Group or Community image of place, Consensus and Mass images of place<sup>4</sup>.

Although all these three kinds of images are consistent with any place one type can be significant for the design in relation to its function within the context<sup>5</sup>. The Architecture must respond to the image that is found to be more relevant to the design as a reasonable individual within that level. In order to achieve this architect has to position himself within the required level.

Example: for a house within a certain neighbourhood the individual image is significant

For a neighbourhood square the community image is significant

For a public building the public image is significant



Figure 3.2: a neighbourhood square  
Source: *the Most Beautiful Villages of*

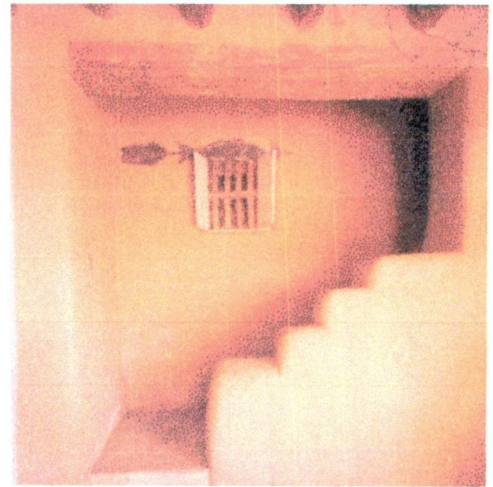


Figure 3.3: a personalised house  
Source: ADOBE, *Building and Living with Earth*

<sup>4</sup> Relph, E. (1976), *Place & Placelessness*, London, Pion Limited, p. 45

<sup>5</sup> Boulding, K. (1961), *the Image*, Ann Arbor: University of Michigan Press.

### **3.2.2. Recording and Analysing the Existing Situation**

Recording of existing situation must have both clarity and care, whether it is just the glimpse or deep observation. This can be reinforced by photographic surveys, façade studies or using various research methods. Kevin Lynch<sup>6</sup> has researched on a method of analysing a place that can be used to record and analyse the visual properties. Basically this can be used for man-made places and by studies on surface relief and vegetation the identity of the natural place can also be captured.

Since the man-made place comprises of human activities and social attributes further studies on these has to be carried out. The image survey can be used study and analyse the psychological attributed involved with people while a activity study can give an understanding of the activities and behaviour patterns within the place.

#### **3.2.2.1. Visual Form**

Visual survey resulting in Visual Form will include several steps to be taken in recording data. District mapping, Photo grid, Inventory of Visual Elements, Map of the views of the Area, Journeys through the Roads are considered as the basic methods of recording the visual elements: studies of light, colours and textures, façade, of the rhythm of the important visible activities, of special natural features are special studies and methods that must be carried out as the situation demands. This applies to both natural and man-made places. The most general case is a combination of the two where a man-made place lies on the natural place, where the visual forms of both places has to be projected

##### **I. District mapping**

In a larger area the entire area will be divided into visual districts. Basic characters of every district will be analysed. This district mapping the fundamental operation of a visual survey of a place. There is no essentiality for it to be very detailed and a tedious survey but accurate classification and careful analysis of problems are needed.

---

<sup>6</sup> Banerjee, T., Southworth, M. (1990), *city sense and City Design, writings and projects of Kevin Lynch*, London, The MIT Press. pp.265-278.



## II. Photo grid

This is a photographic survey where the map of the area is divided into a grid and characteristic places of grid intersections are photographed. The printed photographs are identified by the grid location. This gives a complete sampling of the visual character of the area. Ideally it will be keyed to the vertical aerial photographs of the area giving a complete recording of the visible form.

Sample photogrid of Lisbon



Figure 3.4: aerial view  
Source: *Lisbonne, from the Sky Lisbon*

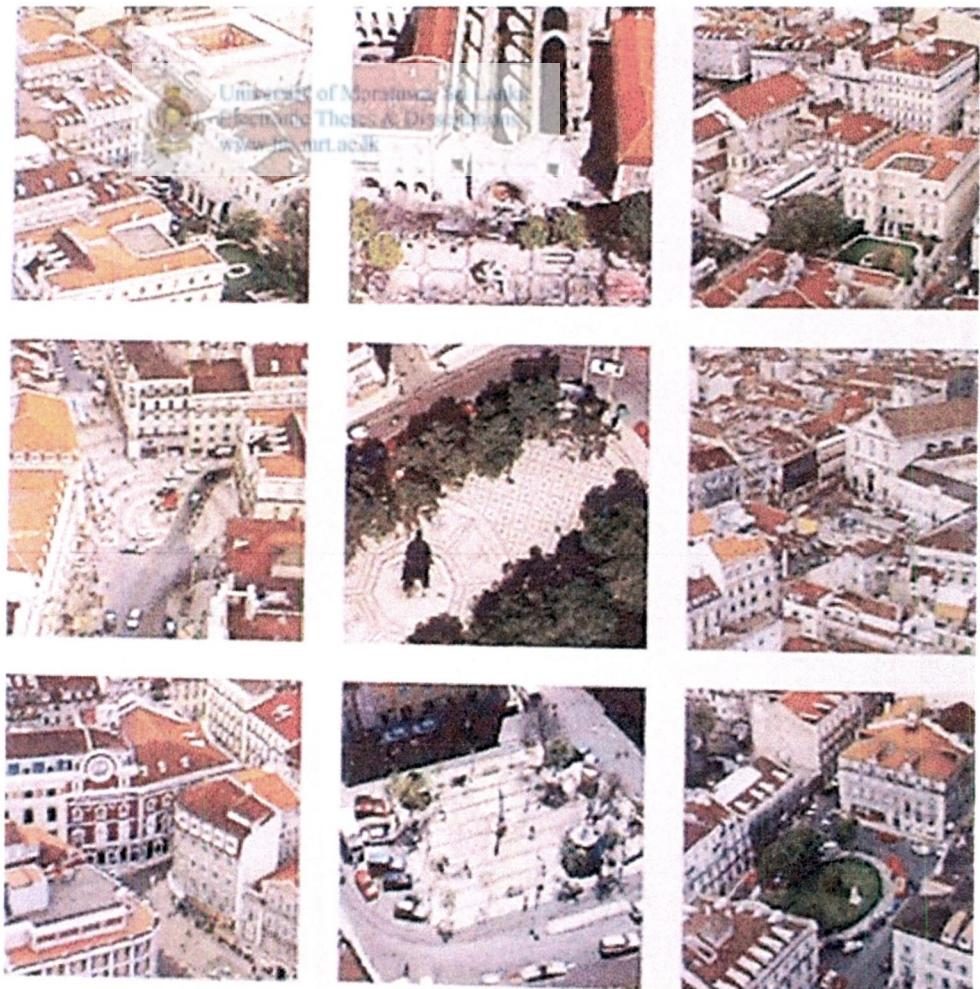


Figure 3.5: sample photo grid  
Source: *Lisbonne, from the Sky Lisbon*

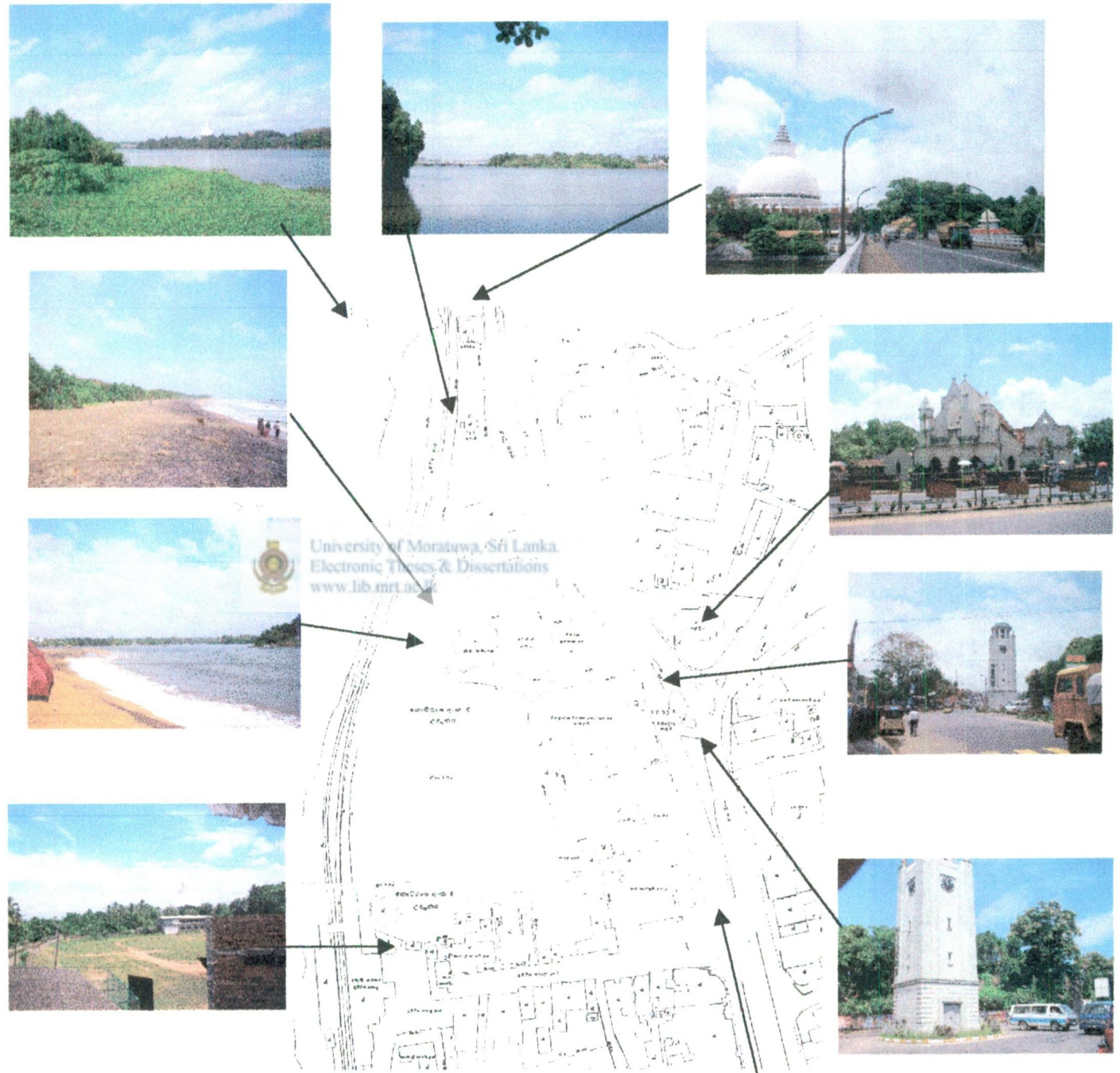
### **III. Inventory of Visual Elements**

This will include visual elements such as buildings, views, areas, or natural elements that are significant because of their beauty, their history, their social or ecological meaning. Basically these have to be categorised under the natural and man-made elements. Then the visual elements in terms of nodes, paths, edges and landmarks must also be recorded.



#### IV. Map of the views of the Area

The important locations of views must be marked on a plan and then panoramic photographs are taken from them.

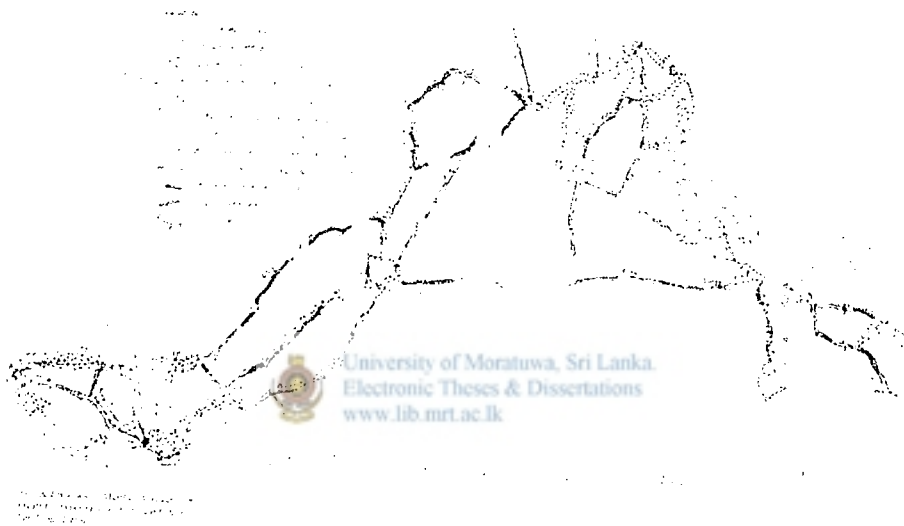


Sample of Kaluatarata



## V. Journeys through the Roads

An area is also seen while travelling through it, whether as a tourist or habitual trips. A map is prepared identifying the views and any other important visual approaches experienced through a road. This can be either a simple set of diagrammatic notations or can be a more detailed analysis of space, motion and view. A photographic record can be also carried out along with the field survey. It is also important to understand that this might not be very necessary if the place of interest is smaller in size.



*figure 3.6. : sample journey*  
*source: Image of the city*

## VI. Façade Study

To carry out a study of the façades to identify the scales and proportions of the place a photographic survey of the façade can be carried out. For this survey photographs has to be taken from a similar distance to the façades or elements, providing the ability to be compared. A study is done based on the survey results of the façades. The façades will be analysed to identify the scales and proportions.



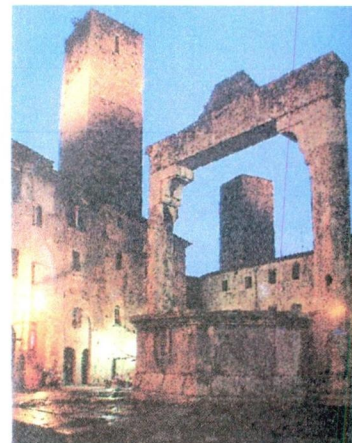
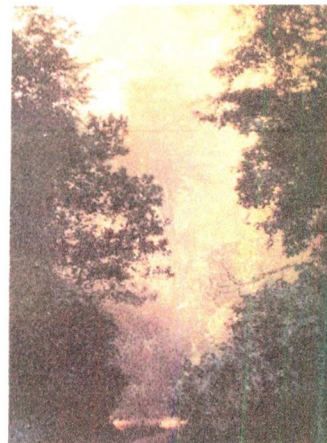
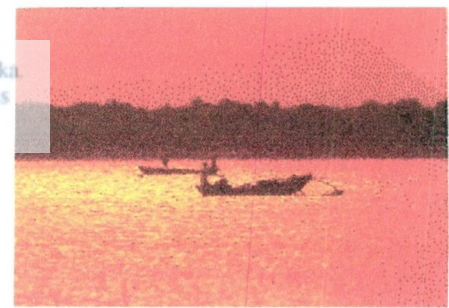
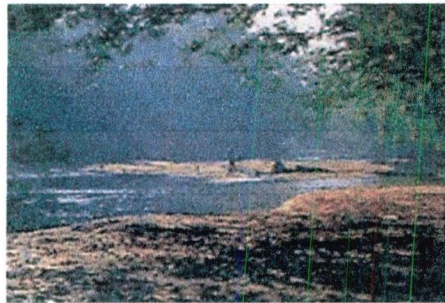
Figure3.6: sample façade survey

Source: Impressions of Yemen

## VII. Study of Light

Understanding the existing lighting condition will contributing in understanding the character of the place. photographs taken during different times of the day and during different weather conditions may forecast a light changing pattern of the place. Thus conclusions regarding the lighting quality will be drawn through this analysis.

Sample lighting photographs from morning to night.



*figure3.7:lighting study*

*Source: Sri Lanka, a personal Odyssey*

### VIII. Colour and Texture Study

Another survey is done to record the colours and textures of the place. This is also a photographic survey but it is important that this is done at similar lighting levels to equipped with the ability for comparison in analysis. The colour and texture study will give the different textures and colours in the place and the spatial quality they create. By analysing the colours and textures the expressive quality given by colours and textures will be identified.



Figure 3.8: colour study

Source: *Living in Morocco*

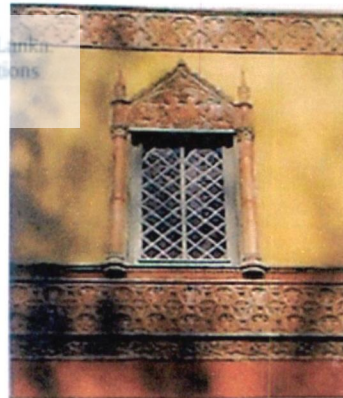
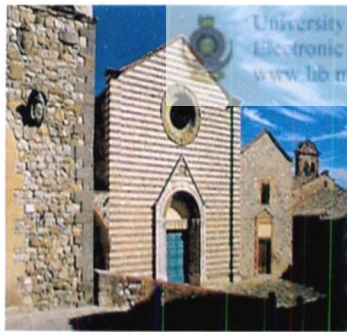


Figure 3.9: colour and texture study

Source:

*Villages of Tuscany*

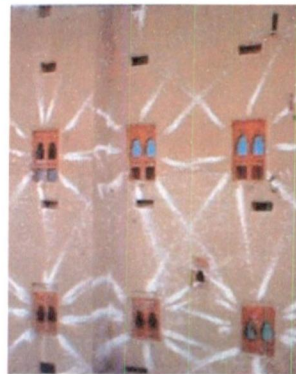


Figure 3.10: colour and texture study

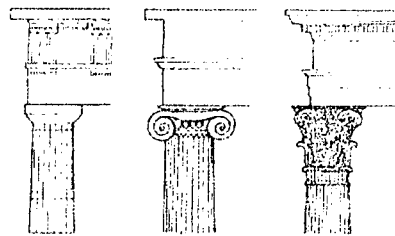
Source: *Impressions of Yemen*

## IX. Natural Visual Form

The natural elements that is concerned with the natural place is understood by this analysis. This will be done in terms of understanding the “things” , character, order, light and time, and the structure of the natural place. Using the inventory of elements the visual form of the natural place can be projected. It is important to understand that this is a basis for the natural place that lies beneath the man-made place and to capture the identity of entirely a natural place in depth study on surface relief and vegetation in addition to these must be carried out.

“It is through the interaction of surface relief, vegetation and water, characteristic totalities or natural places are formed.”( Norberg-Schulz, C 1980, p.37). Variations in surface relief has given rise to series of places referred as plain, valley, basin, ravine, plateau. Thus the name itself indicates its spatial structure and the direction and extension as well as the defining of space.

understanding the natural place help to concretise its understanding. The introduction of orders by the Greeks also represented the concretising of understanding of nature where Vitruvius explains the orders in terms of human characters. The Doric column “furnishes the proportion of a man’s body, it’s strength and beauty”. The Ionic column is characterised by “feminine slenderness”, whereas the Corinthian “imitates the slight figure of maiden”. These classical orders provided a sensitive characterising for the architecture of the time<sup>7</sup>.



