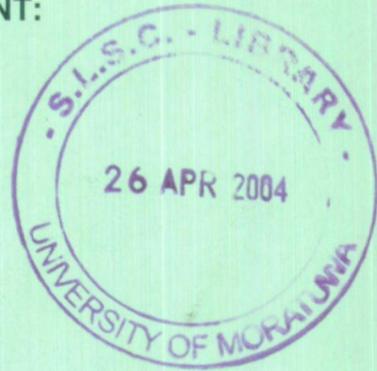


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MONUMENTALITY IN THE MAN- MADE ENVIRONMENT:
AN EXAMINATION OF ITS MANIFESTATIONS ON
URBAN FORM



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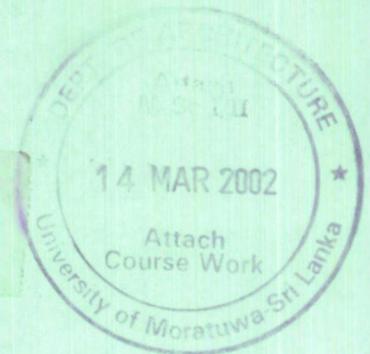
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2002



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**This dissertation
Is dedicated to
All my teachers
Since my childhood.....**

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Many people helped me to make this dissertation a reality. It is to them that I humbly pay tribute.

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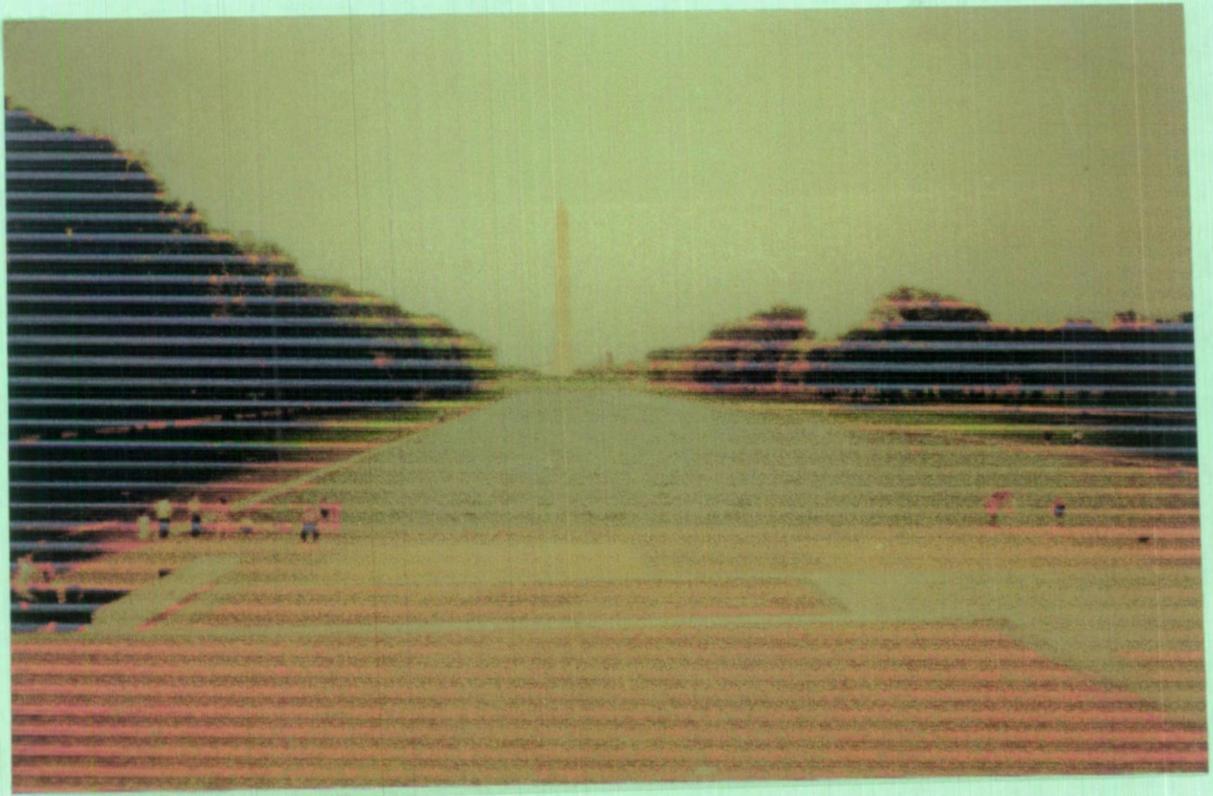
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INTRODUCTION



INTRODUCTION

In explaining a quality of a certain volume of space monumentality is used as a set of words. That arises generally through a situation where depending an experience is given do comprehend; deep in its happening or in its context Monumentality is a common quality to be produced through a person; an object or a place. Urban monumentality is the quality produced by the features that form Urbanity.

The town is given a charged and words appearance by the Urban Monumentality through its urban form. If the correction observed for a long time. The urban form show clearly, the environment and the quality to which human beings are used to "Human want, and all but the most basic needs, are themselves shaped by the urban environment both in its present form and attributes." (Banz, 1970.p.111).



Fig. 01. Sydneycity – Urban monumentality as a conception

This significance is the factor that contains picture and the message of municipality. Therefore, knowledge of the urban quality, its recognition proves to be important in, creating the urban model and especially its monumentality.

The changing of the era, the frame towards urbanity design in the part has happened since it has been a change modeling each different attitude that ever prevailed that it had a direct effect on the frame of mind of the urban context.

THE OBJECTIVE OF THE RESEARCH

To show how monumentality affect the urban form to create the perception of urbanity and how monumentality is produced in its uniqueness. Of an urban form and its shown clearly. Monumentality takes place through the uniqueness in thinking.

The attempt is to explore the ways through which urban form has kept its identity and that of urbanizing.

The initiation and the application of monumentality in the artificial environment are being considered as a backdrop to the comprehension of monumentality in urban structure. The ideals of urban form are discussed to install it as an expression of urbanity.

The picture of urbanity, its relation to monumental dimensions in urban structure and its concept to humans is explored. The information and the applications of urban structure will be investigated in the due course.

SCOPE AND LIMITATION

Among many subjects monumentality is a quality that can be identified whether small or large. Monumentality is an experience enjoyed personally or commonly of a variety of reasons.

In the previous time believes of superstition, devotions towards monumentality hare been helpful in giving directions to a special kind of urbanity. The cities of the prier ear, so large the mythical involvement of man on every creation existed on earth, has been the tradition, which focus thinking towards a stream. This discipline had existed to some extend, as a spiritual indication in the latter periods. Every particular faith religion or power that exist has had one particular thinking that formed the ideals of people and restricted their conduct.

Today, the way of thinking of people, contrast to a one before. Every individual has been given the right to express his personal nature in any environment.

The Expression of this person and factuality of it has to focus on a rather open field. The existence of the same attitude on urban structure and its monumentality encounters a certain danger in creating a rage of forms with no progress on the quality of urbanity. Height of all able techniques, characters, but the individuality of an urban whole will have thus produced by the urban structure.

The urbanity as an expression of urbanity is discussed in individually to understand its evolution with time. The scope it to show the rage of monumentality manifested on urban structure and is chosen for their aptness in elucidating the review. The choice of contemporary example for major discussion is the purpostec aim of deriving an end message through the timely idealism.

METHODOLOGY

There are various ways of studying the ill fortunes of contemporary individualistic believes on a wide spread subject as; urbanity can be established in different ways. One way is to examine the matter primarily and refer back at the historical pattern by setting the weaknesses apart. Another is to supply the essential historical context prior to approaching the subject, as done in this text. Related strategy has been used to give the reader a rough draft of the subject taken to consideration.

The methods of the historical outline applied on the two main subjects. Monumentality and urban form are given as a preparation to the examination of the current context. The discussion of how monumentality produce and effect on the urban structure, and more concerned individually to show a particular connection for example the urban structure which shows the quality of urbane. Is being examined separately, to set up directness in effect.

The quality of monumentality is shown again as a show of its attitudes taken. to show the inter relation each has with the opinions and thinking explored from the two subjects.



Fig. 02. – Urban monumentality as a conception singapore city

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CHAPTER ONE

MONUMENTALITY AS A QUALITY IN THE
ENVIRONMENT

CHAPTER ONE

MONUMENTALITY AS A QUALITY IN THE ENVIRONMENT

1.1 CLARIFICATION OF THE MONUMENTALITY

Elucidating the world of monumentality is used in quality of highly striking volume spaces in our experience in life monumentality produces a feeling through particular settings in our environment that are rather dignifying and worthy of remembering when depth exists in a factor based on its significance. This nature can be practiced . Practicing the monumentality in our environment through number of occasions through an individual place or incident . At each time the monumentality is produced according to the impression it bears on the on looker , making it memorable to him . This quality would change from one person to another based on one's personality.

Monumentality in its own way could be shown in particular objects . In our surrounding , any object could be monumental to a person , for a monument to that person for any historical or sentimental reason. This special objects picture in the mind of the person would have the power of enlivening the memory over and again.

A monument is an object that produce the quality of monumentality through it This object would be adorned by its observer for its greatness. Various individuals would therefore treat the message of the monument in different ways .

Monumentality's in a ting occurs according to the mentality of the observer . In the history , the fundamental truths and believes had been initiated to different kinds of structures in public , that they had created the desired monumentality , in that era.

1.2 MONUMENTALITY AND MONUMENTS

An object evoking a monumental quality is defined as monuments. Normally these structures are affecting the nature, with a special appearance that attracts attention. Monuments are objects that deviate people for sometime from their procedures.

"A monument is intended to call forth or wonder in the observer to succeed in its aims a monument needs to joint the individual out of his mundane concerns it should aspire to the sublime and evoke sensations of awe, not of affectionate familiarity and certainty not of amused condescension" (Olsen, 1986 : P.9)

Generally the monuments associated that generate monumentality, are ones with particular physical appearance. (Fig.3.)

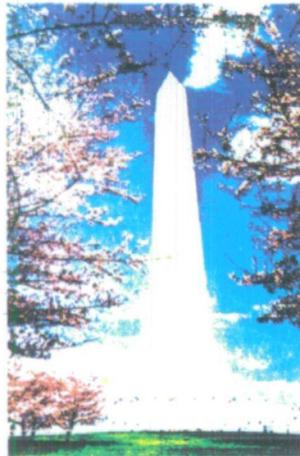


Fig. 3: The Washington Monument, USA

Generally these are massive in size – scale, height and proportion and have odd features that make them stand out.



Extended relation with this special kind of monuments with distinguished outward appearance has made people fix the label of monumentality to every object produced possessing common features .

An object may not attain the level of a monument , unless it has the ability to evince a monumental quality . (Figs.4&5)

Quality of the monumental is that related to the value fixed with the each, based on cultural belonging or being critical .Every monument that originate monumentality would do so according to its sequence of importance related. The presence of the physical element has been regarded as monumental in a certain era of time in the history.



Fig. 4: The physical features of a 'monument'

Quality of the monumental is one associated with the value assigned to each, based on cultural inherit or intellectual reasons. Each monument that emanates monumentality would do so according to the lines of importance it is attached with. Physical element's the presence of that has been regarded as monumental at one time in history, when produced at a different time and place would merely not make an object monumental.



Fig.5: A 'Monument' in the city?

Although a monument contained and small, would have a place. It's value in the context in which it is set, making it an experience in the larger set-up (Fig.6). With great admiration in the ancient past the monuments could hardly be repeated as separate objects and expected to be monumental again. The historical monument may have been admired in its entirety and in particular on its context, where each single detail of it equally bearing the greatness. A monument and monumentality are a part of a whole, which will be awakened in its whole.



Fig 6: A Monument making a sense in its context-The Acropolis of Athens

1.2.1 IDENTIFYING MONUMENTALITY

Comprehending the physical characteristics of a specific object will be first perceived visually, is the quality of monumentality. The physical features would have the distinguishing power of being marked as separate, exclusive element. The visual perception changes its penetration to particular apprehension of quality recognition of monumentality.

Normally Monumentality is identified through the physical characteristics. These characteristics are normally colossal and glamorous. For that reason the identification of such can be obstructed as an experience meeting an element with distinguished feature. The encounter could be outward or hidden.

Even recognizing monumentality one could, in nature itself. The sea or the mountains, the colossal lakes could have monumental value to an observer. Monumentality identification would rely on the observer for its force, based on value and common sense.

People of different walk of life grant the significance to an object. Accepted associations, traditions and histories are variant directive streams. A person through the ardent possessive characteristics and balanced by the views in general is identifying monumentality.

1.2.2 THE IDEA OF MONUMENTALITY

Bold and real in its looks, the quality of monumentality is a feature exist in the environment. The comprehension of which will be personal to its exceptionalities the time, background and the observer.

As with the ideas, feelings, of the user "Intention of the expression" defines that the feelings over take concepts. Conceptualizing sprightly in comprehension, feelings of the user.