*Figure3.11: classical orders*  
*Source: Man and the Artist*

---

<sup>7</sup> Art of Architecture,



FIG. 51. Steep streets, topography, and street cross sections

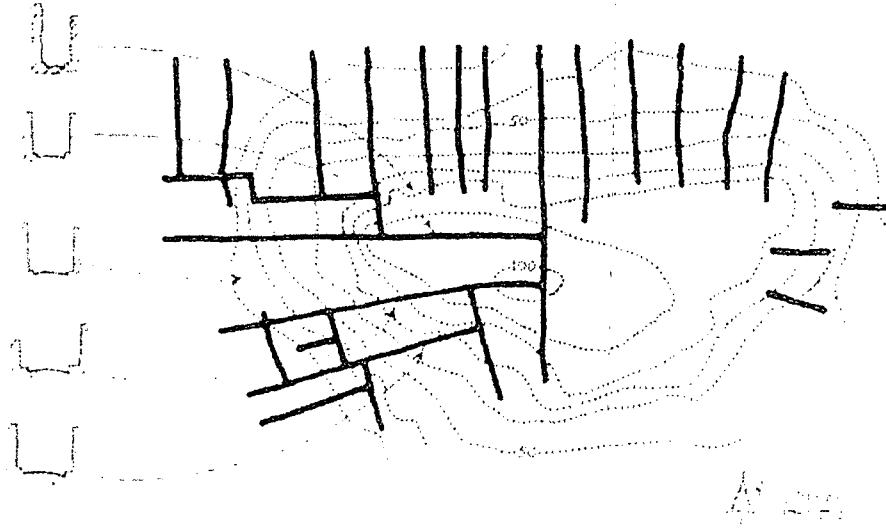
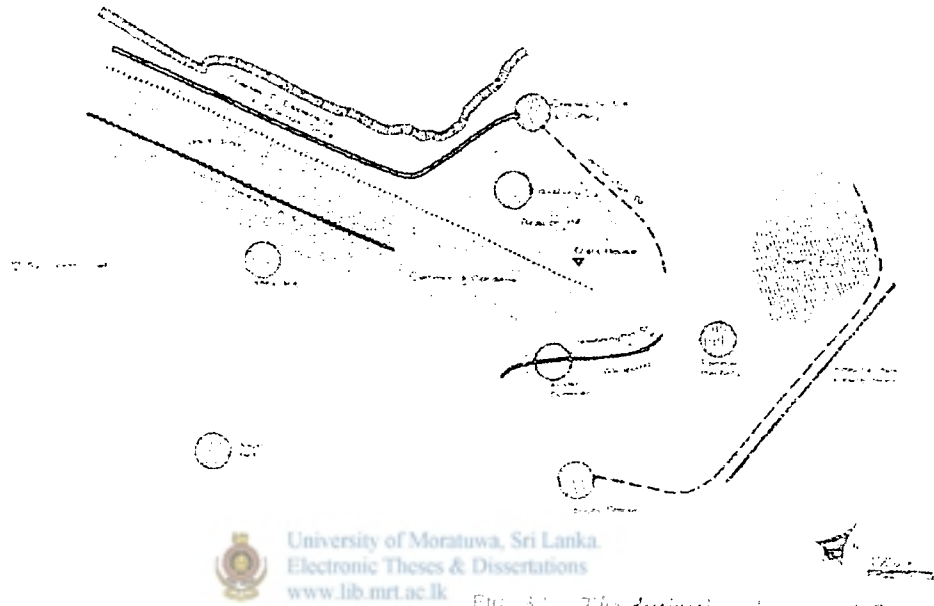


Figure 3.12: sample study on natural form  
Source: Image of the City



### X. Man-made Visual Form

This analysis will give the basic understanding of the man-made place in terms of physical visual field. Again using the inventory of elements the visual form will be projected.



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

FIG. 37. The distinctive elements of Boston

FIG. 38. The visual form of Boston as seen in the field

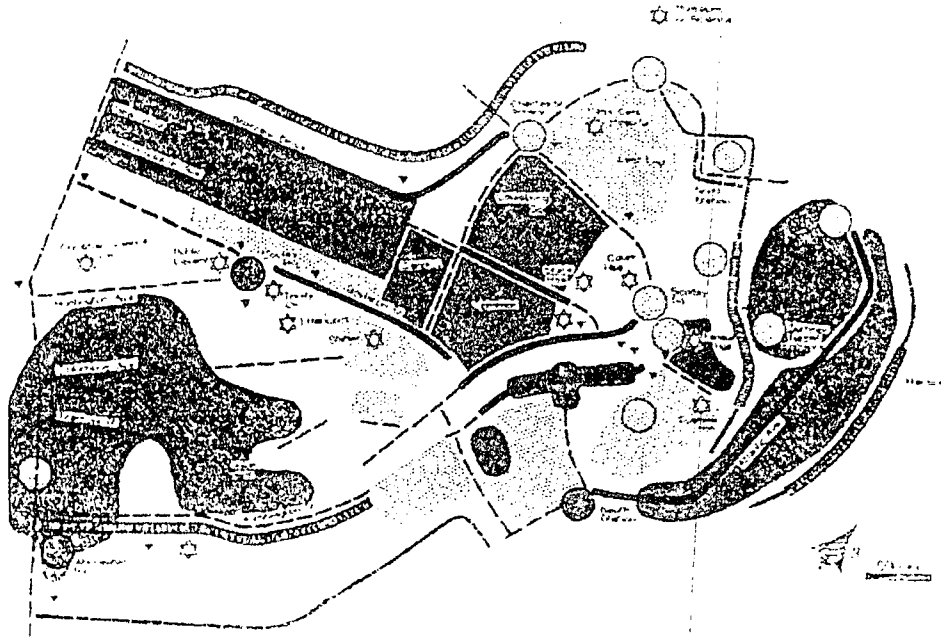


Figure 3.13: sample study on man-made visual form- Boston  
Source: Image of the City

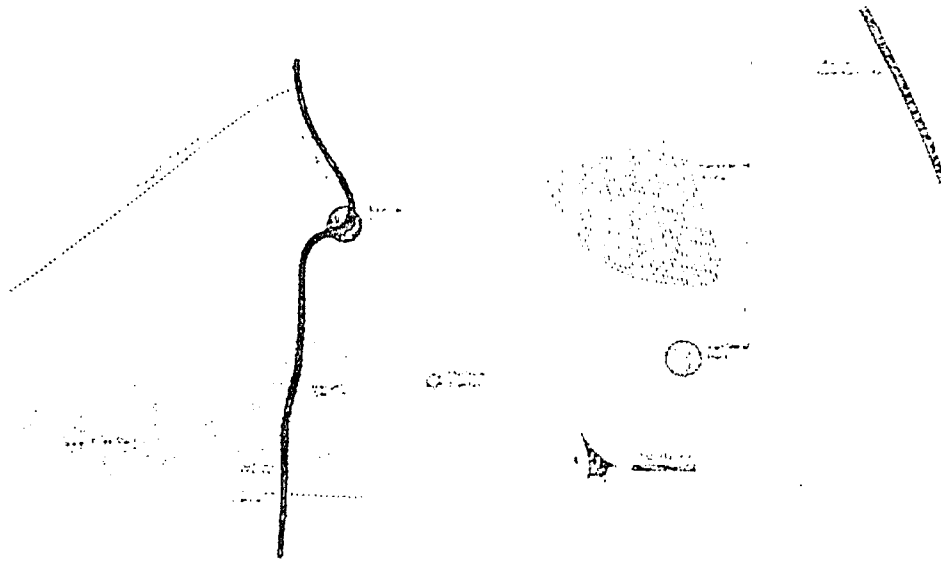


FIG. 11. The distinctive elements of Jersey City



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

FIG. 12. The visual form of Jersey City as seen in the air

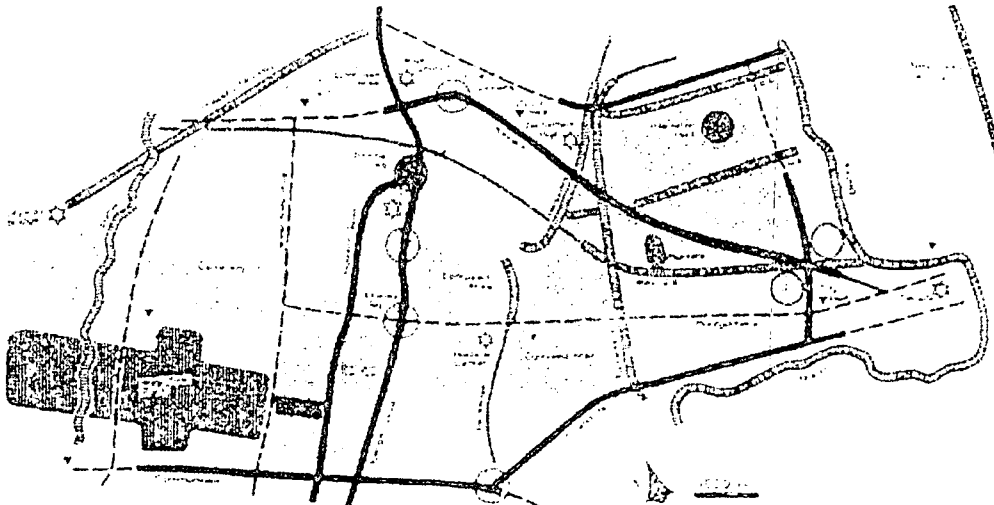


Figure3.14: study on man-made visual form – Jersey City  
Source: Image of the City

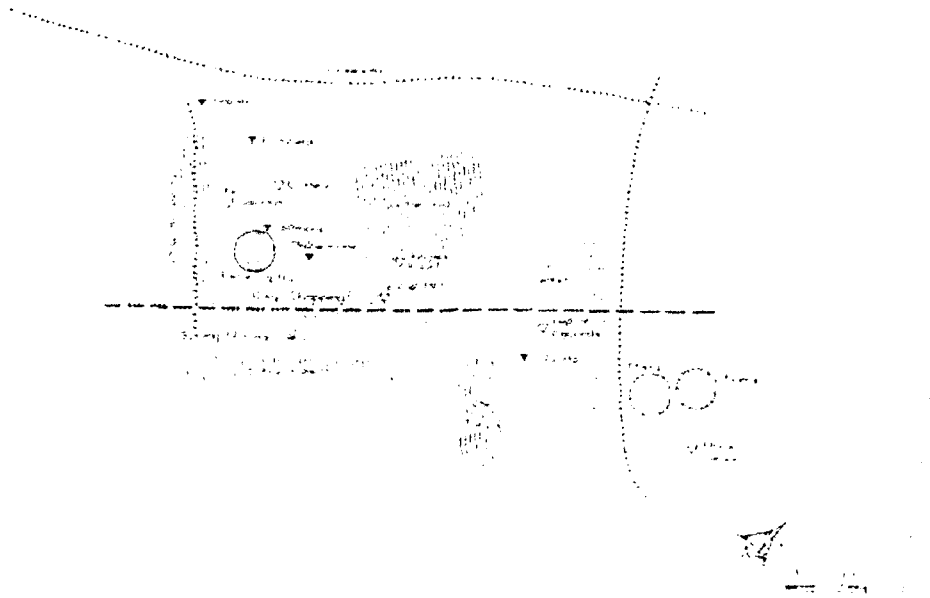


FIG. 45. The visual form of Los Angeles



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

FIG. 46. The visual form of Los Angeles as seen in the field

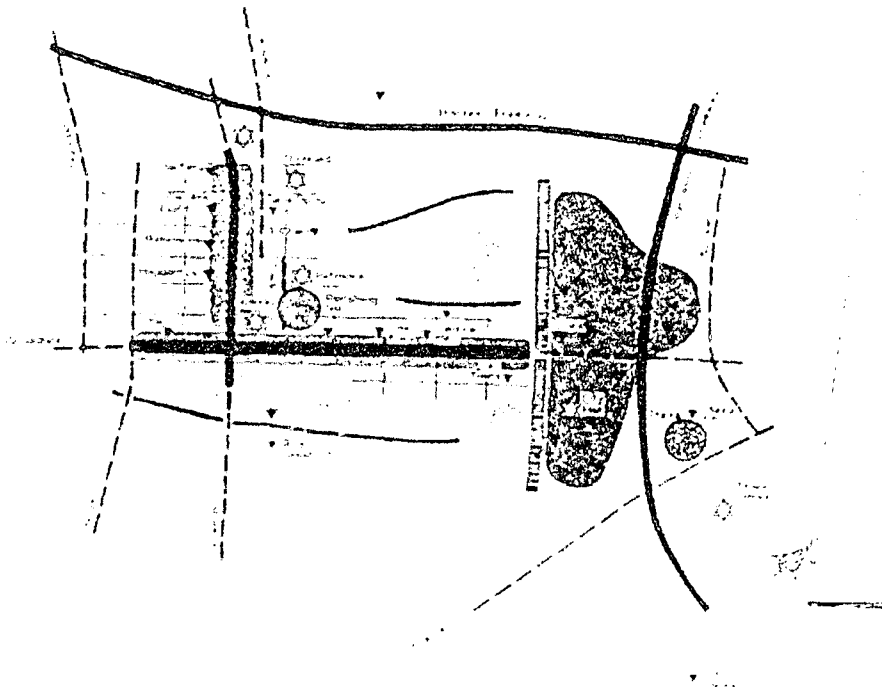


Figure3.15: study on Man-made Visual Form- Los Angeles  
Source: Image of the City

### 3.2.2.5. Image of the Place

It is equally important to see understand the psychological response of people in relation to the image cast in their minds. This analysis on mental image is a more difficult as it involves the psychic function of understanding and responding to a place by humans. Kevin Lynch uses a method of interviewing from which the image of a place can be projected of which the typical interview questions are as follows<sup>8</sup> ;

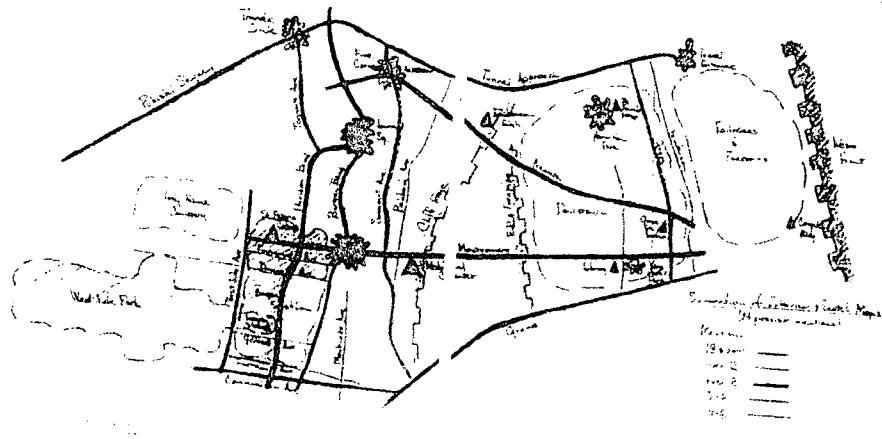
1. what first comes to your mind, what symbolises the word “Boston” for you ?
2. can you please draw a sketch map of the area. I don’t want a finished drawing , just something to show me what you think are the main features. Now, would you show me o your map the places you most often use to visit?” ( this map is an excellent permanent record of what is salient in the area to the person, what is familiar, how one organise it his mind. The sequence of drawing, the character of the drawing, and the remarks make while drawing- all of which should be noted- also are valuable evidence)
- 3.(turning the map aside) “ Could you give me a list of all the most important places in the area?”
- 4.do you have any particular feelings about various parts in your journeys in the place?
- 5.what do you think is the most significant element or feature in this place?  
regarding the answers to question no 4 and 5 following questions has to be asked
  - 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?
  - b. Would you show me on your map where \_\_\_\_\_ is?
6. would you show me on your map the direction of north?
- 7.“how has the look of the area changed in the past, and how is it changing now? is it for better or for worse?”
8. what do you think are the major visual problems of this area today? Do you foresee any new ones which are coming up?”

---

<sup>8</sup> Lynch, Kevin , (1960), *The Image of the City*, , Cambridge , Mass: M.I.T. Press., p.141.

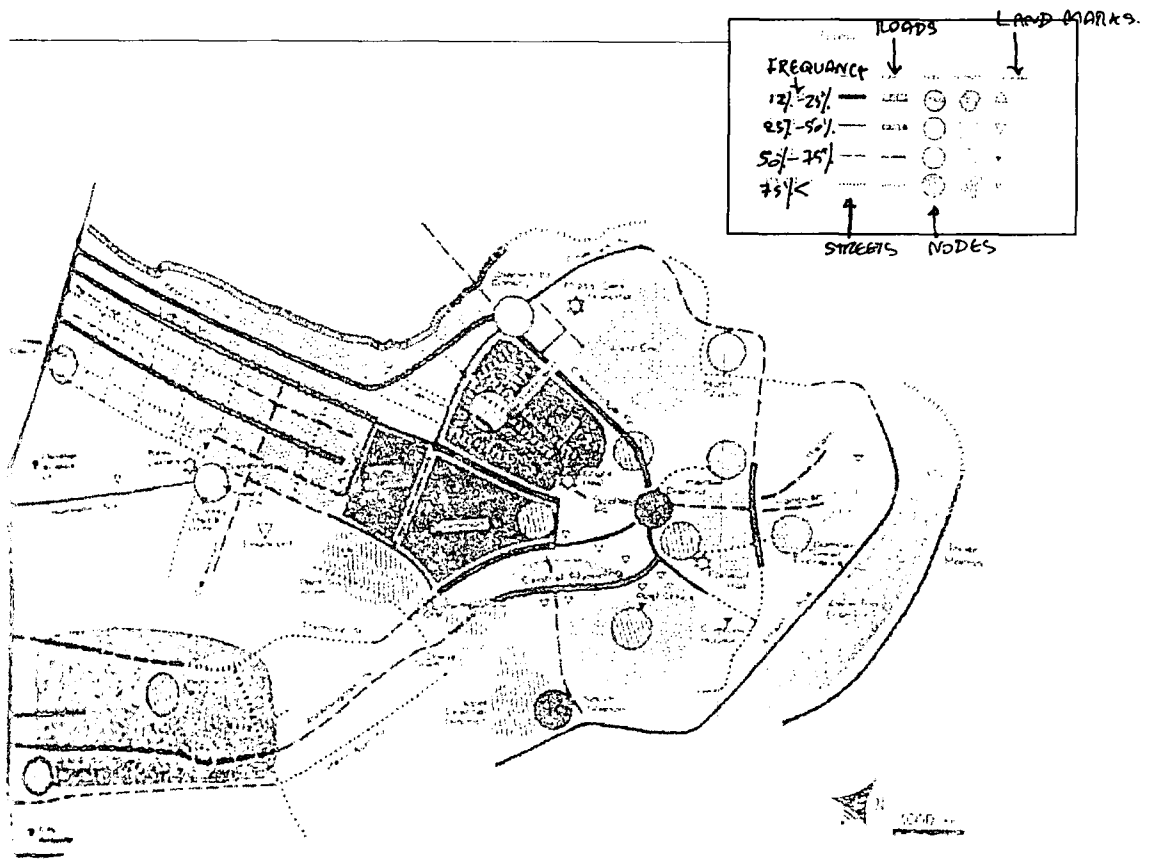
this is the basic interview and depending on the situation further interviews with sample trips and identifying of photographs can be carried out. The analysis of this interview can give the image people hold in their mind regarding the particular place as by the interview and sketch map<sup>9</sup>.

#### Sample sketch map Analysis :



The image of the place as perceived by the people can be projected through analysis of the interview of the people. Thus when selecting the sample for interview people must be taken to cover a wide variety people so that all three images: individual, community, public and mass are combined into one image that result out of the analysis.