"Intention of the expression" means that the feeling govern conception. The thoughts however are not mysterious, that exist independently of objects. No perception is really, fully out of emotional content". (Schutz, 1961:P.49)

In this way, the process of perception relies upon they kind of mind the observer has varying the resulting elements.

Involvement of the ritualistic and religions in life would always be perceived by the society as monumental. The ancient temples and every creation connected to a religion would be regarded and perceived as monumental due to the spirituality involved. The emotionally disturbing incidents in life such as war, death would be commemorated a perceived a monumental.

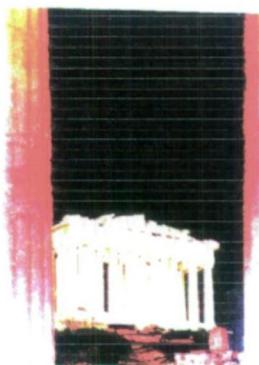


Fig 7: The Pathenon in Ancient Greece- each detail is perceived as monumental as a convention

For the common man the inspiring places, such as those found in nature and the ever active cities would again be perceived as monumental for their promise offered for elevating spirits and for aspiring in life.

1.3 MONUMENALITY AS AN EXPERIENCE

Monumentality can be experience based on different aspects in different parts of the world, indifferent periods of time. According to principles predominant, the experience has been basically drawn in history. The accepted belief that affected a common thinking as been considered here in clarifying the manner monumentality as experienced. The focus an attraction of the times in history that motivated people in creating special monumental objects has been taken as the ones stand for their thinking. The provided recording on the current attitudes and the objects created have been the guidelines of reference.

1.3.1 SPIRITUALITY

The quality of monumentality's' the first experience of mere spirituality blended with myth and the belief of gods. It should be stated here that monumentality as a significant characteristic has greatly people in their thinking and proceeds to be placed still highly as a significant characteristic has greatly people in their thinking and proceeds to be placed still highly as a necessity.

The ethics in the creation o monumental have been assigned according one's produced in early history, creation of basic complex elements that doesn't bear to the time created.

The holiness experienced through monumentality has been carried for many Countries through many religious adopted.(Fig. 8).



Fig 8: collection of monuments in environment

Spirituality with monumentality's the association has made the objects faint a covered on its realistic reasoning. The rationale of producing monumental elements has almost been mystified by its spirituality involved, and has often been the excuse for the blunders produced.

Spirituality is an attribute manifested in monumentality, which cannot braise with intention. It is an elements incidental to the reason of a particular monumentality and must lays be connected to these roots.

1.3.2 SYMBOL

We can experience monumental element, as a symbol creation of the environmental is one of the attributes of monumentality. This characteristic adds colour and range to the vicinity.

"... For many purposes it is necessary to fix the objects (of our environment) by means of signed, so that they may be talked about, described and ordered ... " (Schulz. 1961:p 53).

As monuments for their particular physical feature, the objects of monumentality to stand as monuments.



According to the time and context the understands of monumental element is done. Culture of one's society history and intellectuality shows the mount of monumentality enjoyed by a person.

"...For many purposes it is necessary to fix the objects (of our environment) by means of signed, so that they may be talked about, described and ordered..." (Schulz. 1961:p. 53)

As monuments for their distinctive physical features the objects of monumentality to remain as monuments. The collection of which in our environment thereby become the symbols of the environment through which we communicate.

The understanding of monumental element is done according to the time and the context in which one lives in. One's society culture, history and intellectuality manifest the degree of monumentality enjoyed by each individual.

1.4 MONUMENTALITY IN ENVIRONMENT

1.4.1 OBSERVER

1.4.1.2 THE PERSONAL MONUMENTALITY

It is rather peculiar and individualistic the particular way in which person experience monumentality in the environment. Two main sides to this personal understanding exist: the one enjoyed privately and the part shares on the commonly enjoyed.

It is more subjective and difficult to define among these, the private one defines. This incidence could be any happening connected to one's religion, home or any emotion and could be a simple structure, a gigantic element that need not necessarily be physically conceivable. The peculiarity enjoyed assigns different values to one's personal opinion, based on its strength and stability.

Enjoying the part by an individual of a common one is generally defined through the norms and expectations accepted by a community. Since the species of man has always been gregarious, his behaviour and attitude towards the community has always been a definition given through it. This communal attitude is in fact fading from the western communities, where personal individuality is much valued, but not so in the Eastern counterpart.

Personal monumentality's the judgement of is generally based on the time one lives in and meant to fit to the aspirations of one's generation. The level of development of man and the rules trends adopted would affect one's thinking towards the quality in the environment.

1.4.1.2 THE SMALL GROUP

A small group with a common interest is a section of the community consisting individuals. The mentioned common interest improves special characteristics among individuals and form the in which the features of the environment would there for taken into consideration , analysed and perceived in a concealed note. The quality of monumentality in the environment would thus be observed and admitted as a collective hypothesis.

The straight away engagement of discussion that it would promote, influence the thinking.

1.4.1.3 THE LARGE COMMUNAL MONUMENTALITY

Community is not direct to its segments of humans by their behavior good involvement of a large community. Its every individual the common rules of a community are being nominated on the inspection of the type of behavior and acceptability . straightforward discussion or negotiation doesn't take place verbally among very individual involved rather observed.

1.4.1.4 THE UNIVERSAL MONUMENTALITY

The general opinion is a representation of a fair part of the communities existing at one time in the world. The corporate involvement of a number of communities from the west, east, rich and poor would designate the type of aspects at a given time. The qualities with environment would hence be understood as a part of the common understands.

Monumentality in the environment as a value would have a place in its observation on a universal scale. The past and its traditions experienced would play a vital role in the influence of which it's made a statement of time, standing for the following eras and effects.

1.4.2 MONUMENTALITY OF PLACE

Monumentality in the environment can be observed in a single object or a place. The monumentality of a place is a manifestation of the monumental quality present in its every objects present which manifests a monumentality to the environment.

Significant features of collective monumentality are observed in the urban rural environment where each context requires a significant monumentality on its originality. The urban rural context is a formality used by communities around the world

1.4.2.1 URBAN MONUMENTALITY

This is one which is extracted through its outward value and behavior. The physical form of urbanity makes the place monumental extracting and controlling a particular type of urban behavior through it (fig 9).

The large scale and propitious of the urban form, which is rather particular and connected to the kind of activities taking place in an environment, has promoted a star-type quality to the urban context.

Every human experience makes decisions there the number of urban artifacts stands for a collection of individual decisions and acts , sanctioned by the urban mob , it symbolized an affirmation of continuing link to the earlier generation and their beliefs , opinions and customs. This value derived through outward attitudes , found chiefly in the urban context has become monumental in its existence. The monumentality of the place is manifested through many ways of urban context , physically and conceptually , making each type of urban context different and unique .



Fig 9: The Urban Form is monumentality its context

1.4.2.2. THE RURAL MONUMENTALITY

Monumentality of the rural context is a quality closed to that capacity with particular characteristic developing a certain behavior pattern. The pulse of a rural context is clearly defined and different to the urban with different attributes existing. The lesser of people and physical features and better management of natural features make the rural context vital as an experience in the environment.

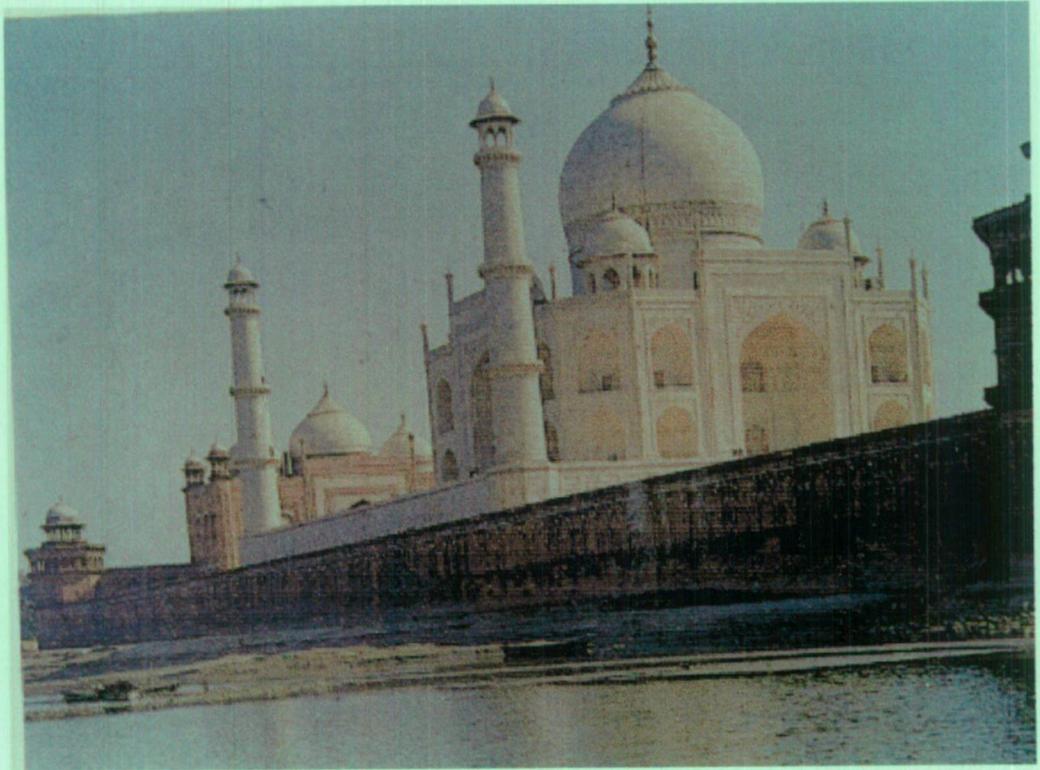
Rural context , through its outward and conceptual characteristic has received a special kind of monumentality where again the changed methods through which this is manifested making different kinds of rural capacity with various identities ,



country style , and its living , culture , aspirations or weather conditions are of no concern to them . the free clarification of their commercial advances does a damage on the land beyond recoverable limits.

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CHAPTER TWO

**MONUMENTALITY IN THE MAN-MADE
ENVIRONMENT**

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2.0 INTRODUCTION

Monumentality is a quality that can be derived one of certain situation and objects . That can be observed in an artificial environment. Monumentality, an ideology that is observed as spiritually and a symbol in the environment is identified through the creations of the man that are made with correct hope and conceptual meaning.

From the early history , man has communicated his views through certain symbols. He created the vicinity to have a collection of symbols that convey a certain information of a certain period the prominent attitudes and conceptions have been symbolized through his creation. For particular reasons , these creations and the message it conveyed have been monumental to man for a special reasons . the natural environment has certain features in it that becomes monumental to man to his way of thinking.

Certain individual objects in the surrounding have the capacity of evincing monumentality through them . These objects or monuments add color and spice to vies of the people certain other situation in the environment become monumental for their significance and function.

Desires or ambitions of people in the modern world have changed from the first forms of civilization . the expectations of people and their experience differ with different values they had on each material or metaphysical aspect.

Their interests , hopes hare changed from the prior forms of spirituality to religiousness symbolism and finally to that of mere individuality. These values

have been well portrayed in the creations, in life accordingly the Manifestation of monumentality through different objects, it can be observed in the following order in each period.

2.1 SPRITUALITY

Very early periods of history, life and its every happening was strongly believed to be as a mythical governed by a heavenly power. Their cities, every creation, every action understood, spiritual convention. Spiritual aspect's strong belief directed one's line of thinking the obsession of that forming a particular discipline to work within. Every single move made, big or small was viewed, as homage one had to pay. Their aspirations that were derived through their pattern of living were incredibly simple. There existed a strong ruling party who were respected, honoured as kings, leaders of the community and a working party who laboured throughout their lives in following the wishes of the rulers. The rulers did all the planning, made all decisions, and the working society had to simply follow instruction.

Every creation, natural or man-made, was believed to be spiritual gestures. Their cities that were contrasting well treated, glorified, were the conceptions of the rulers. Their architecture was benevolence to the goods, a form of spirituality. This extreme spirituality was monumental in each little detail. It was as a whole.

2.1.1 THE EARLY HISTORY

Settlements of the first city pre-historic derived for reasons of defence. Various mythical conventions, people believed treating their city its existence as a divine act. The creation of the city form has been a mode of veneration for the goods of the city.

Contenting the religious made man develop a sector of the city structure or of the goods, who protected their every act? Enormous structures were built in the city as veneration to these guardians. The city lay out was arranged in such a way, that these monumental structures became the key points (Figs 10, 11) They observed the user with their gigantically, imposing nature.



Fig 10: Plan of the central portion of Teotihuacan – the ceremonial way with monumental pyramids

“Built with devotion and also conscious intent, it is an essential price of equipment for psychological domination it is a glorious expression of human pride relief and awe “ (Lynch, 1981 p.9).