<sup>9</sup> this question are not the identical questions that was put down by Kevin Lynch in Image of the city but combination with the question laid down in City sense and City Design(Banerjee, T., Southworth, M. 1990,pp.281-281)



The Boston image of aesthetic themes in that context  
 University of Moratuwa, Sri Lanka  
 www.lib.mrt.ac.lk

The Boston image as derived from sketch maps

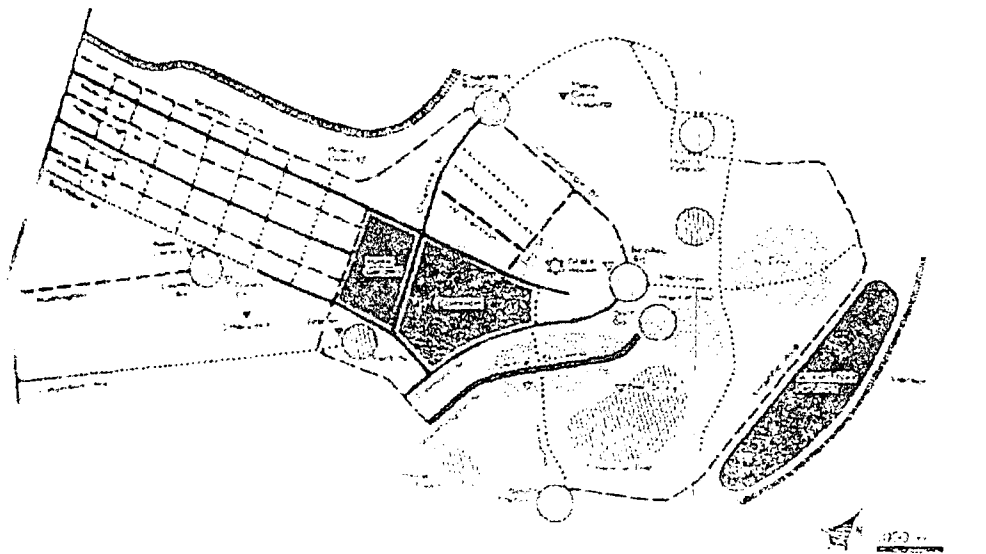


Figure 3.17: comparison of image by verbal interview and sketch map- Boston  
 Source: Image of the City

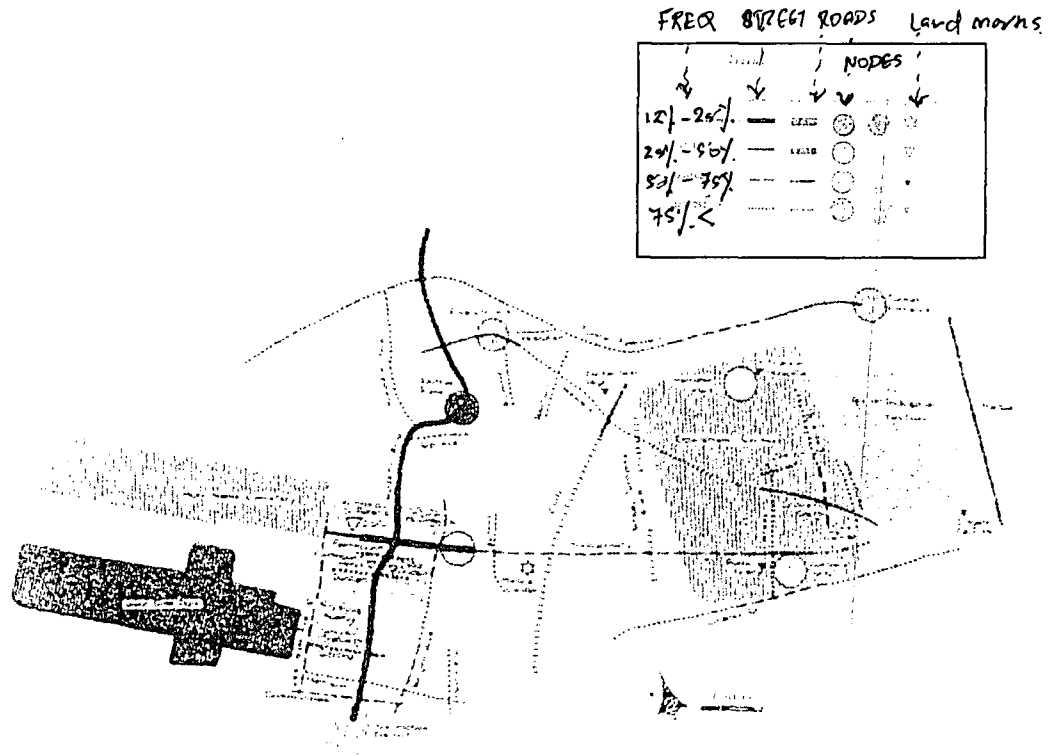


FIG. 39. The Jersey City image as derived from verbal interviews


 University of Moratuwa, Sri Lanka  
 Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

FIG. 40. The Jersey City image as derived from sketch map

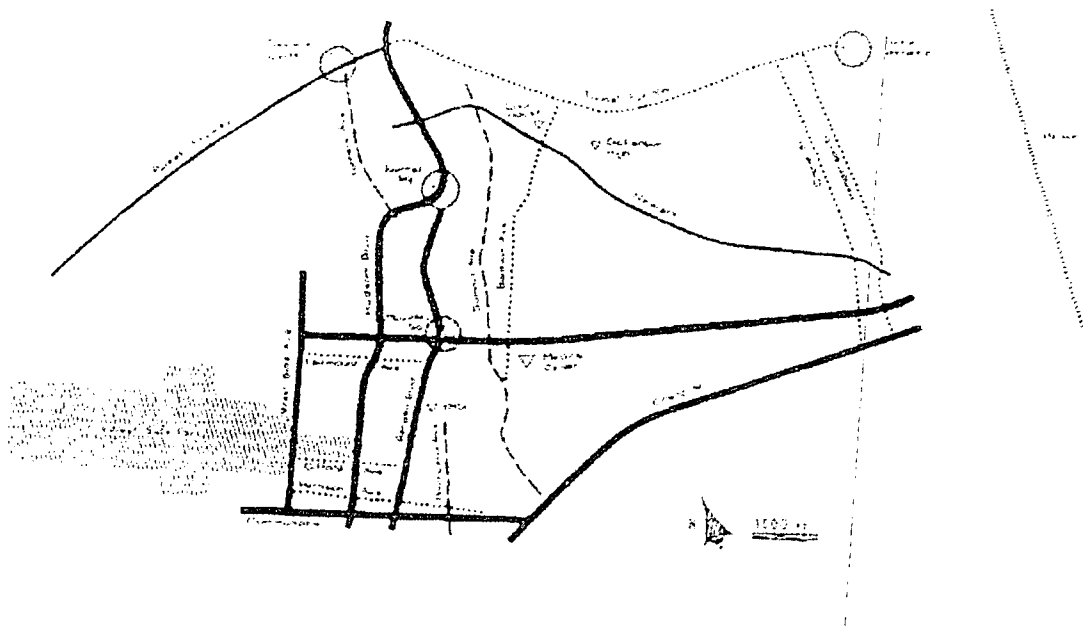
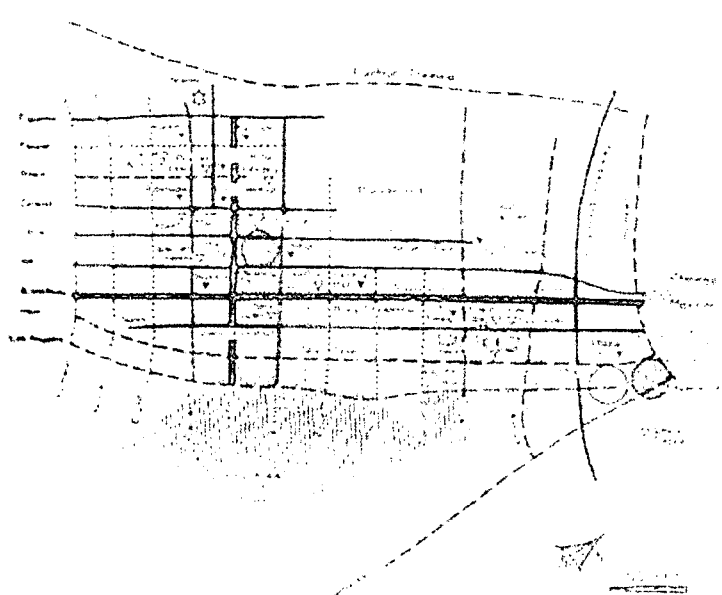


Figure 3.18: comparison of image by verbal interview and sketch map-Jersey  
 Source: Image of the City



FREE- STREET NODES

	ROADS	LAND MARKS
12% - 20%	↓	⊙
25% - 50%	—	○
50% - 75%	- - -	○
75% <	⋯	⊙



1. The Los Angeles image as derived from verbal interview



University of Moratuwa, Sri Lanka  
 Electronic Theses & Dissertations  
[www.lib.moratu.ac.lk](http://www.lib.moratu.ac.lk)

4. The Los Angeles image as derived from verbal interview

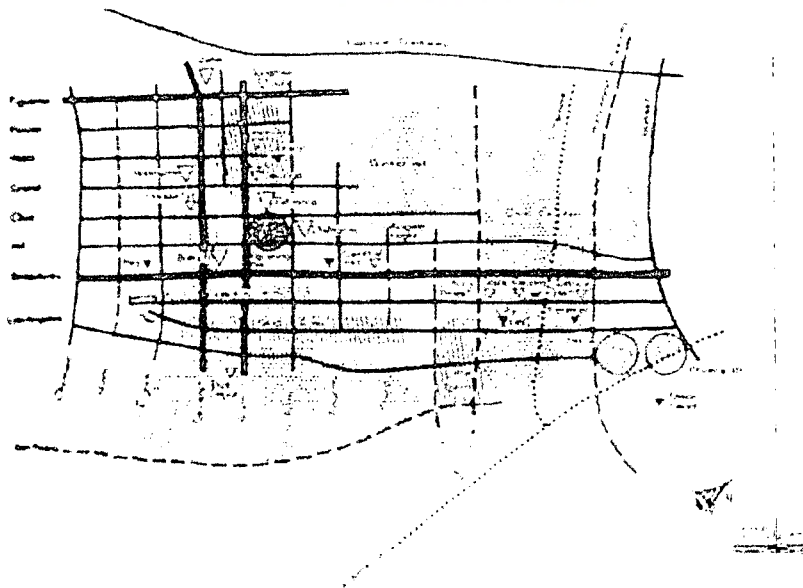


Figure 3.19: comparison of image by verbal interview and sketch map-  
 Los Angeles

Source: Image of the City

### **3.2.2.3. Activities of the Place**

A social survey is carried out to record the activities within a place. The activities can be the primary activity and additional, adjacent or associated activities. Activity map can be marked to record the existing activity patterns. Based on the recorded activity maps the activity patterns, the flow of the people etc. can be identified through an analysis. This could be projected on to a map giving the details of human movement and activity patterns of a place.



### 3.2.3 Verbalising the Identity of Place

The identity of place must be verbalised before it is to be abstracted and transformed into architecture. It is the ability to verbalise that differentiate the man from the animal thus ability to verbalise the identity will make it possible to abstract and realised in a built form. Thus this verbalising must be able to evoke an image of the place that will contain its identity where this could be achieved in either poetic or written manner.

#### 3.2.3.1 In a Poetic manner

Verbalising something in a poetic manner in order to evoke an image is found from the ancient times. Within Sri Lankan context the “sandeha kavyas” constantly verbalise character and identity of places what is referred to as “pura venuma”. Any one reading the poem can create a mental image of the place thus they gave the essence or the identity of the place as well.

Example:

කැලණි ගඟානේ නිකම් චූර ගලානේ  
කොළඹනේ රූදහන ලියා යනේ  
ලී නිකම් කිකම් බව චූර  
අලකුණු ජනේ රූදහන එක ජන ගානේ

This is a poem used in folk traditions especially in the western parts of Sri Lanka, which describes a bathing place at a bank of Kelani River. It recites the nature of the river and activities around that, which gives the essence to that place. Fast rhythm and the use of language of the poem create an image of the movement of the place. One can easily visualise that ambiance of moving of the river, man in the river, buffalo and even the insects flying around the river.

A similar poem by Anne Stevenson named Uttah<sup>10</sup> describe a place that will evoke images in the reader.

by the old parked Chevy, two women, talking and watching.

Their skirts flag forward. Bandannas twist with their hair.

Around them some sheep and a fence and the sage brush burning  
and burning with its blue flame. In the distance, where  
mountains are clouds, lightning but no rain.

Another poem illustrated below also gives the emotions evoked by a place.



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk



### 3.2.3.2 Architect as a Novelist

On the other hand verbalising can be written in such a manner as in a novel that the reader is able to cast mental images of the place by reading through it.

Helen Shiner refers to a written description by sociologist Paul Gohre (1907) that can evoke images of the place as he writes, “the mass of people and vehicles flows past us, restless, unceasing,, towards the narrow mouth of the Liepzier Strafse... framing the lovely, teeming scene are the tall houses of the square, only one of which strikes your eyes, remains in your sights, towards which the flood of hurrying people and rattling of vehicles forever rushes ...: the Werthiem department Store”<sup>11</sup>.

<sup>10</sup> Morrison, B. and Motion, A. (eds)(1982),*Contemporary British Poetry*, London, Penguin Books.p. 94.

<sup>11</sup> Shiner, H., (1904), *the Warehouse Werthiem, Berlin* in Whyte, I.B.(ed) (2003), *modernism and the spirit of the City*, London, Routledge

### 3.2.4. Abstracting the Identity of Place

The abstracting of the identity of place is done base on the verbalization of the identity. A very sensitive and experienced Architect can abstract the identity of place from direct perception of the place. But in either case it should be very abstractive rather than a detail drawing of a place, which must capture the essence of the identity of the place. Then only is that it can be easily converted into an architectural expression.

#### 3.2.4.1. Abstraction in Architecture.

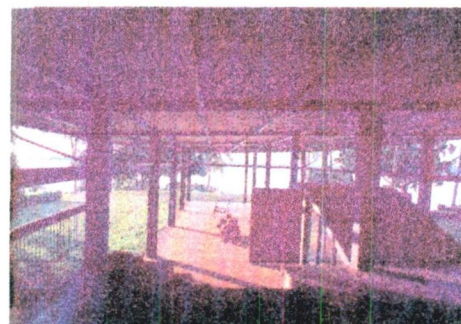
It is usual to describe architecture as an 'abstract' art , this is meant to imply some contrast with the 'representational' arts of poetry, fiction and painting.

"to put it very simply a representational work of art express thoughts about a subject, by 'thoughts' I mean roughly what the modern logician means ; the content of declarative sentence, that which might be true or false" (Scruton, R., 1979,p.180)

In the representational arts the subject matter is directly represented where an idea about that is expressed. In paintings, sculpture, dramas many things are represented as it is, but new trends of abstract paintings have taken a different direction in abstracting subject matters rather than representing them. This is even found in modern sculptures as well. But the idea they are expressing is a representational idea regarding a subject of interest as opposed to architecture where only an emotion is expressed, not an opinion or thoughts about a subject.

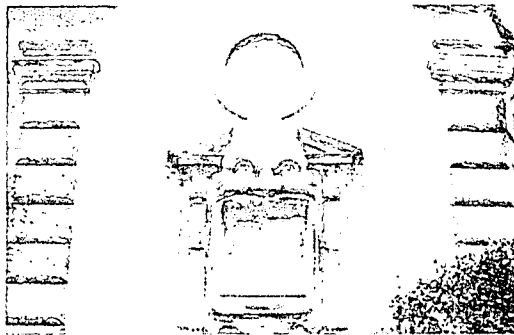


*Figure3.20: painting representing a landscape*  
*Source: Man and the Artist*

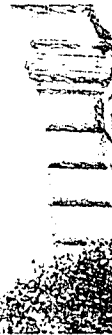


*Figure3.21: architecture expressing emotions*  
*Source: The Architect*

There is also the imitation and representation of any art. The architecture is trying to imitate rather than represent in many instances. This is illustrated by the Roger Scruton as “ ..There is much imitation in architecture; the hamburger-shaped restaurant is only an extreme and ridiculous example of something which is wholly respectable; another such example is that of the window designed to look a face.”<sup>12</sup>



*Figure 3.22: window imitating a lion*  
Source: *Aesthetics of Architecture*



*Figure 3.23: imitative building*  
Source: *Basilo Al-Bayati*



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

In architecture it is the imitation that always comes into play, as there can be no complete representation. Scruton <sup>13</sup>explains this as that building is masquerading as something, taking example of Michelangelo's David as complete representation of a human figure in stone without any masquerading of a human figure in stone. Thus this imitation amounts up to representation when the item imitated become an integral part of its understanding the architecture in which it is very rarely found.

Yet there is a representation in architecture that represents an emotional content. The building may arouse a certain emotion regarding representation rather than the emotion being represented.

<sup>12</sup> Scruton, Roger, (1979), *The aesthetic of Architecture*, Methuin & co Ltd., London, p.183.

<sup>13</sup> Scruton, Roger, (1979), *The aesthetic of Architecture*, Methuin & co Ltd., London, p.183

### 3.2.4.2. Abstracting the Identity

Architect has to represent the identity of the place by abstraction rather than by imitation of the whole place where he will evoke similar feelings that is aroused by the place that is captured by the identity of the place.

Artists in their paintings have captured the identity merely by few lines or some element that give rise to an image of the place.



Figure 3.24: painting by Vincent Van Gough abstracting the place

Source: Vincent Van Gough  
University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

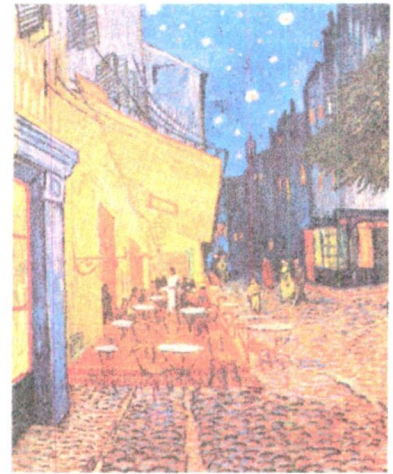


Figure 3.25: painting abstracting a street

Source: Vincent Van Gough

But a more abstract mode of representing the identity is needed for architecture. Cartoon artists has captured the identity of a person within few lines in black and white that will give the essence of that personal identity.