Fig 11: Teotihuacan – Citadel placed along the great way with the pyramid of the moon, and the pyramid of the sun

The earliest settlers in history the Suzerains built the Anu Ziggurat, the stepped pyramid as a gesture spiritual. The creation of which is believed to have been inspired by the form of the sacred mountain of Mesopotamia. The pyramid was a temple that also was the burial ground for each ruler. A step in the pyramid denoted the burial of each ruler, completed in a long process and finished with the White Temple at its top.

Egypt the first pyramid has to been stepped inspired by the former. The complex of buildings laid around the Zoser's stepped pyramid in Sakkara, is the first known major example of monumental planning and design (Fig. 12 a).

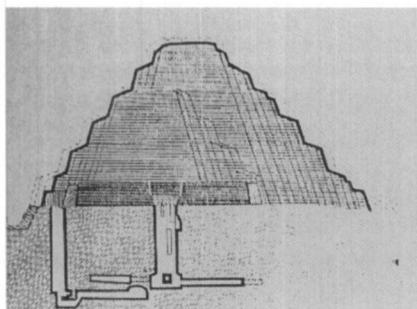


Fig 12 Plan and of the step pyramid of Zoser, Sakkara

Pyramids the later creations have been much simpler in form. Giza the great Pyramid is a perfection of geometry elevation and plan form (Figs 12-b, 12-c)

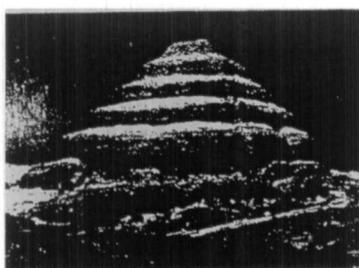


Fig 12a: View of the step pyramid of Zoser, Sakkara

The Egyptian pyramids too were tombs of the rulers – who were believed to return as gods, at the event of their death. The gigantic forms of pyramids in the landscape were individual monuments that stood in every majesty and making the entire environment spiritually monumental thought their presence.

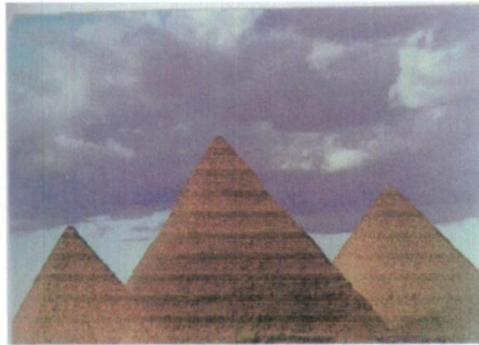


Fig 12b: Pyramids of Giza, a giant cairn in the landscape

Dominating these monumental forms the entire context giving it character and identity that was spiritual in every aspect. People's attitudes were of the single stream of spirituality that had neither conflict nor competition. The monuments in the environment with eyes full of adornment and complete devotion was saw by People

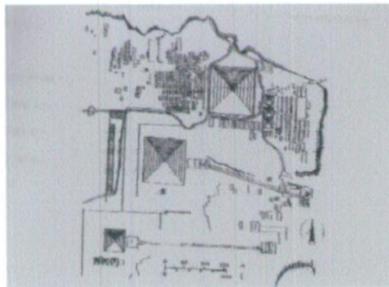


Fig 12 c: Plan of the pyramid group – impressive and austere as much the pyramids themselves

2.1.2 THE CLASSICAL PERIOD

The Acropolis of Athens, acted as a great inspiration to human beings, Placed 300 feet about the city level. The exotic setting of which elevated the spirits and the morale of man aspiring him to rise high (Fig. 13) In architectural context the greatest achievements in a city form as displayed in the Acropolis, in its each detail large and small. The temple of Erechtheion, the Parthenon and the gateway structure has been articulately planned in the large set up (Figs. 14,15,16).





Fig 13: Acropolis of Athens – an inspiration to man

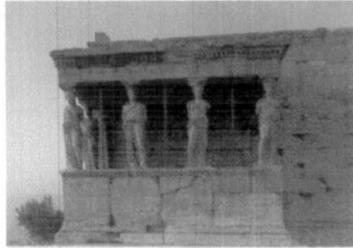


Fig 14: Erechtheion – a temple at Athens

The Romans were more into the great engineering marvels than the arts that again did a marvellous job at that. They mastered the science of building



fig 15 propyaia_ the gateway o the acropolis at athens

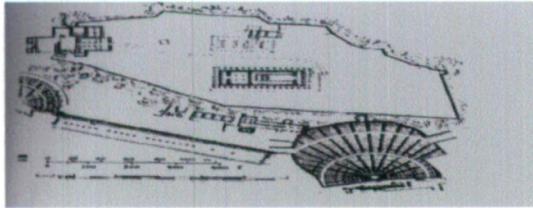


Fig. 16a – Plan of the Acropolis

Enormous structures. The Coliseum of Rome, an awe-inspiring ellipse (Fig.18) den the arena surrounded by a fifteen-foot wall. This amphitheatre had eighty openings built in a massive scale.

Since Romans were famous land conquerors, their style of architecture with the monuments. They built was pleaded through out the Roman Empire.

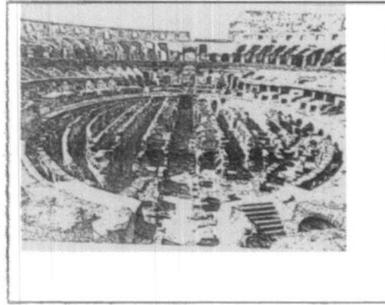


Fig. 16b – Colosseum, Rome . An amphitheatre of grand scale

The monuments became a form of symbolisation they adhered to in their administrative conquests. The disciplines of spirituality, which ordered the creations and gave strength and identifies, were even used as a form of symbolism that related the story of the Romans' strength of power.

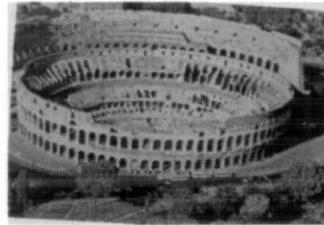


Fig. 16b – Colosseum, Rome. An amphitheatre of grand scale

2.2 RELIGION

Man tried to bring in new order and reasoning to his life and its happenings, when as life became more complex. Different religions were formed each with a philosophy that safeguards the good will of people concentrating their thinking into one particular form. Each religion had its spiritual content, a god or a form of power in which people could believe in different reasons about life and the methods to be followed were brought forward.

Religion's the involvement-changed man's thinking and his aspirations. Attitude's change attitude was demonstrated in the creations he did. The devotion, faith, was illustrated in the man-made environment with all spirituality. The faith of each religion was symbolically demonstrated in their environment. The proud announcement of each religion in a particular environment was made through the massive monuments.