Fig. 30 Draw a thoughtful-looking face

Figure 3.26: Cartoon abstracting personal identity  
Source: the Right Way to Draw People

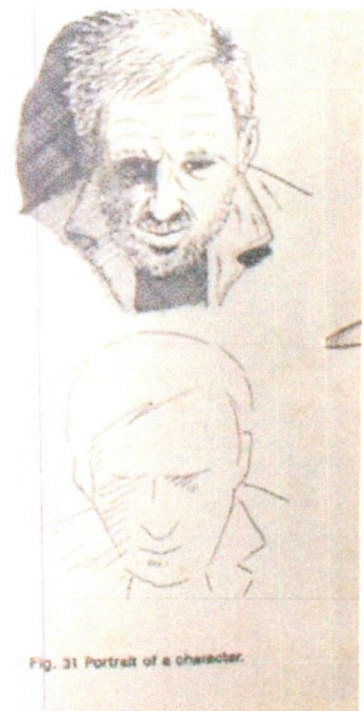
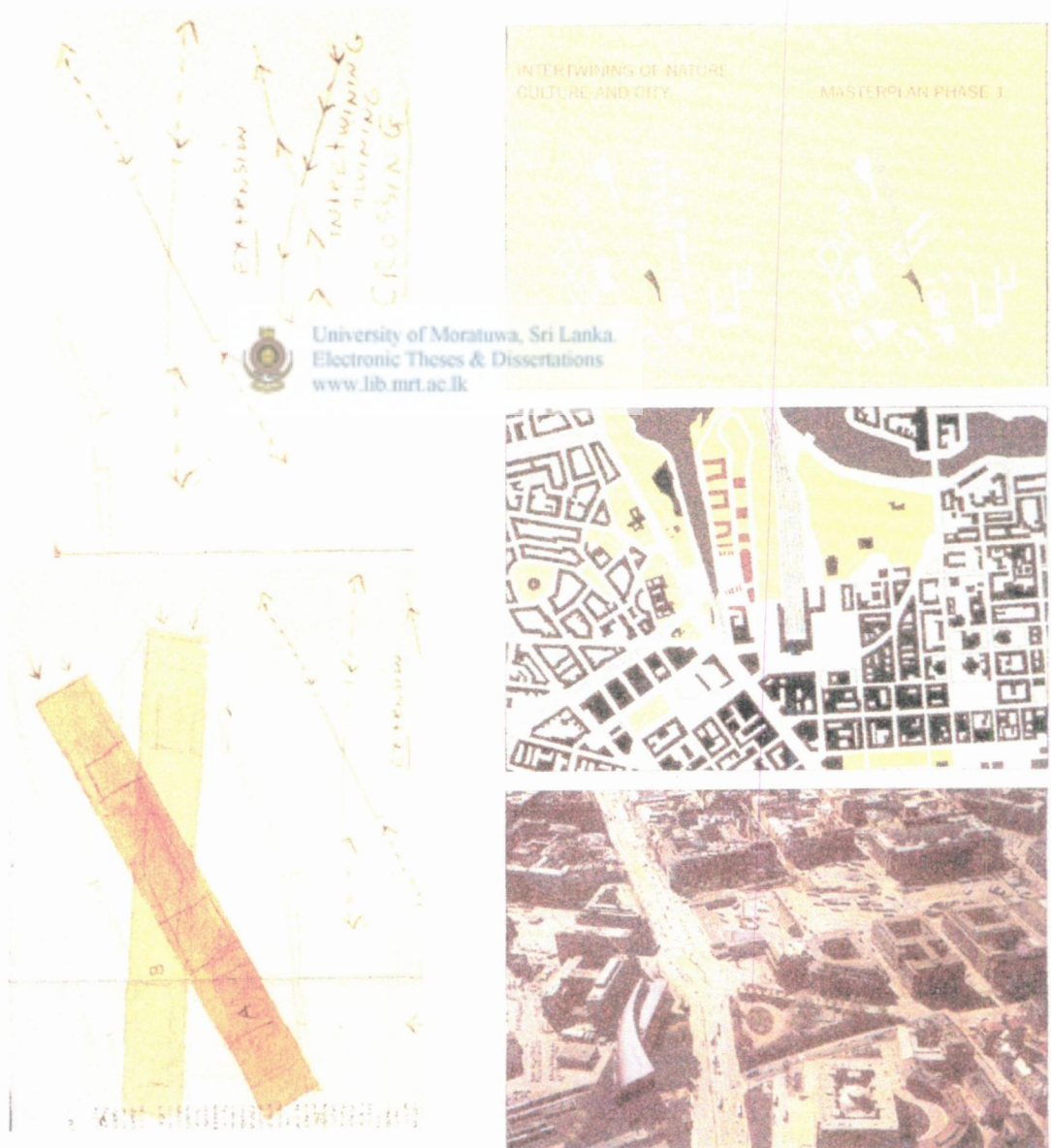


Fig. 31 Portrait of a character.

Figure 3.27: Cartoon abstracting personal identity  
Source: the Right Way to Draw People

There are instances the place is abstracted by architects depending on their individual person creativity. The fact that the same identity can be abstracted differently by different architects must be emphasised at this point.

Following is an illustration of an Architect using a similar approach in designing a Museum for Contemporary art at Helsinki. The architect is Steven Hall . the nature and the city he saw in place was abstracted and made into architecture



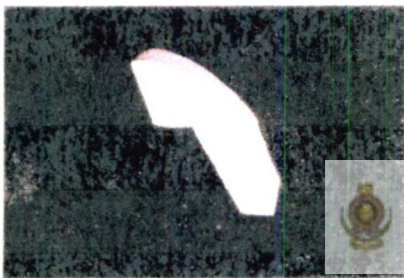
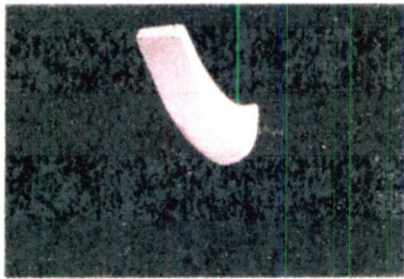
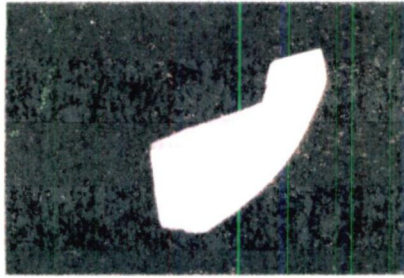




University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

CHANGING THE PERCEPTION OF PLACE  
IN THE CONTEXT OF ARCHITECTURE  
AND URBAN PLANNING  
A THESIS SUBMITTED TO THE  
UNIVERSITY OF MORATUWA  
IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF  
PHILOSOPHY





the building is realised in architecture by using the basic abstraction



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

### 3.3. Responding to the Identity of Place by Architecture

It is by the expression that architecture will communicate to the user. Therefore the expression must reflect the Identity of Place that was captured, if the built form is to respond to the identity of place. For this the abstraction must be transformed into an architectural expression.

#### 3.3.1. Expression in Architecture

As the medium of communication the expression is found in architecture rather than representation. Thus Scruton emphasise that “if art is expression, it *cannot* be craft (although its realisation may also involve the mastery of many subsidiary crafts)”<sup>14</sup> he further explains that the characteristic of expression is the presence of reference without prediction.

It is the expression of the building that communicates to the observer the meaning of the built form through a certain expressive quality. These expressive qualities will deliberately communicate intended ideas.

Examples: expression of power using different forms

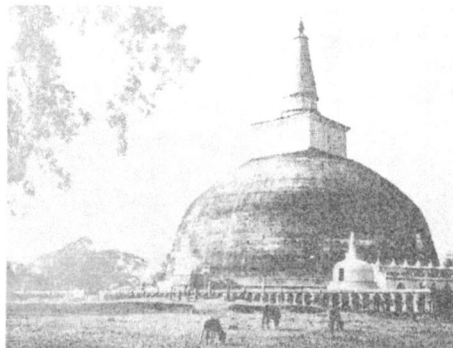


Figure 3.33: Ruwenzeliseya  
Source: *Buddhist Art and Architecture*



Figure 3.34: An Assyrian Ziggurat  
Source: *Man and the Artist*

“one of the most important issues as architect faces is the image that the building will communicate. It may require a number of communicating elements to reinforce a total image or to separate and express different aspects of a single building” ( Synder James C. and Catanese Antony –J.P. , 1980:p240)

<sup>14</sup> Scruton, Roger, (1979), *The aesthetic of Architecture*, Methuin & co Ltd., London, p.187

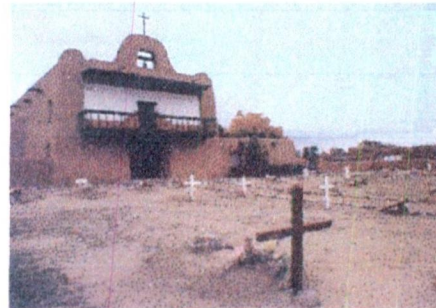
Expression in Architecture is the communication of quality and meaning. The functions and techniques of building are transformed by expression into art, as sounds are made into music and words into literature<sup>15</sup>. Thus the expression constitute of meaning and form. Even though the content can only be communicated through the form it is necessary to distinguish the concrete meaning (content) and the abstract expression of quality (form).

### 3.3.1.1. Content

Content is the subject matter of architecture that include the function and the technique of construction.

#### Symbols of Function

These are the symbols that will identify a building as belonging to certain family or type. The expression of a building can compromise of these symbols that will give the reference to its function.



*Figure3.35: church with different form but nevertheless symbolises the function*

*Source: ADOBE, Building and Living with Earth*

#### Expression of Technique

The expression of the technique interprets the way Architecture is assembled. Properties of composition and the way they are used in the structure give the character of expressing the technique<sup>16</sup>. It is mostly the exposure on merely the

Construction that gives the expression as the use of exposed concrete. But this type of expressions is rare but can be found in such architectural styles of Gothic and Modern.



*Figure3.36: modern building expressing technique*

*Source: Architecture of the western world*

<sup>15</sup> The University of Chicago, Encyclopaia Britannica , I

<sup>16</sup> The University of Chicago, Encyclopaia Britannica , I

### 3.3.1.2. Form

The built form is the one that is in control of the architect as the functional symbols and the technique expression are beyond the control of the architect. This form can be expressed in terms of Mass, Space, Elements and figural Arts.

#### Expression of Mass

The mass is the visual exterior form of the building. It occupies a space in nature. Thus, it can be experienced as sculpture, in terms of the play of masses in a void. The expression of the mass will communicate an idea to the observer in term of an expressive quality. There are some buildings that

Depends much on mass expression than space expression. The Egyptian Pyramid, Indian Stupa, the Sri Lankan Dagoba are few of those.



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)



*Figure3.37: Sanchi Stupa,  
India*

*Source: Buddhist Art and  
Architecture*

There are many public buildings as well that have strong expression of the mass.



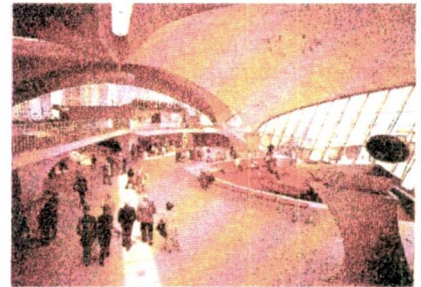
*Figure3.38: Town Hall , Colombo*

### Expression of Space

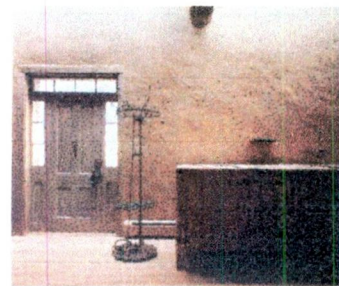
The expression of space is felt once one is inside the building. Space is an immaterial sense the architect envelops in his architecture. The space is the absence of mass, filled by air. The spatial experience though common to everyone, are not always consciously grasped. The spatial expression can communicate different spatial qualities to evoke feelings.



*Figure3.41: volume of the interior*  
*Source: Man and the Artist*



*Figure3.39: interior*  
*Source: Encyclopaedia Britannica*



*Figure3.40: calm interior*  
*Source: Impressions of Yemen*

### Expression of Functional Elements

Architectural elements conceived to facilitate the use of buildings might also take on symbolic significance. Functional elements of a building such as roofs, windows, doors and staircase can give different expressions thus communicating to the user as well.

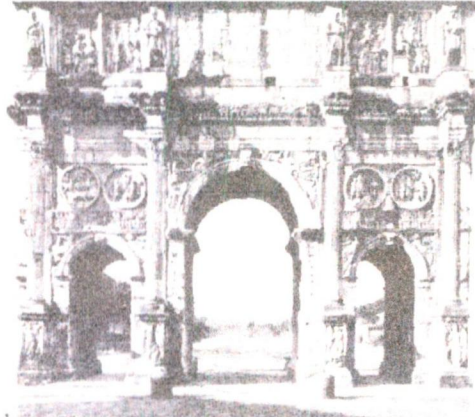


Figure 3.42: expressive entrance  
Source: Aesthetics of Architecture

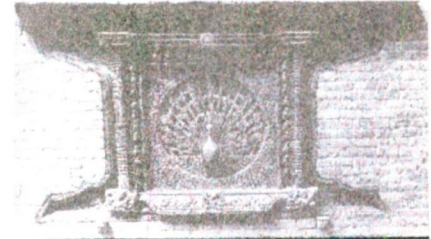


Figure 3.43: detail of window  
Source: Buddhist Art and Architecture

### Expression of Figural Arts

The figural arts can also express the content of architecture by their expressions. They not only offer the means of expressing more specific ideas than any architectural symbols, but in many architectural styles they define the character of mass and space. The sculptures of Hindu temples, the mosaics of Byzantine church are not only ornamental applications: they help in determining the form of the building itself.



Figure 3.44: figure from sanchi Stupa  
Source: Buddhist Art and Architecture



Figure 3.45: figural arts of door  
Source: Man and the Artist

### 3.3.2. Architectural Expression of Identity of Place

Even though there are different expressions the achievement of expressions to communicate intended ideas can be explained through the scale, proportion, lighting, texture, colour. To express the identity of place by a built form the expression as a whole should communicate the abstraction of the identity in means of scale, proportion, light, texture and colour.

#### 3.3.2.1. Scale and Proportion

Scale is the size of the building in relation to the human figure. Humans will relate any built to their size, psychologically and the play of the scale can give different expressions.

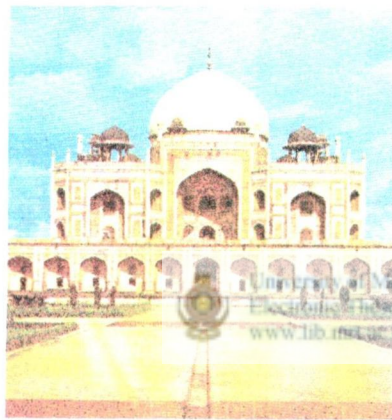


Figure3.46: monumental scale  
Source: *Aesthetics of*

Proportion is the relation between the parts of the building in size. To achieve order and harmonised proportion between the parts architects are constantly in search of systems of proportions. The Greek orders, renaissance orders, modular system, ken systems are few such results derived.



Figure3.47: human scale  
Source: *Man and the Artist*

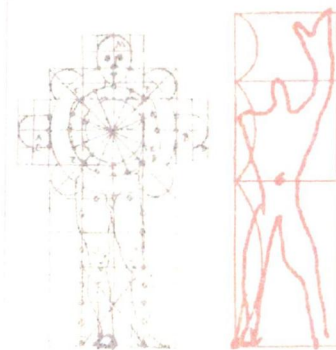
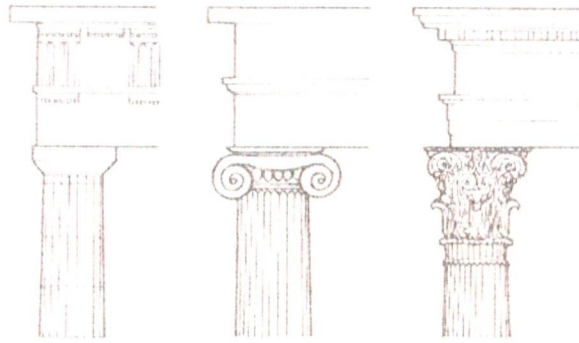


Figure3.48: proportion  
Source: *Man and the Artist*





*figure3.49:orders of architecture*  
*Source: Encyclopaedia Britannica*

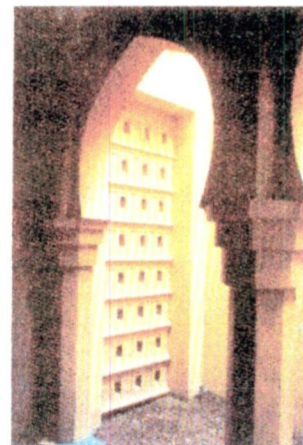
By using similar scales and proportion as the abstraction of identity the built form may express the similar emotions of the identity by representing.

### 3.3.2.2. Light

The light is a necessity for sight, and a utility in architecture. But light is also power full vehicle of expression. Because it moves, changes character, and comes and goes with its source, light has the power to give to the inert mass of architecture the living quality of nature.



*figure3.50: interior lighting*



*Figure3.51:lighting giving colours*

Lighting is also a determining factor in characterising the place, the emotions and images of the place are thus shaped by its lighting. If one were to response to place by architecture similar lighting conditions of the place thus abstracted in its identity must be reflected in architecture.



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

### 3.3.2.3. Texture

Texture plays a dual role in architecture; it express something of the quality of the material, and it gives a particular quality to light. Although, one absorbs both qualities simultaneously by eye, the first has tactile, the second visual associations.

Specific tactile textures are peculiar to every material by virtue of manufacture or natural composition, but they are altered to produce the required expressive quality.

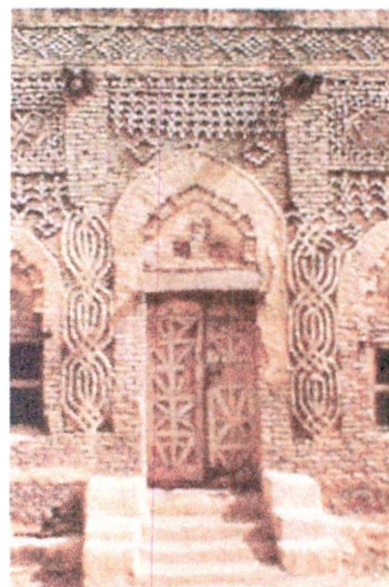


*Figure 3.55: texture giving an expression*



*Figure 3.56: texture combined with colour*

The textures that are found in the place either natural or man-made that was abstracted in capturing of it identity has to be reflected in architecture by careful handling of textural composition of the building.



*Figure 3.57: textures used to express in architecture  
Source: Impressions of Yemen*

#### 3.3.2.4. Colour

Since colour is a characteristic of all building materials, it is a constant feature of architecture. The values that are associated with colour (yellow and red, are called “gay” while black and deep blue “sombre” ) are independent of materials and forms, and they give the architect the range of expressions not provided by other means at his disposal.

A different expressive device is provided by the great range of light reflection in the colour scale. Colours that reflect light brilliantly appear to advance towards the viewer, and those that absorb light appear to recede; the degree of projection and recession of architectural forms may be altered, emphasized, or subdued by the colours of their surfaces.



*Figure 3.58: sombre colours*



*Figure 3.59: vibrant colours*

Thus the identity of place is much affected by the colours in the place and in responding to the place the expressiveness of colours in the place must be embedded in the architecture.



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

## 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  
Electronic Theses & Dissertations
    - 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? පුදේශයේ 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 පුදේශයේ ඔබ දකින දර්ශනික ප්‍රශ්න මොනවාද?ඔබ අලුත් ප්‍රශ්න දකිද?







## **3.6. Case study 01**



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)



**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.

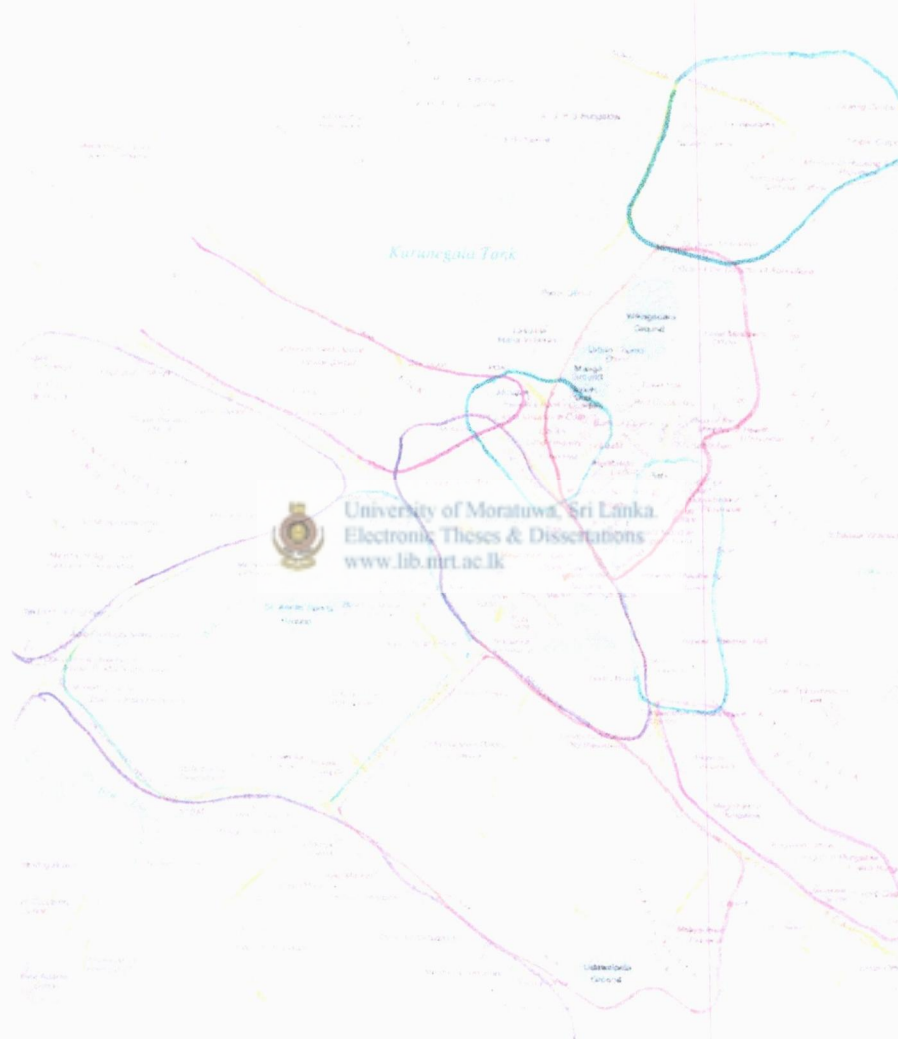
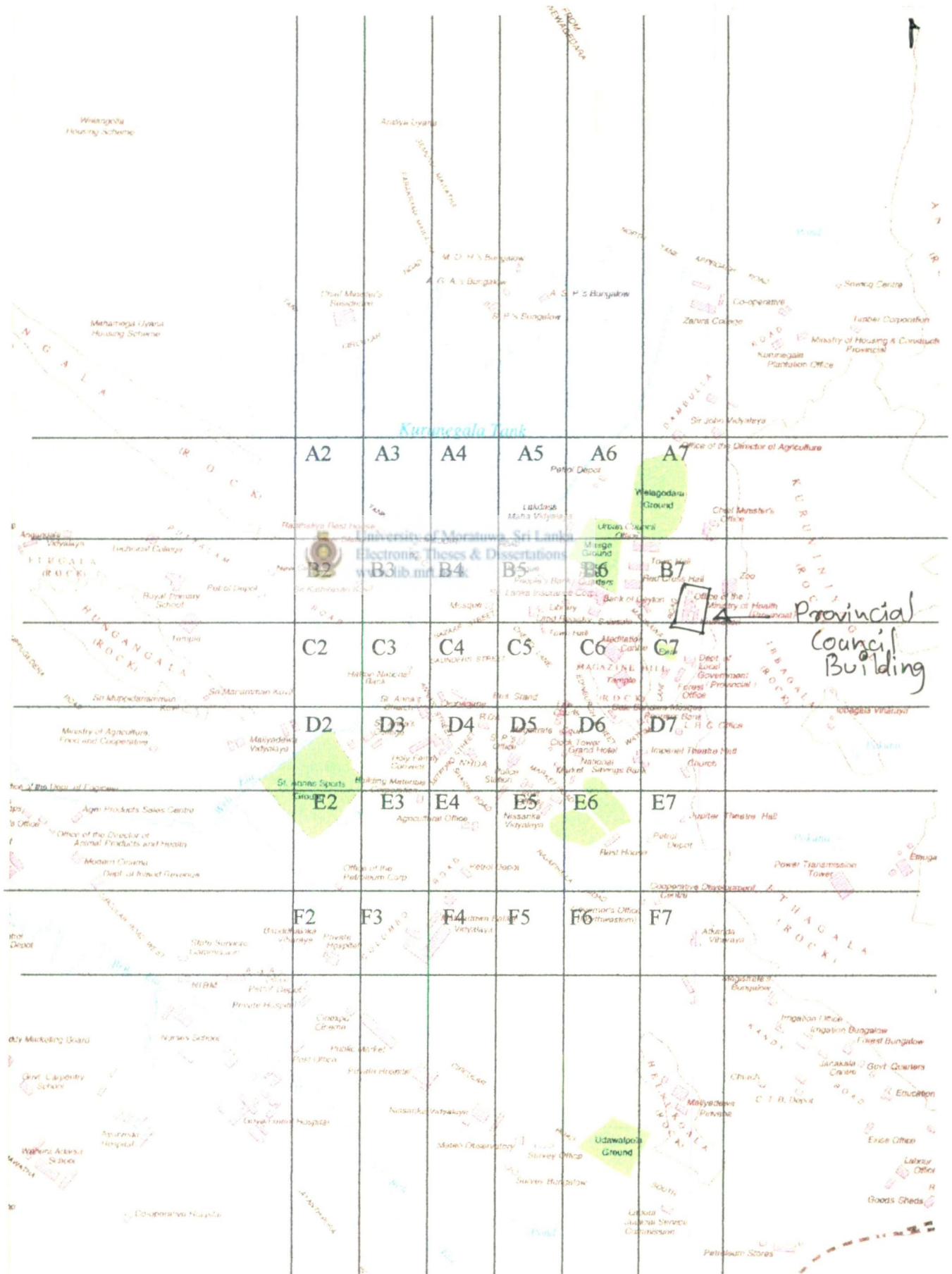


Figure 3. :





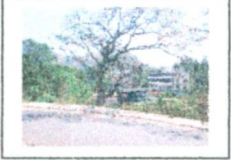













This shows that there are several places within the area

**b. Photogrid**

Following is the photogrid of the immediate context taking the building as the centre.



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 

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



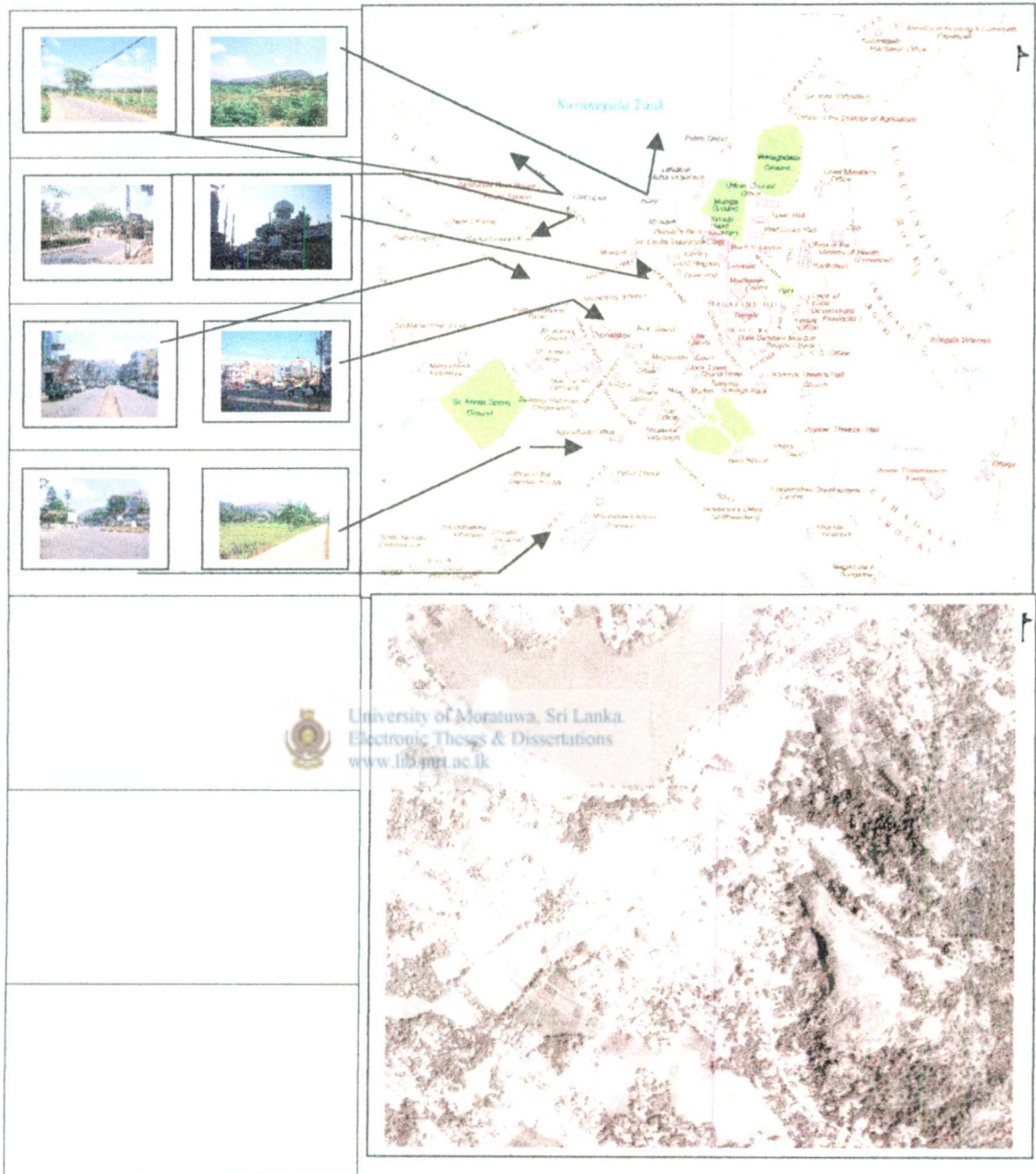
This photo grid is basis used for all the photographic studies that are to be carried out according to the requirements of the project.

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





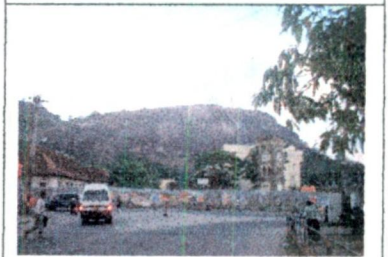
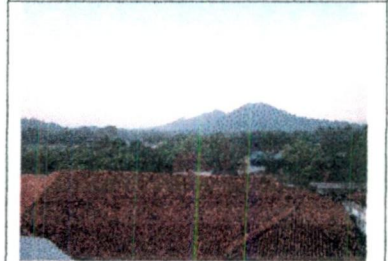


### f. Visual Form

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 ලකුණ කළ හැකිද?			
7. Can you give me the directions to go from “rest house” to “Sir John Vidyalyaya”? තානයමේ 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?			

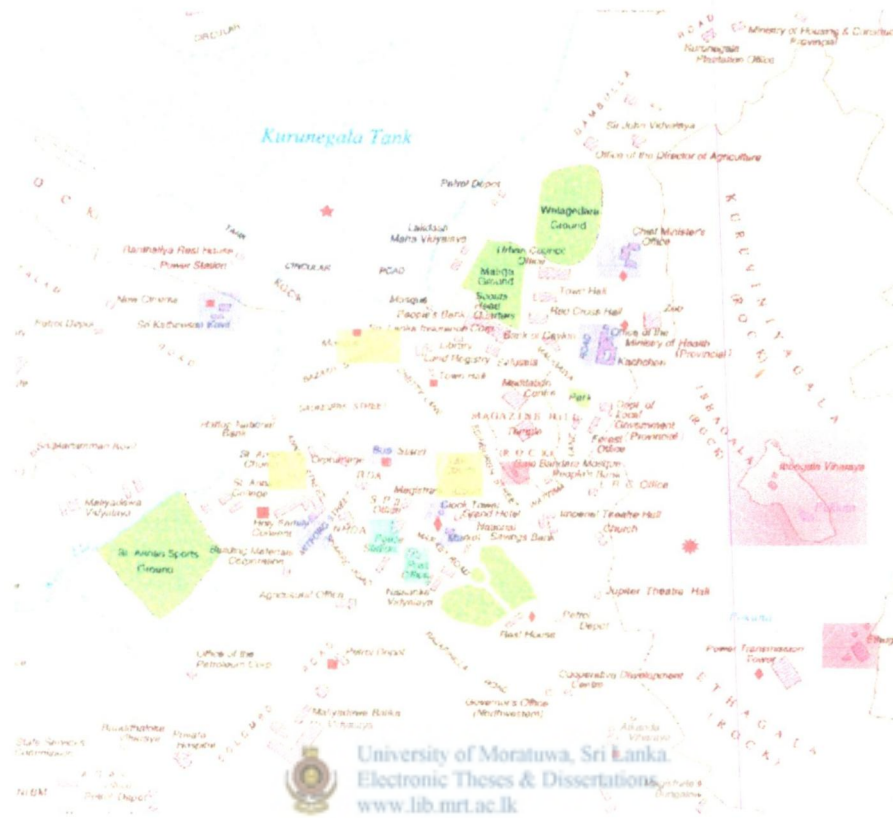
• **Visual Image of the Place**

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



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.



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.

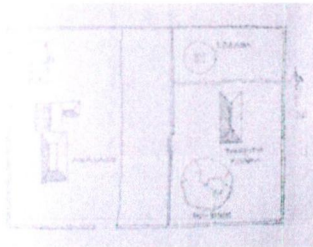


Figure3. :

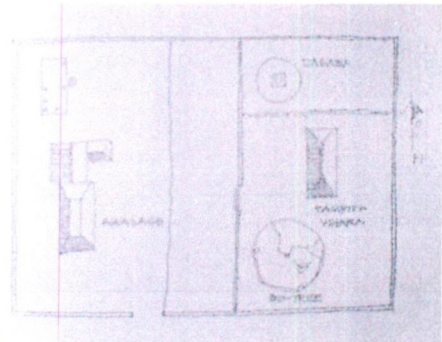


Figure3. :



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

### 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.

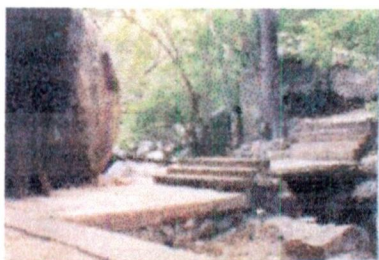


Figure3. :



Figure3. :



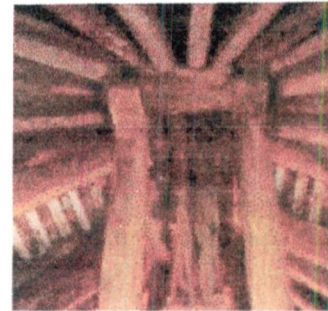
### Detailing

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



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

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. :





University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

• **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.

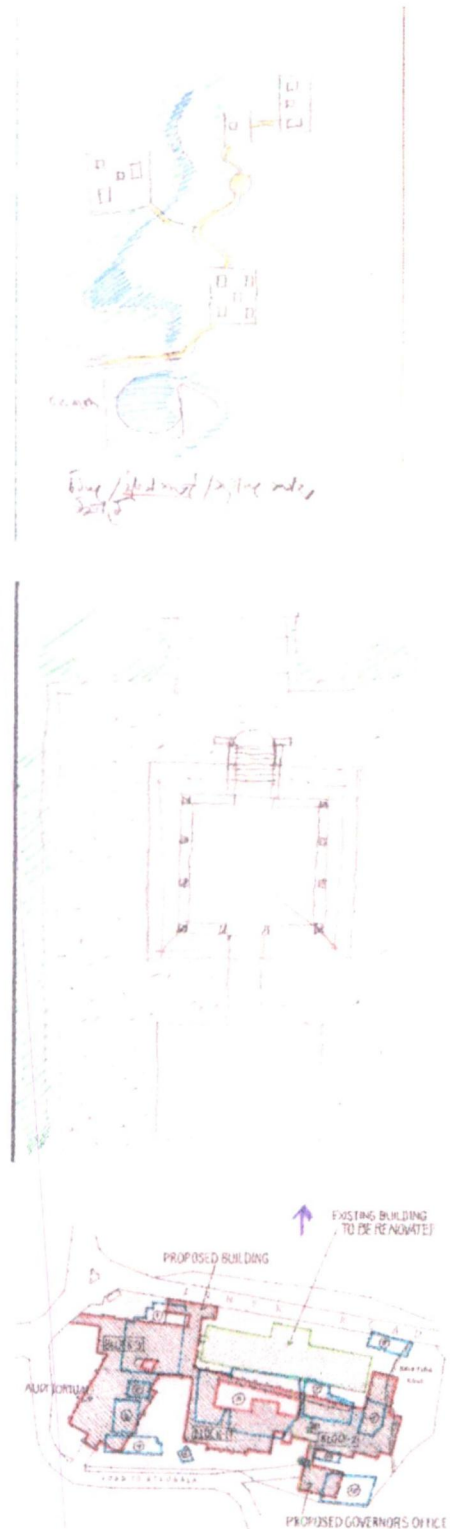


Figure3. :

**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 text below the sketch: වැසි පාලන / පිටිම



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.moratuwa.ac.lk



Handwritten text below the sketch: spired building  
modern approach



Handwritten text below the sketch: වැසි පාලන / පිටිම

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. :

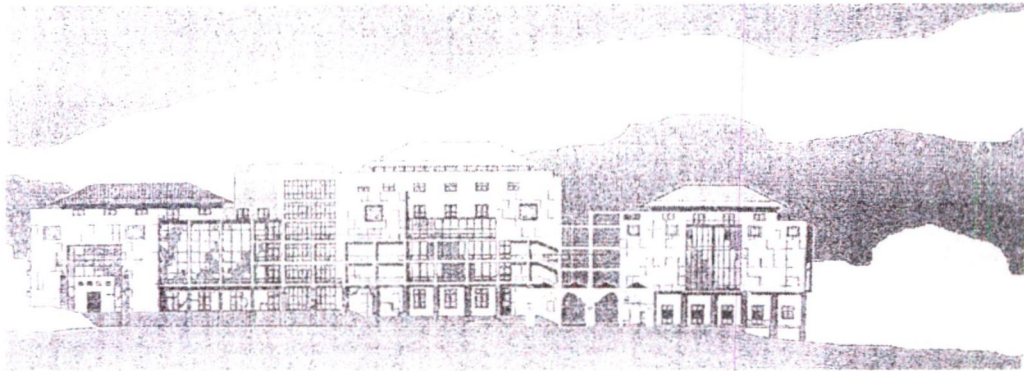


Figure3. :

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.