2.2.1 ISLAM

Spreading from the Arabian Peninsula, the Islamic religious movement, reached the northeast and west. The love and sensitivity of organic creations by early Islamic rulers saw the style of Islamic architecture getting formed. The spread of Islamic architecture was experienced with this spread of the movement across the continent. Islam was centred on God, and on the mosque, the design of the mosque, influencing the rest of the structures in the context.

Isfahan which is the great Mosque (Fig. 17) is a classic example of the conventional style of Islamic onion dome, a monument, and a statement of the strength of the religion. The mosque and its form, acting as a

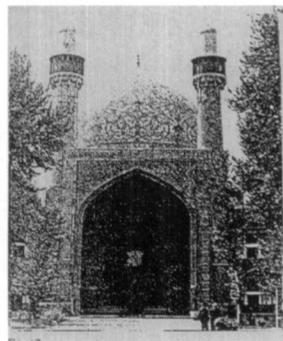


Fig 17 :The Great Mosque, Isfahan (11th Century)

monument, became a symbol of Islamic Architecture, establishing the spread of the religion. The same symbol was used in every structure built during the period showing the popularity of the form. Their devotion to the Islamic faith was believed to have been accomplished through these creations, which again became monuments. A good example for that Taj Mahal of Agra. (Fig. 18) depicting the influence of Islamic architecture, and

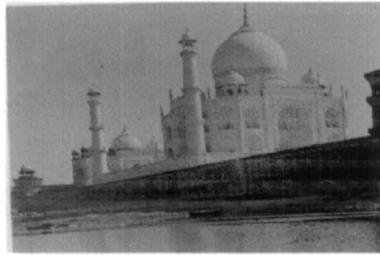


Fig 18: Taj Mahal, Agra. Influence of Islamic Architecture

An expression of monumentality of the time. The monument and the quality of monumentality derived initially by the mosque have been used in other structure inspired by the spirituality created by the mosque.

2.2.2 THE CHRISTIAN CHURCH

The 4th century Christianity became the official religion during the Byzantium period. Architectural interests were vested on the church, implementing their best creations of the time. Santa Sophia of Istanbul was the emperor's private chapel and a great cathedral of the highest scale ever (Fig. 19 a,19b) The monumentality here became as much a religious one, a great symbol, and a monument to the Christian faith.

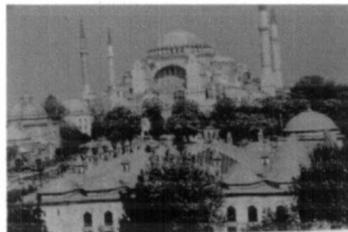


Fig. 19a – Santa Soopia, Islanbu The largest church in Christendom.

Byzantium, the symbolic nature church influenced the spread of the Christian faith across Europe. The repetition of its constituents in various built forms repaired a new



language for the religion, across the nations (Fig. 20) their monumentality playing the key role as a symbol.

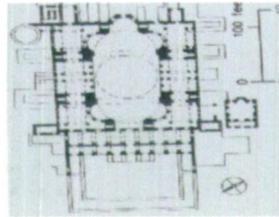


Fig.19a – Santa Sophia Istanbul - The largest church in Christendom.

Centralized plan

2.2.3 ASIA BUDDHISM

It is important to experience many influences in the Far East countries, through trade and military invasions. The biggest influence the entire area faced was the Buddhist Empire in the northern India. Temples, chaityas monasteries and stupas of great scale were built as religious places of worship. These edifices on earth acted as the guiding stars of life, monuments to the context.

Sanchi, the great stupa (Fig 21) is the earliest believed creation of a stupa in Indian culture. Here, the strong classical forms of the early Buddhist period are evident. The plan and the form of the stupa are complete and continuous as with the invention of life. These religious structures were the spiritual monuments of the awakening monumentality in the user.

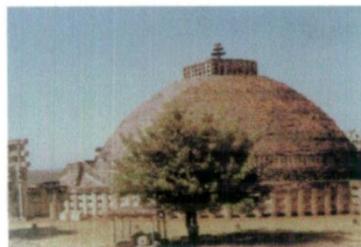


Fig. 21.Sanchi Stupa in India – The first stupa in history.

Such as Sri Lanka, Indonesia and Burma, the advent of Buddhism to other countries saw the erection of such structures in their greatest volume. The monumental symbols were used to arouse the religious awareness, giving monumentality to the Buddhists. The spread of these monuments spoke of the spread of the religion and its strength. It was the duty of the rulers of the states to embark on a massive structure of a religious building giving the spirit of the religion to the civilians.

In China and Japan, with their individual styles of building the religious structure was done in the same faith. They built great temples as monuments of the landscape that overawed the common man. The Buddhist monument as a religious symbol was used throughout which also is believed to have made the foundation of the Buddhist culture and thinking.

2.3 SYMBOLISM

As time passed, the religious and spiritual beliefs of men were of no less significance but yet the interests of man were diverted towards more meaningful ventures on this earth. The creation of true art forms, architecture, landscaping were mastered at their highest attitudes. The monuments and monumentality were thus used as a symbol of expression of their expertise.

2.3.1 RENAISSANCE

The Renaissance period, the dimension in Italy was based on the scale of man and aesthetics, (Fig. 22) opposed to those styles before which were ruled by the scale of god and engineering considerations. Architecture in the Renaissance was fastidious and humane. It was the style of individuals with independent minds.



Fig. 23 Villa Rotunda, Vicenza by Palladio – The perfect classical conception

2.3.2 BAROQUE

Baroque was the period followed by Renaissance, which was a reaction against the strict aesthetic rules, imposed during the former period. They placed high emphasis on geometry, released by scientific advance. The focus of the time was on the church and its spread most artists being devoted Christians.

From the St. Peters, Rome the emergence of the Baroque style is believed to have happened. (Figs. 24-a, 24-b)



This grand structure the largest church in Christendom had an oval piazza, with a colonnade around it, described as the welcoming arms of the church. This great source of monumentality though formed through Christianity does not convince to the religious interests. It monumentalises the entire city of Rome giving it stability and direction a fine example of the formal monumentality.

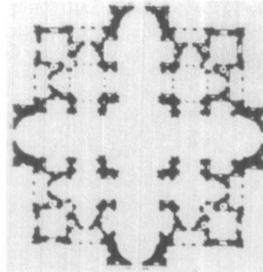


Fig. 24b. St. Peters, Rome. Bramante's Plan 1508. The symbol of the cross combines with the symbolism of centralised geometry.