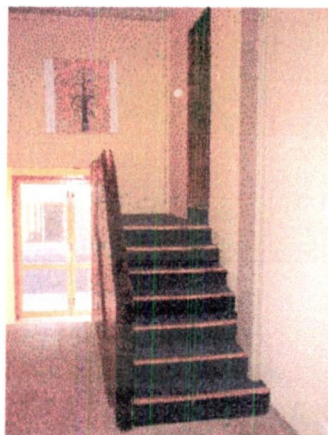
*figure 3. :courtyards that emphasises the vertical tiny spaces*



*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.

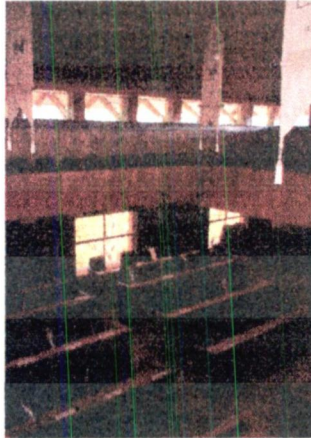


figure 3. :

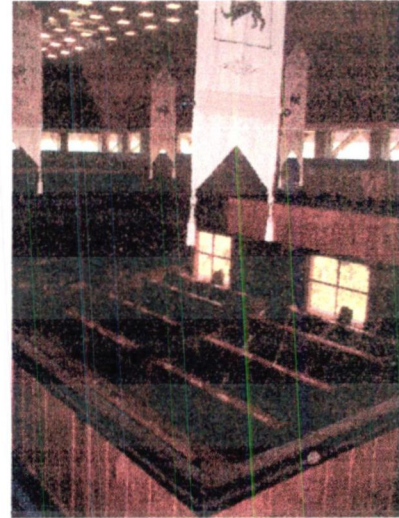


figure 3. :

#### 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

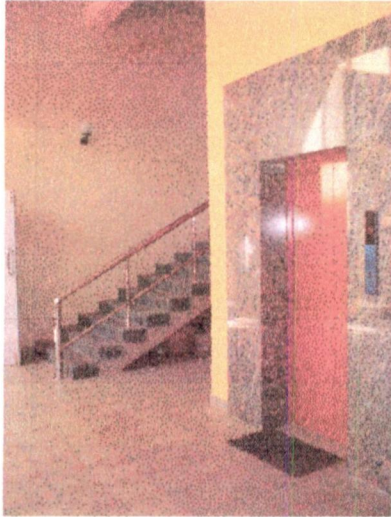


figure 3. :timber framed doors recreated to suit the modern needs



figure 3. :the detailing of doors reflecting the identity



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

University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)



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

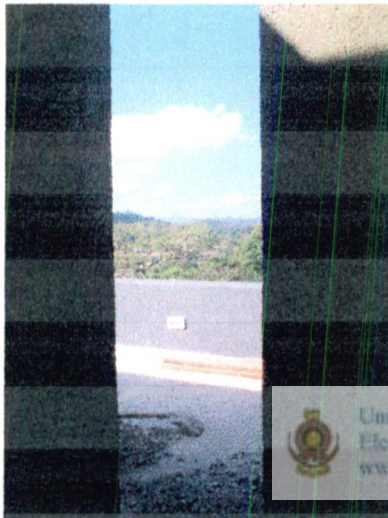


figure 3. :a view framed by two walls giving access to a large balcony

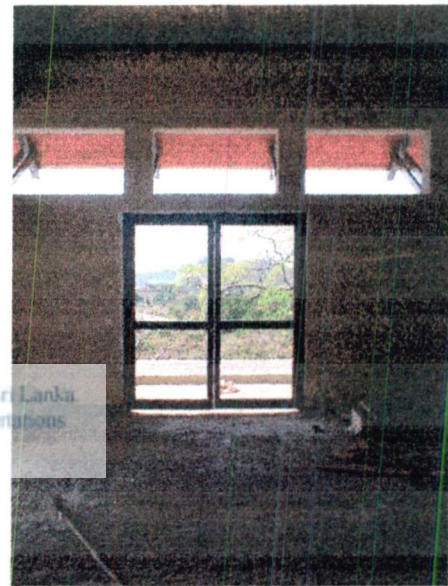


figure 3. :the dark interior give a view of the lighting of the outside



figure 3. :the framed view at end of corridors

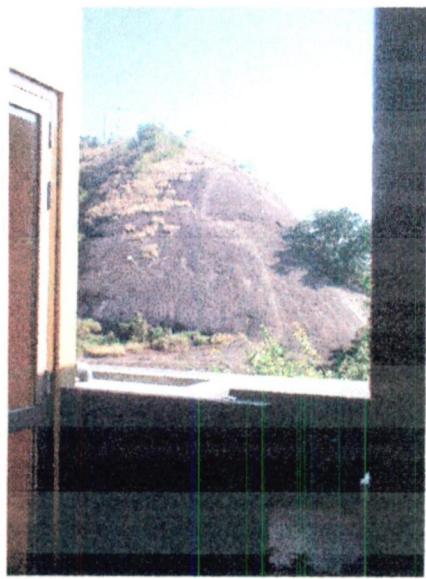


figure 3. :framed view of the

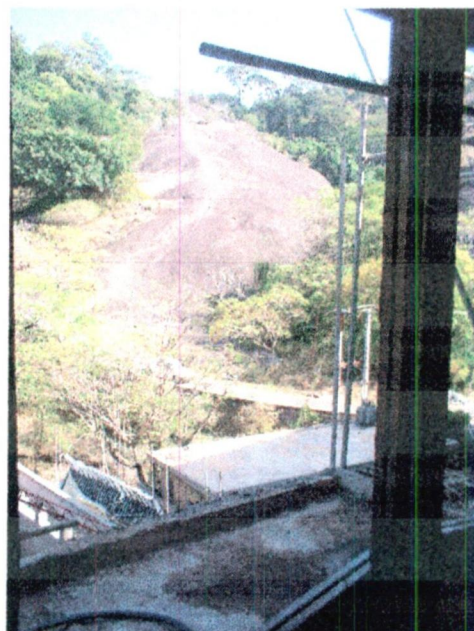


figure 3. :one access to a large balcony is aligned with an access to the Ibbagal Arock giving the sense of continuation



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

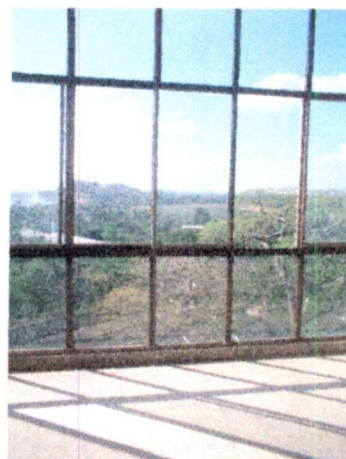


figure 3. :a strong visual connection with the

- **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**



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

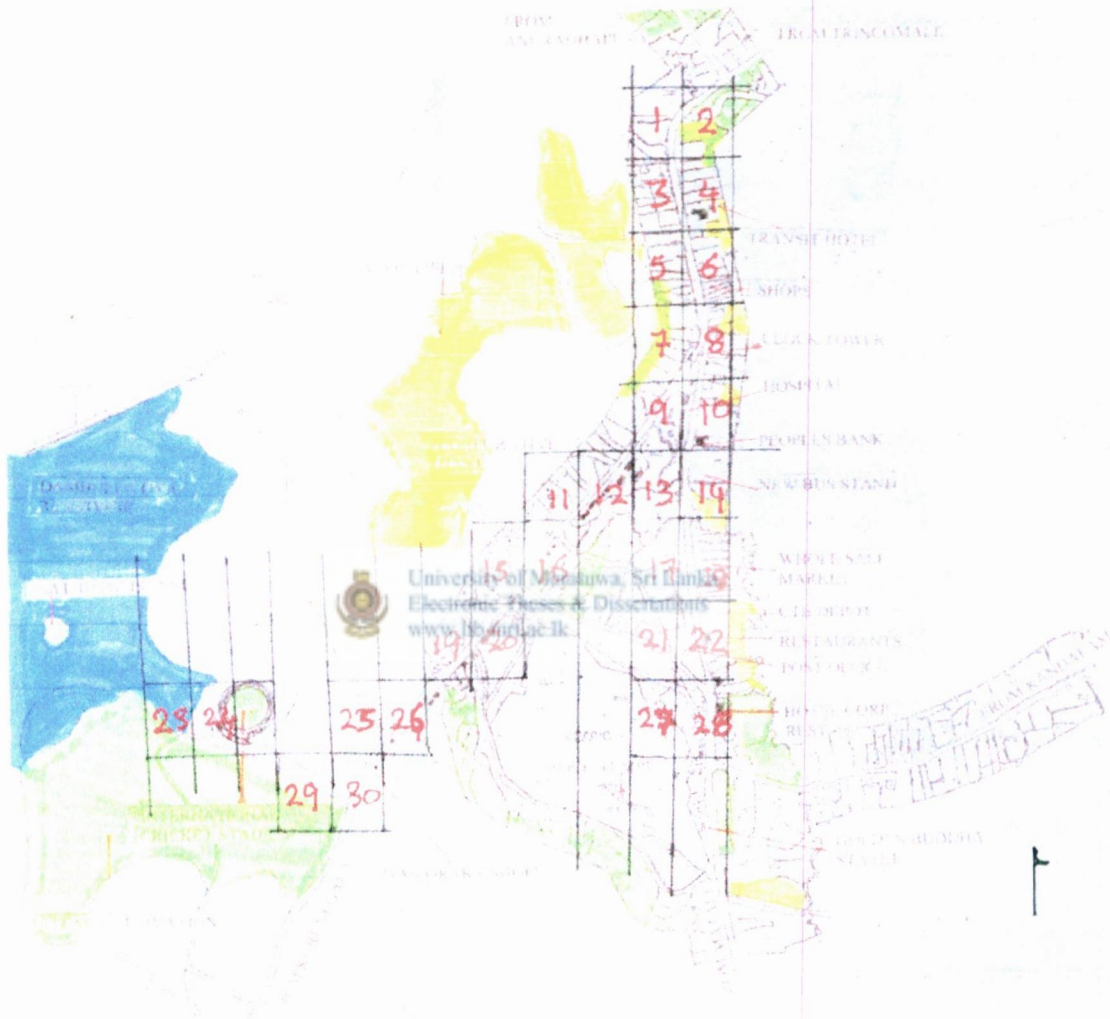


**INTERNATIONAL CRICKET  
STADIUM AT DAMBULLA**

### 3.7.1. Recording and Analysing the existing Situation

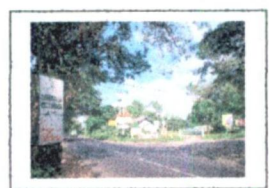
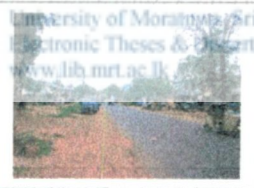
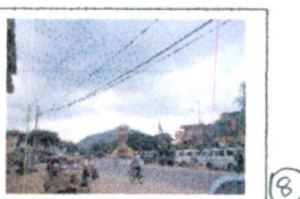
The existing situation is recorded in terms of the visual survey, psychological survey and social survey on activity.

#### 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.







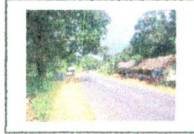
23



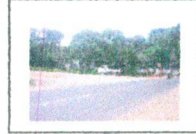
24



25



26



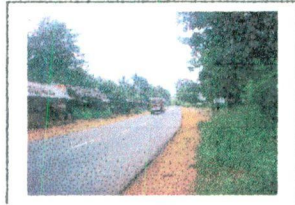
27



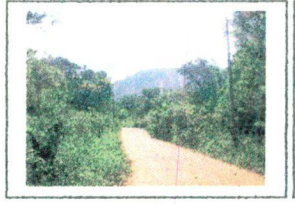
28



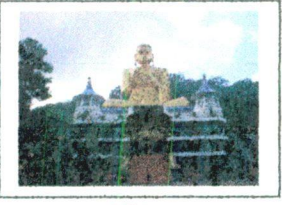
29



30



31



32



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)



## 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.



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

**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 දඹල්ල 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; border-collapse: collapse;"><tr><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td></tr></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; border-collapse: collapse;"><tr><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td></tr></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; border-collapse: collapse;"><tr><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td><td style="width: 20px; height: 15px;"></td></tr></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 :

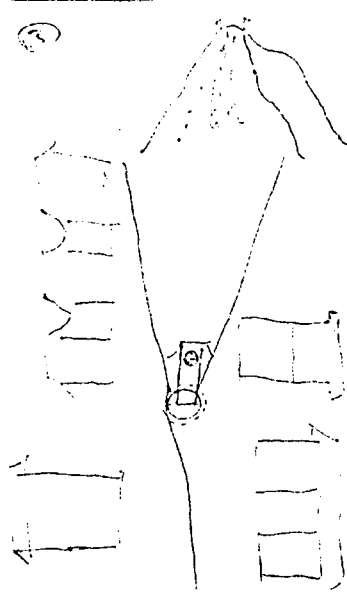


image by verbal interview

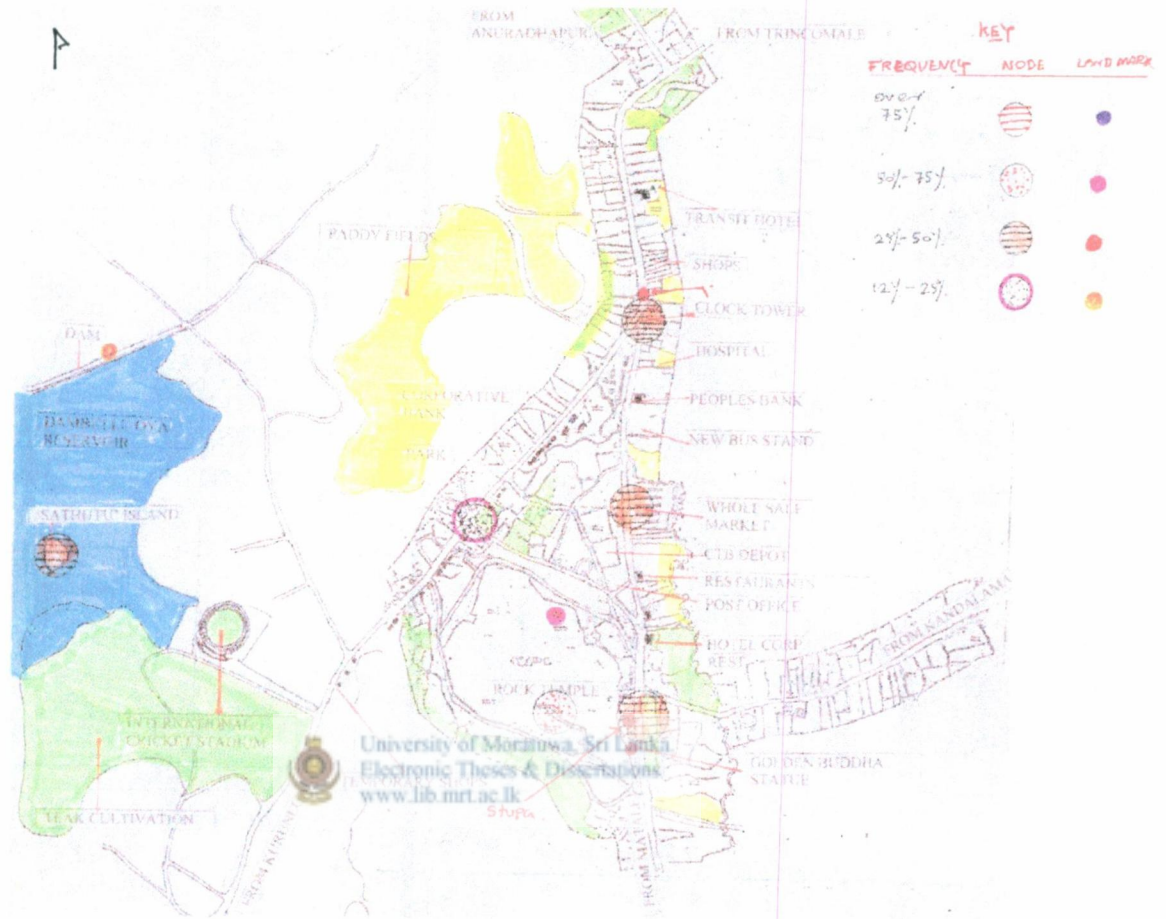
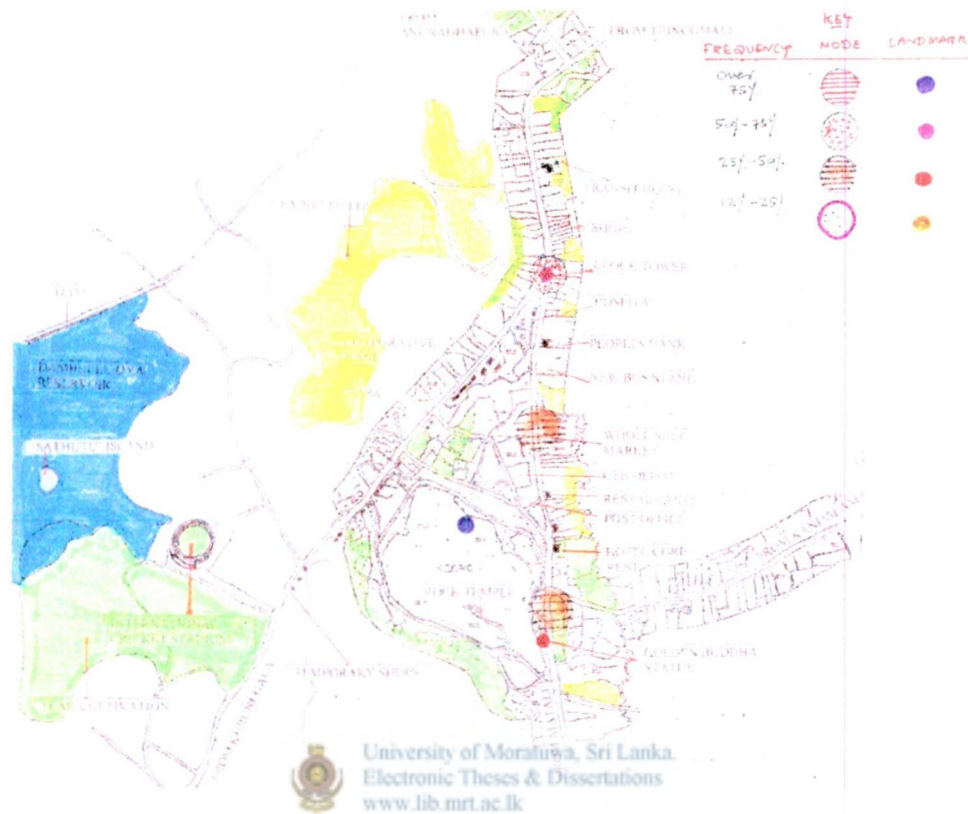
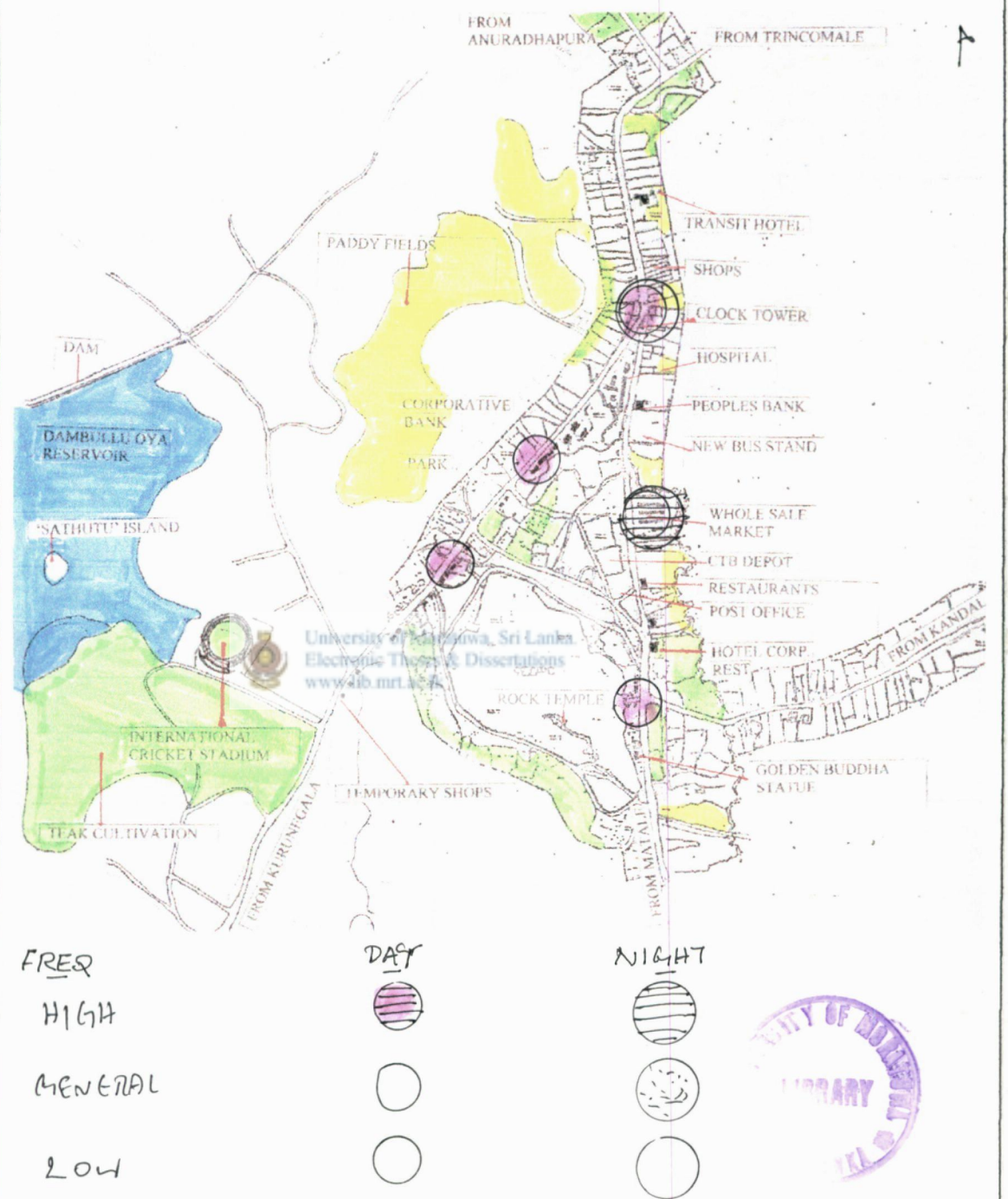