The Baroque style was adopted and extended to other countries. An example of the French Style the palace of Versailles in France (Fig. 25). adopted as a combination of classical and Baroque styles. Here the spirit of creation has been adopted, monumentality being changing roles of function. (Fig.25,25b)

Architectural style's influence adopted in Rome was carried on for many centuries that followed, in many parts of the world. The Georgian style adopted in English architecture (Fig. 26) was based on the orderly relation of parts (Palladio). The monuments and architecture were meant to make apiculture where all parts collaborated to each other.

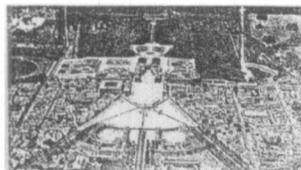


Fig. 25 Versailles by Le Vau – French city architecture, a combination of classical and Baroque.

The American Colonial Style, emerging parallel to the Georgian style was a free interpretation of its American counterpart. It was a flexible architecture, each aspect of architecture, monuments, made to excel, also giving a sense of spaciousness.



Fig. 25. Versailles by Le Vau French city architecture, a combination of classical and Baroque.

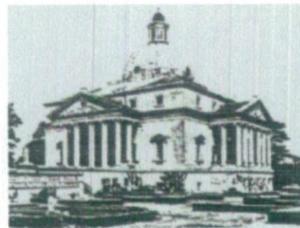


Fig. 26. Massachusetts State House Palladian influence, compare with Villa Rotunda

2.3.3 THE INDUSTRIAL STYLE

The emergence of an industrial style, which was followed by the industrial revolution, was happening nineteenth century. The technological advances of the time were used in architectural creations, as a symbol of its expression.



Man's experimentation's and the innovation of different material in using them effectively were practice in his buildings. Monuments of the time were those meant to advertise the use of the style, its new material in particular. (Fig. 27)

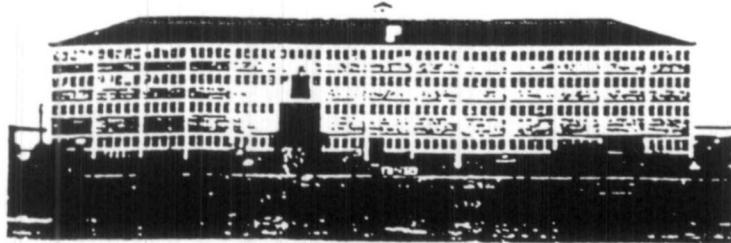
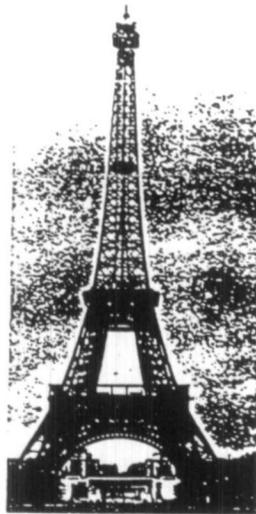


Fig.27 – The use of new materials – the boystore in the former Naval Dockyard at Kent (1858-61)

Industrial style was the product of whatever machinery could manufacture, deriving its impetus from engineering achievements. The Crystal Palace in England and the Eiffel Tower in France (Fig. 28) are two examples that monumentalised the era with their strength of technological achievements.



g.28 – Eiffel Tower, Paris 984 feet high tower erected for the Paris Exhibitio,1889.

2.4 INDIVIDUALITY

Twentieth century turn many new conventions were set forth in the thinking of man (Fig.29). His independence was expressed at its height the trend followed up to the date. Free expressions of man, sovereignty of though are being mastered architectural expressions taking a rational attitude.

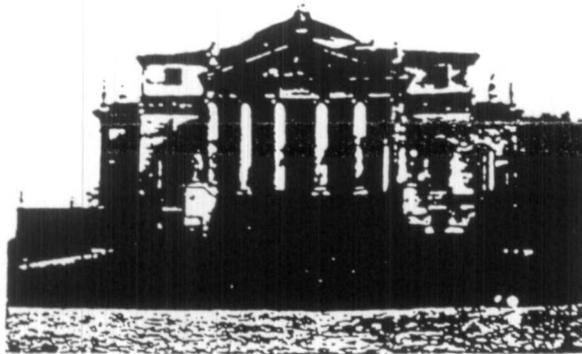


Fig.29:Sagrada Familla, Barcelona, by Antonio Gaudi, 1884 ... perhaps the most extraordinary church built for the past 100 years

2.4.1 MODERN MOVEMENTS

Twentieth century, the early part was an expression of the masters of the modern movements. It was a movement that emerged as a reaction to the blind following of the product of the machine. In fact, the movement was to establish an art form through the aid of the machine, not o negates it, not follow it.

The masters, Frank Lloyd Wright in America, Le Corbusier, Walter Gropius and Mies Van Der Rohe in Europe Brought in their own individualistic versions of modern movements. Architecture was used to express their message in an individualistic way, creating monuments of these new thinking.

The Guggenheim Museum By Frank Lloyd Wright (fig. 30) is his recreation to the great mixing of forms harmonising each other. It was a massive structure

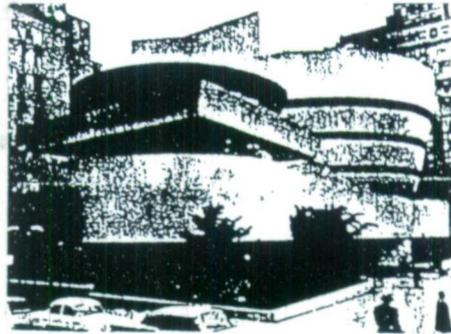


Fig. 30-Guggenheim Museum, New York, by Frank Lloyd Wright, a Pioneer in the Modern Movement

in the city of New York. A monument difference. The Expo 70 Pavilion expresses the modernist attitudes to a great extent (Fig. 31).



Fig. 31. Expo 70 Pavilion, Tokyo, - Powell & Moya.

In France the Ronchamp Chapel by Le Cobusier (Fig. 32) was an expression of his exploration of possibilities through forms and materials. A sculptural edifice, seemingly taking off from the crest of the hill on which it is placed, like a ship in fulfil is a monument for inspiration of the time.



Fig. 32 Notre-Dame-du-Haut, Ronchamp, France – a monument of all time

2.4.2 THE POST MODERN

Freethinking in architectural expression in the later adaptations is a continuation of the same attitude, yet with no particular style in common. After the modern movements after the referred to as the Post modern, more in dualistic of all in the nature of expression. Atonally of thinking was never adapted, individuals expressing their excellence of ability.