image by sketch map



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.



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

### 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.

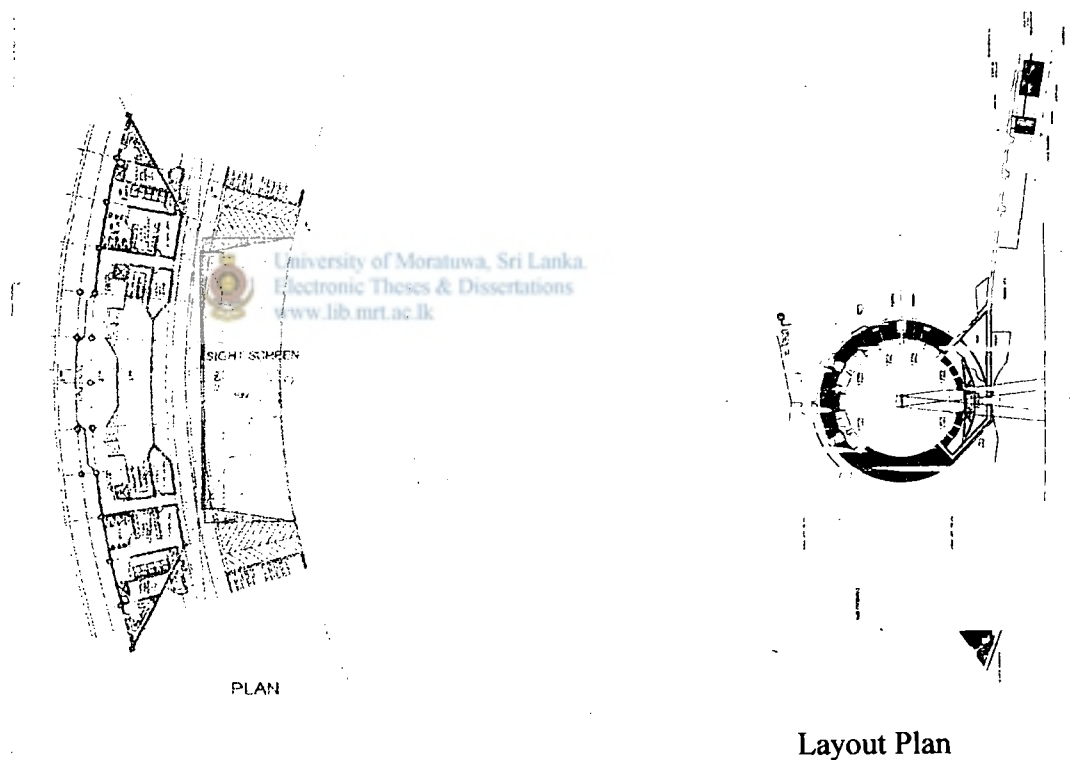


Figure3. : plan  
source: Surath Wickramasinghe Association

**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

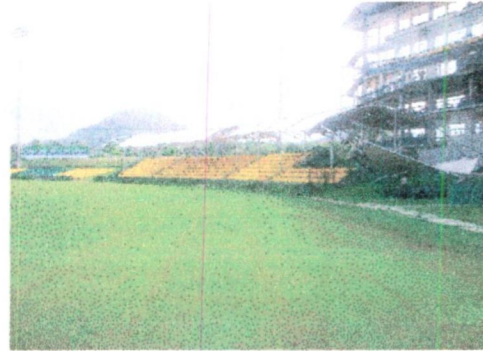


Figure3. : the scale and the proportions used for the lower stands blends with the dambulla rock in view. The roof gives the sense of continuation of the mountain by relating to similar scales and proportions.



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

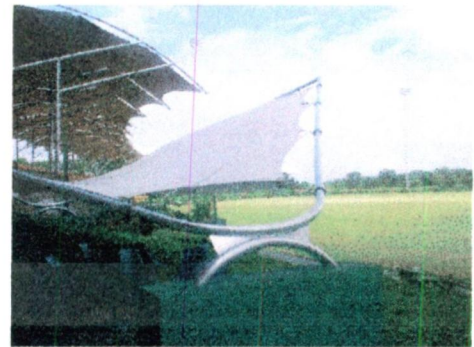


Figure3. : the detail of the tent



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.

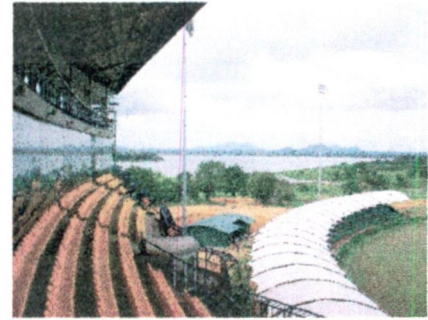


Figure3. : view of the lake



Figure3. : view of the dambulla rock



Figure3. : upper floor balconies provides view of the



Figure3. : distance view of the rock

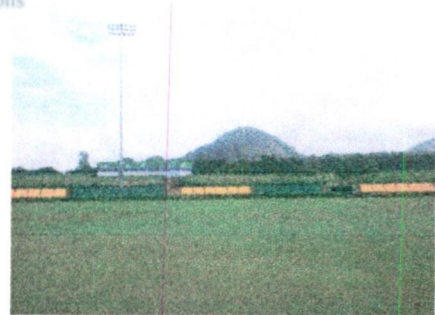


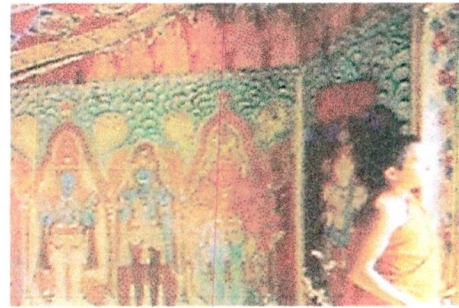
Figure3. : view of the rock from the ground



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**



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)



**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**



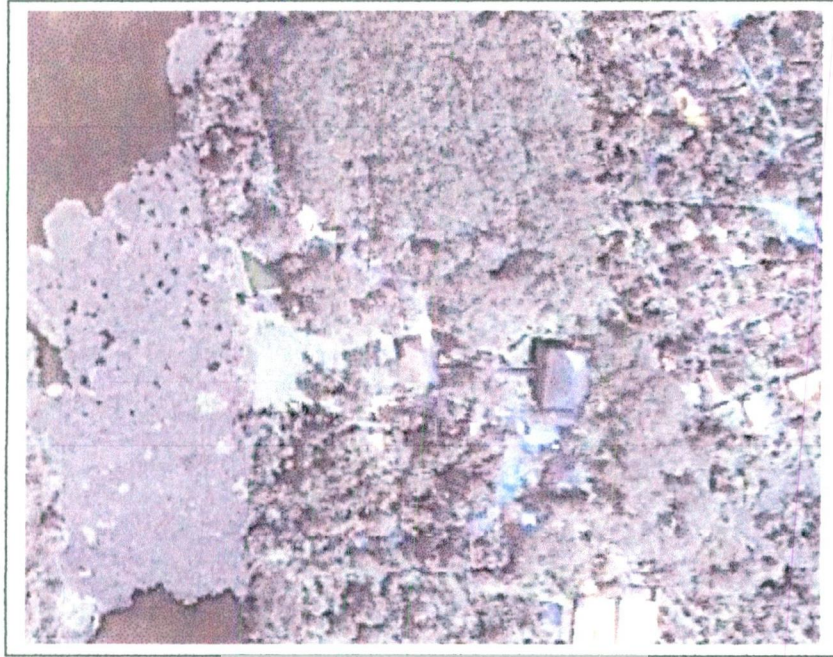
Figure3. : Arial View

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.



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

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.

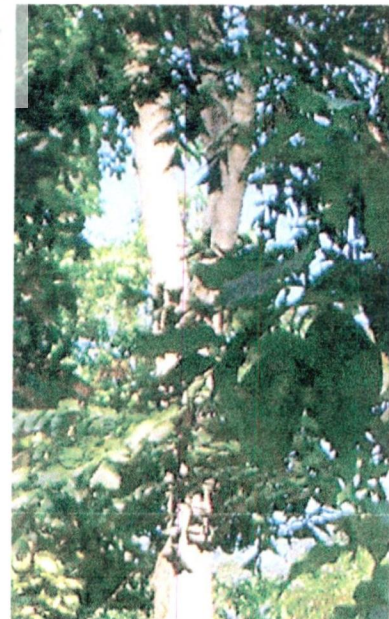


Figure3. :

**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.



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)



Figure3. :

**f. Colour and texture study**

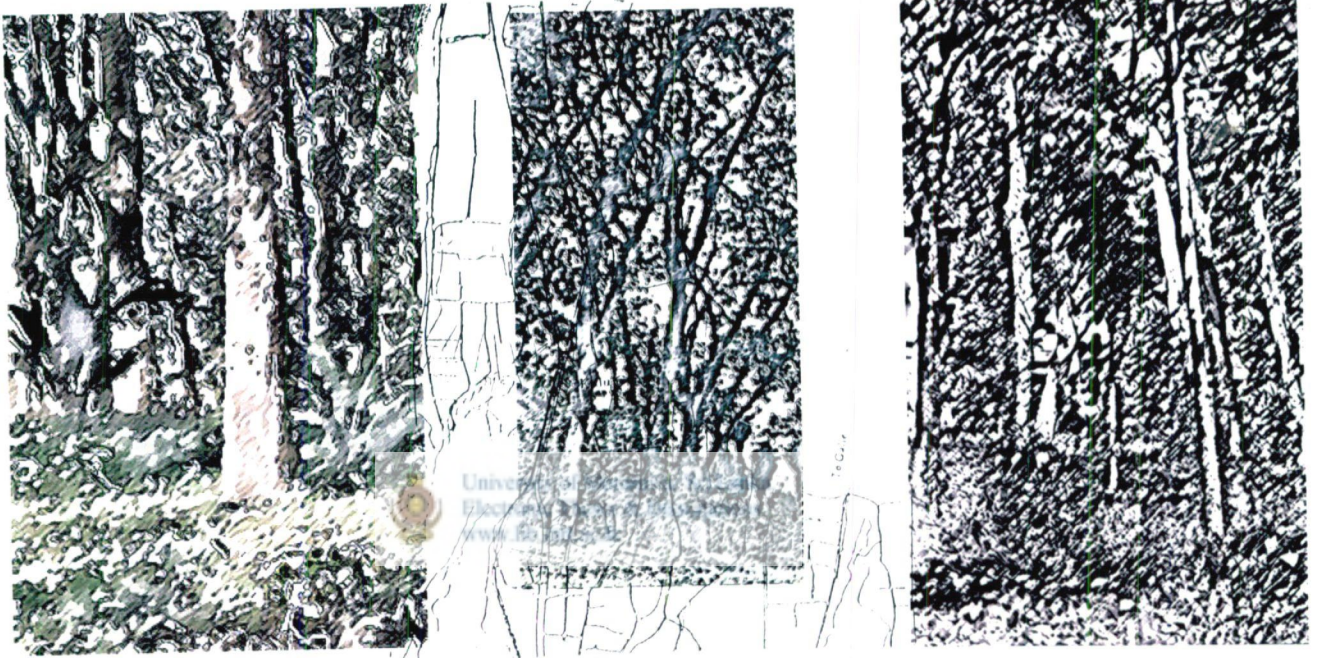
The colours found within this natural place are very low intensity gloomy colours. The tree trunk and the earth give pale brown colours while the leaves are of a deep green that is not vibrating. The river also pour out its pale bluish brown making the total place a gloomy coloured place only contrasted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



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

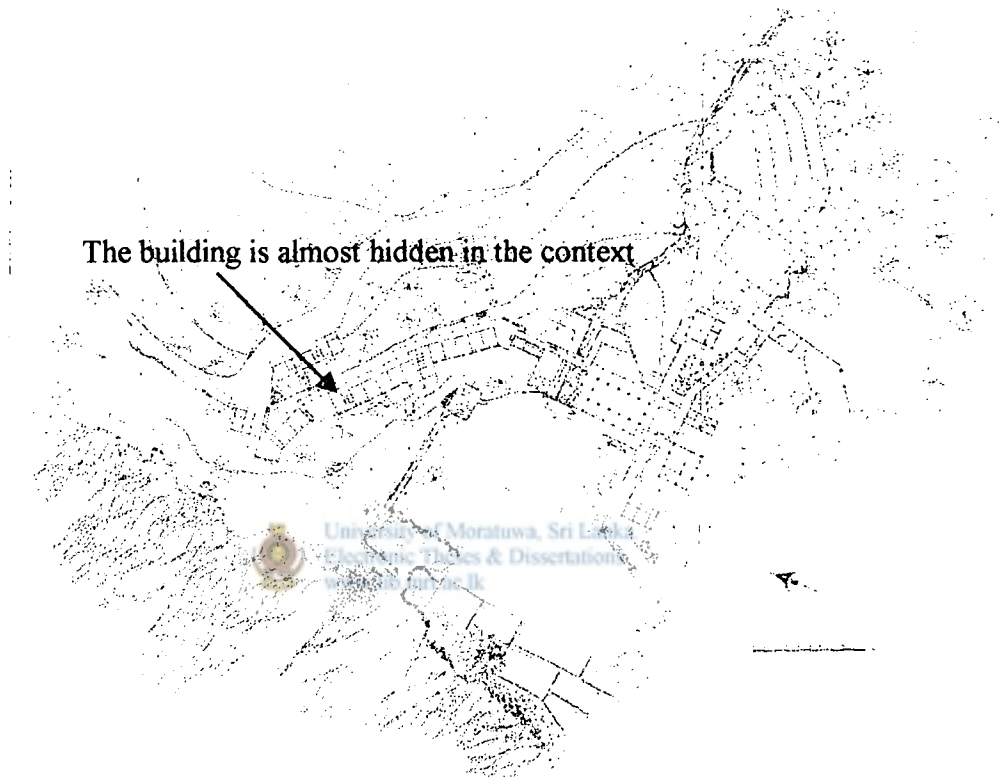


Figure3. :layout plan  
Source: Geoffrey Bawa

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.

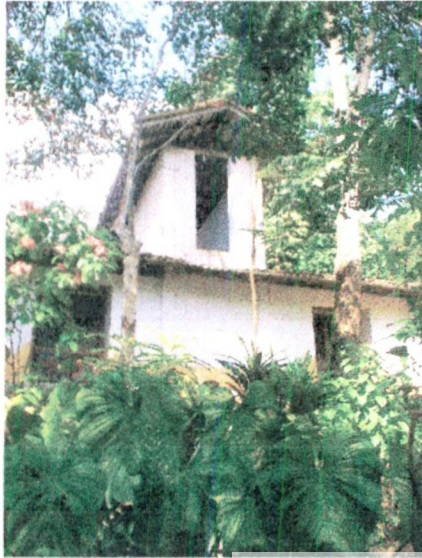


Figure3. : lobby emphasising the volume



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.

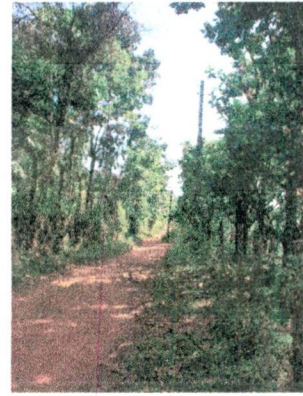


Figure 3. : approach with slender proportions



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 setting

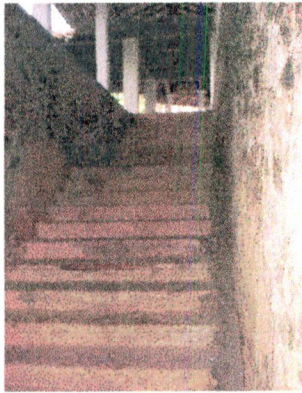


Figure3. :the slender proportions within the stair well

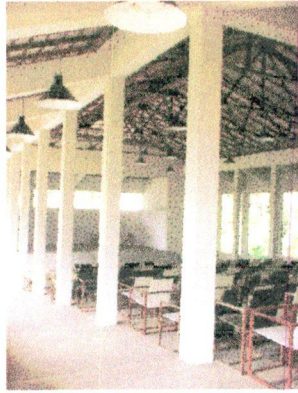


Figure3. :column of the auditorium with slender proportions

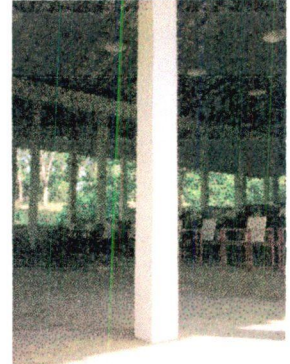


Figure3. :auditorium column

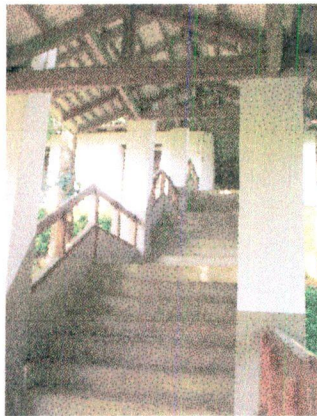


Figure3. :passage reminding the slenderness among trees



Figure3. :verticality emphasised

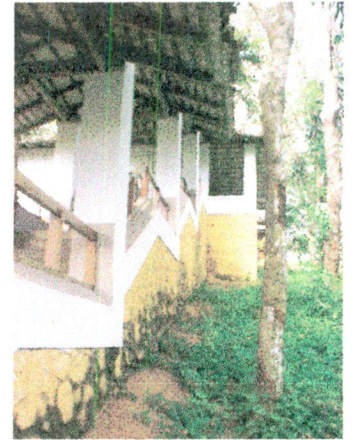


Figure3. :column in comparison with a tree

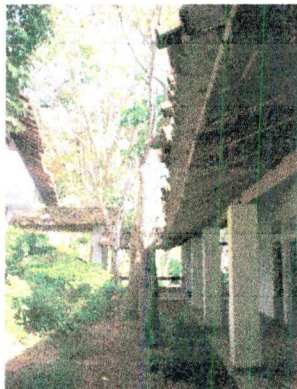


Figure3. :corridors with human scale



Figure3. :lobby with vertical proportions

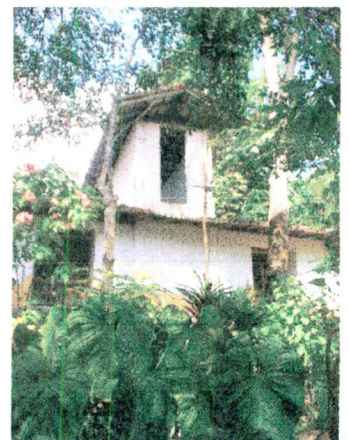


Figure3. :vertically emphasised lobby

#### 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.

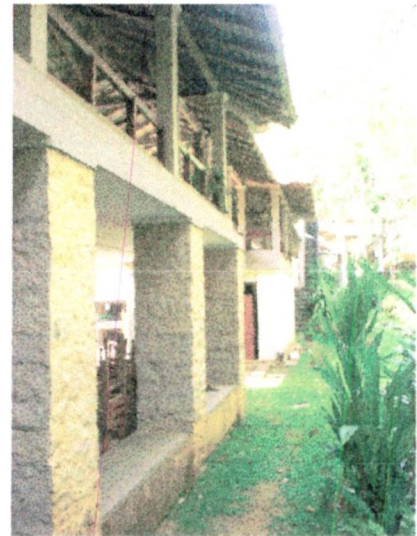


Figure3. :exposed yellow colour cabok stone column responding to the identity



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



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

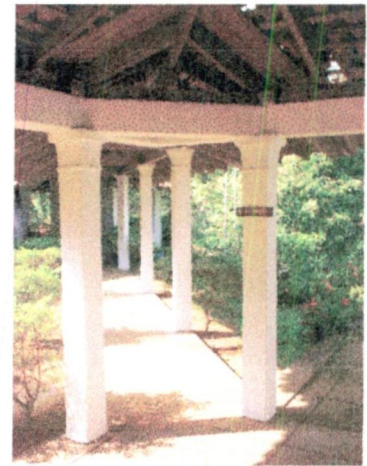


Figure3. :contrasting smooth texture of the column



Figure3. :textures of the tunnel

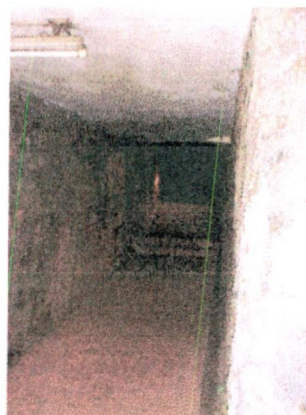


Figure3. :rubble wall exposed to makes the building part of the place

**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

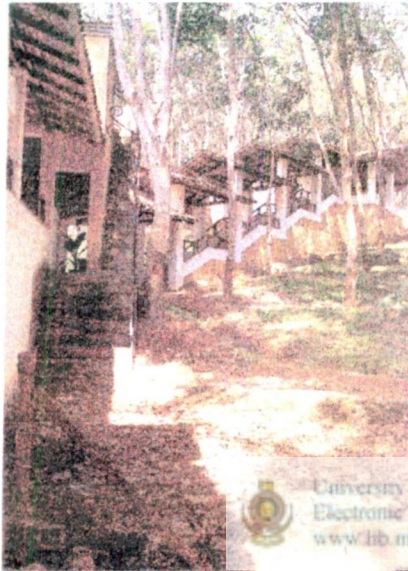


Figure3. :use of cabok colour and only white is contrasting



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



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)



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

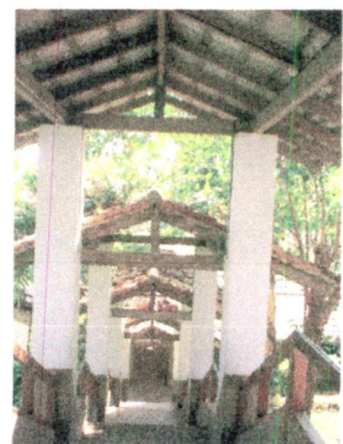


Figure3. :the gaps in the roof penetrate light in a similar way the natural place does

**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.

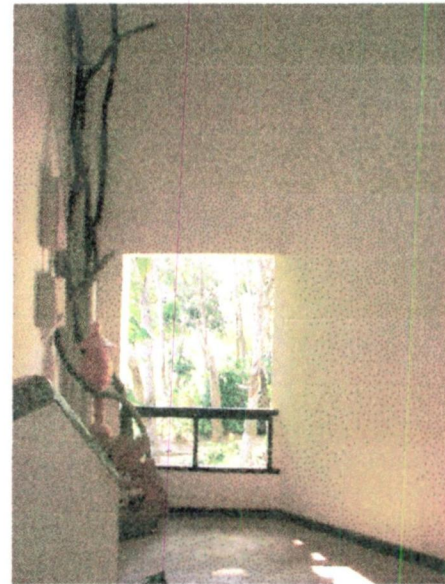


Figure3. : framed view from the lobby



Figure3. : view of the natural surrounding from the entrance



Figure3. : view of the river from main seating area



Figure3. : views of the river side

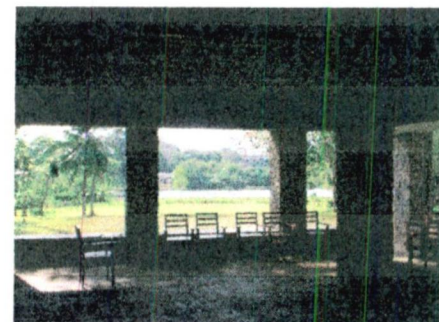


Figure3. : seating area gives the calm view of the river

### 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.<sup>1</sup>

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.



Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

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.

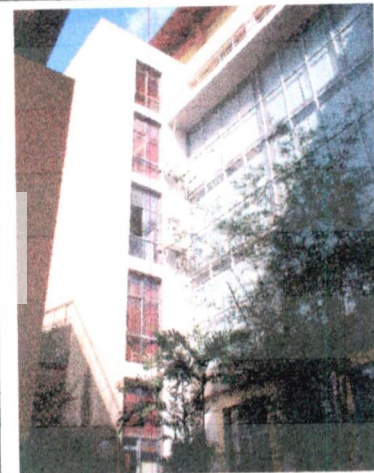
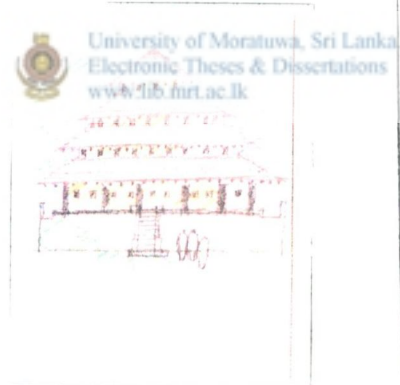
---

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



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



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk

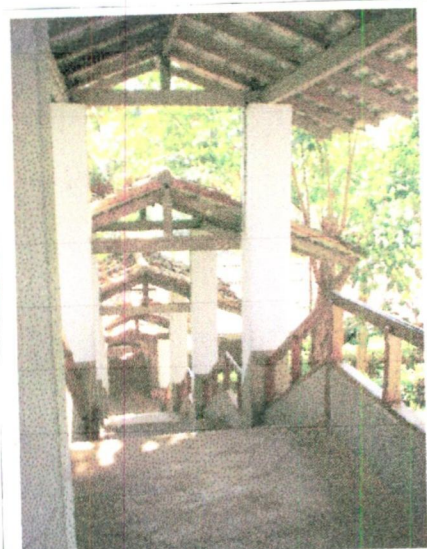


Cricket Stadium Dambulla

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.

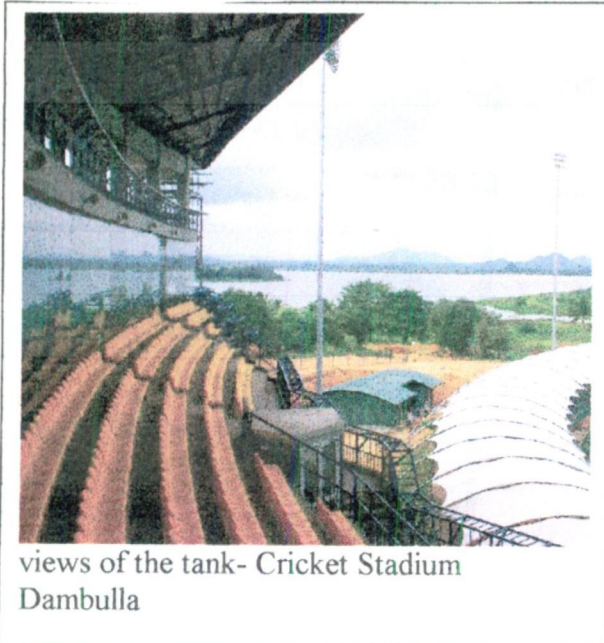


column and the tree-Subodhi



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.



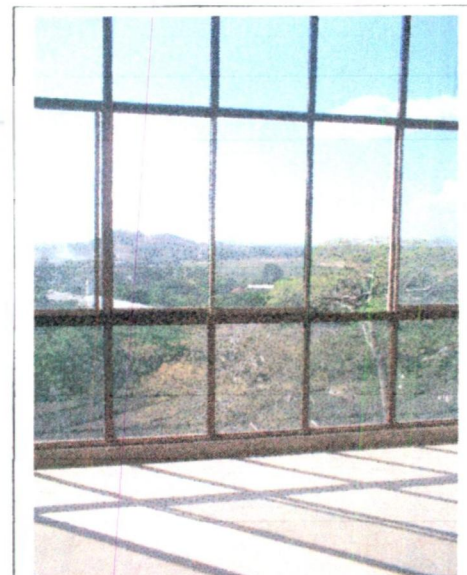
views of the tank- Cricket Stadium  
Dambulla



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)



views- Subodhi

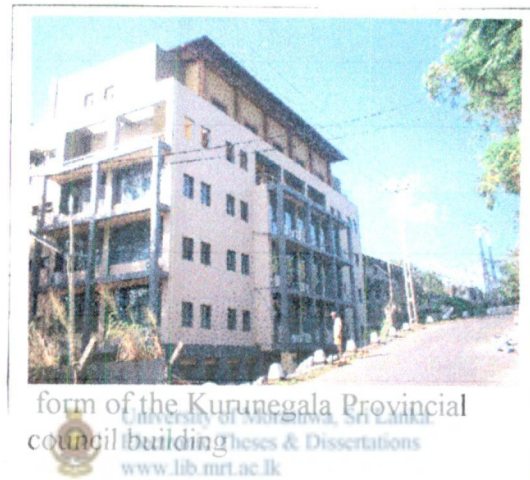


views of the Ethagala Rock –  
Kurunegala Provincial council  
building

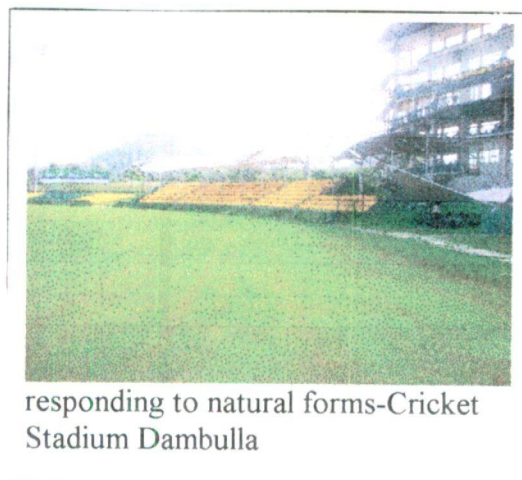


The assortment of the elements to which designer respond depend on the kind of identity the building is mostly related with. Thus the image to handled will provide the complexity of the design and success of the achievement must also be evaluated depending on this.

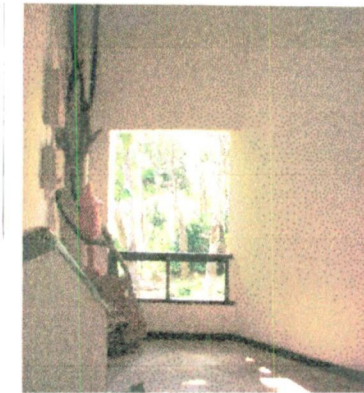
In Kurunegala Pronicial Council building it was the public identity of the place that was more important to the building. And the attempt was to respond to it, where some features giving the community identity of the immediate surrounding was overruled by the strong response to the public identity.



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.



# Bibliography

1. **Alexander, C.** (1964), *Notes on the Synthesis of form*, Cambridge , Mass,
2. **Bachelard, G.,** (1964), *The poetics of Space*, New York :The Orion press.
3. **Bacon, E.N,** (1967). *Design of Cities*, London, Thames and Hudson .
4. **Banerjee, T., Southworth, M.** (1990), *city sense and City Design, writings and projects of Kevin Lynch*, London, The MIT Press.
5. **Bentley, J.** (1995), *The Most Beautiful Villages of Tuscany*, London: Thames and Hudson.
6. **Boulding, K.** (1961), *the Image,,* Ann Arbor: University of Michigan Press.
7. **Briggs, A.** (1968), “ *A Sense of Place” in the Fitness of Man’s Environment Smithsonian Annual II*, New York: Harper and Row.  
  
University of Moratuwa, Sri Lanka  
www.lib.mrt.ac.lk
8. **Critchlow, Kieth ,** (1964), *Order in Space ,* London
9. **Davies, C.** (1988), *High Tech Architecture*, London: Thames and Hudson
10. **Fernando, N.** (1997), *Sri Lanka, a personal odyssey ,* Colombo: studio times Limited.
11. **Durrell, L.** (1969), *The Spirit of Place*, New York: Dutton.
12. **Frazer, D.** (1968) *Village Planning in the Primitive*, World Studio Vista, London and New York
13. **Geidion, Sigfried ,** (1961), ‘*constancy, change and Architecture*’, first Gropius Lecture, Harvard University

14. **Gussow, A.** (1971), *A Sense of Place*, San Francisco: Friends on Earth
15. **Gutkind, E. A.** ,(1964), *International History of City Development* , Vol I, Free Press
16. **Hagget , Peter** , (1965)*Locational Analysis in Human geograph* , London : Edward Arnold
17. **Heidegger, M.** (1969), *Identity and Difference*, New York, Harper and Row.
18. **Kepes, G.** (1956), *the New Landscape in art and Science*, Chicago: Paul Theobald
19. **Lifton, R.** (1969), *Boundaries*, Toronto: CBC Publications.
20. **Lowenthal, D.** (1961), "Geography, experience and imagination: towards a geographical epistemology" *Annals ( Association of American Geographers)*
21. **Lynch, Kevin** , (1960), *The Image of the City* , Cambridge , Mass: M.I.T. Press.
22. **Morrison, B. and Motion, A. (eds)**(1982),*Contemporary British Poetry*, London, Penguin Books.
23. **Nairn, I.** (1965), *the American Landscape*, New York: Random House.
24. **Norberg-Schulz, C.** (1969), 'Meaning of Architecture' in *Meaning of Architecture* ED. C. Jencks , London: The Crescet Press.
25. **Norberg-Schulz, C** (1971), *Existence, Space and Architecture* , New York :Praeger.



26. **Norberg-Schulz, C** (1980), *GENIUS LOCI, towards a phenomenology of Architecture* , New York ,Rizzoli International Publications Inc.
27. **Raeburn, M.** (ed) (1980), London: Orbis Publications limited
28. **Rapoport, Amos and Kantor, Robert E.** ,(1967), '*Complexity and Ambiguity in Environmental Design*', American Institute of Planners Journal,
29. **Rapoport, Amos** , (1969), *House Form and Culture* , New Jersey: Prentice-Hall .
30. **Rasmussen, S.E.**, (1964), *Experiencing Architecture* , , Cambridge Mass: MIT press.
31. **Scruton, Roger**, (1979), *The aesthetic of Architecture*, Methuin & co Ltd., London
32. **Shepard, P..** (1967), *Man in the Landscape* , New York: Ballantine Books.
33. **Sommer, R.** ,(1969), *Personal Space* , , London and New Jersey: Prentice Hall.
34. **Steel, J.** (1988), *Hassan Fathy* , Lisbon: Argumentom
35. **Tuan, Yi- Fu** (1977), *Space and Place*, London, University of Minnesota Press.
36. **Whyte, I.B.** (2003), *modernism and the spirit of the City* , London, Routledge.
37. **Zevi, Bruno** , (1957),*Architecture and Space* :trans by M.Gendel, New York : Horizon press

## DISSERTATIONS

**Alwis, M** (1996), *Sprit of place: study of the concept as a generator of architecture*, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa.

**Gunasekara, KS** (1996) , *Place making: An examination of the use concept with special reference to selected examples in the urban context*, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa.

**Perera , DGNA** (1993), *spirit of place as a spatial quality, An examination of the idea with special reference to traditional principles of architecture and contemporary urban issues*, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa.

**Roshini, KAR** (2000), *'Uniqueness of place' as the basis for local planning and design of the built environmen*, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa.

**Weerasekara, N** (1994), *Concept of place: An examination of design strategies in urban place making*, unpublished M.Sc Dissertation, Department of Architecture, University of Moratuwa.