Sydney harbour the Opera House Kuwait Water Towers in Kuwait city (Fig. 33) is another example of individuality expressed, a monument introduced to the landscape. (Fig. 34) is an example of free expression, an excellent achievement of balance in forms, and a monument signifying the city of Sydney. The Louver pyramid set in the Napoleon Courtyard in the Louvre museum in France (Fig.35) by Impel is a demonstration of balance and order with the contrasting forms of the past and the present.

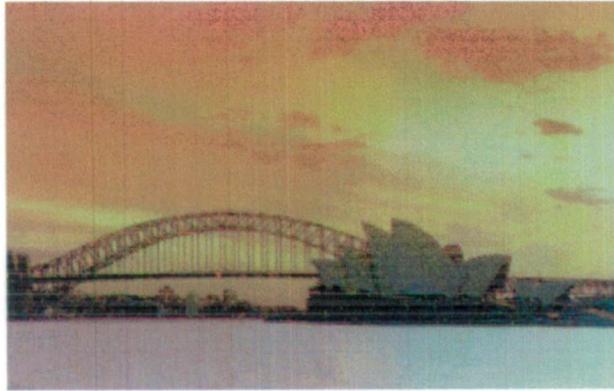


Fig. 34 Sydney Opera House

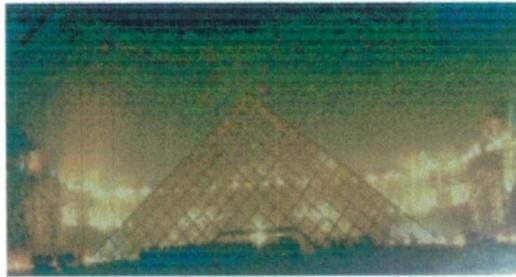


Fig 35 The Louvre Pyramid in Paris – new forms and material blending well in its contrast to the old

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CHAPTER THREE

URBAN FORM AS AN EXPRESSION OF
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URBAN FORM AS AN EXPRESSION OF URBANITY

3.1 DIFINITION OF THE URBANITY

"Urbanity" means the state of being urban refined, cosmopolitan, polite suave and so on. It also applies to the state of being cultured, civilized and sophisticated. The degree of urbanizes can be applied to the state of 3being urban. Urbanizes is the state or the quality of being urban. This urban quality is collectively called 'urbanity' where the state of being urban is taken to be a synonym of being urbane. In fact, the same requirements are called for both cases.

An urban context the quality present is generally referred to as urbanity, where the existing urban features are considered as urbane. Therefore, the features that collectively emanate he quality of an urban context formulate urbanity.

Form of space with a distinctive quality is an urban context. This quality in the environment presence of is monumental to its inhabitants. (Fig.36) Since, it is perceived as a monumental quality in the environment- its every aspect monumental.



Fig. 36. Monumental to the context – The urban in anenvironment

Generating the urban quality of urbanity through the atmosphere present. The urban atmosphere is a collective formation of its physical and conceptual elements. Urbanity is understood and read as an expression through these.

3.2 NEED OF THE URBANITY

An urban context has been a space much valued and looked up in life the ages. It has been perceived as the grounds, which encourages every individual to try his luck on the way up in the social ladder.

“Urban needs are never constant for long; their structure is clearly dynamic. Underlying them, however is the constancy of basic physiological a physiological and psychological need. In their duality they tie man to nature but simultaneously drive him to express his distinctive awareness. Forwards establishing a symbolic transcendence of life’s natural limitations – the creation of artifacts and art” (Banz, 1970: p.91)

Urbanity, conception as a quality that contains the interests of individuals has been accustomed as need.

In the urban context the atmosphere may not necessarily possess features too favorable in reality. In fact, it is only the conception of urbanity, not its hard reality, that makes people see l a need and something to marvel at.

“The city as a work of art? Surely not. The city as... all that is rotten n society, festering wound in the body public, foretaste of hell...”(Olsen, 1989: p.3)

The need for an urban context is the need of the conception of the quality of urbanity, which elevates man. The unhealthy aspect of it is a detail which people want to ignore in all. The existence of urbanity is what matters and what are craved for.

3.2.1 THE VISUAL NEED

A quality manifested and expressed by is multitude of features is Urbanity. The quality is one observed through he sense –

“Nearly every sense is in operation, and the image is the composite of them all”(Lynch, 1960: p: 2).

Visual ability is one form of understanding. It is a factor that can be clearly seen in the environment through its physical features. The acceptable form of urbanity, in its visual quality can hardly be argued to be replaced by another way of observation in time to come. People will expect to see the features physically to perceive the quality.

This visual need is an essential point in providing the need of urbanity in its clarity, distinction and its wholeness.

The preservation of the urban features with its identity is a vital need in conforming to the need of urbanity.

3.2.2 THE SYMBOLIC NEED

Urbanity and its features that contain the quality physically have long been a symbol in the environment. The peculiar of experiencing. (Fig.37) This symbolic feature has been a common sight, which has given man a system of communication through it.



Fig. 37 – Monumental to the context – The urban quality in an environment

“Urban symbolism is inherent in the major communal structures in which a collective will to form has found valid expression. In such buildings widely different sub communities may recognize their common roots...may continue to condition the urban environment



and, through it. Collective attitudes ...it ties that present to the past by giving directions to the present." (Banz, 1970: p. 112)

The symbolism of urban context as physical feature is one of the long known features of urbanity and has become a need that helps people in its perception. The projection of a symbol to the environment by urbanity is a strategy for expression in the design of urbanity.

Urbanity has been a source of inspiration for man due to its particularly interesting features. The city is seen as a glorious place to be it has been a holy place in the ancient times, which generated interests. The peasant moved from his village to the city and man still does, in search of greener pastures.

"When Paleolithic man moved from his cave into the shelters he constructed of boughs and leaves, he was making the first step towards urbanization." (Gaion, 1965: p.3)

The urban space and the quality of urbanity are a great inspiration to the common man to rise high. People view urbanity as their development and seek their individual development through it. The achievement of urbanity has been the pride of the native, the degree of its achievements, acting as an indicator of the degree of the achievements of mankind. People eternally fancy the idea of urbanity, and move in their numbers towards it.

The presence of an urbanity, therein, is a need to human beings, for their morale; an instigator, for building up enthusiasm. It is a psychological, spiritual need of man, creating the ground, for aspiring in life.

3.3 URBAN QUALITY

The quality of an urban context is expressed through many immovable features. And the settlement pattern of the image of urbanity changes a quality to the surroundings which is understood in its distinctness of recognition (fig.38).



Fig. 38 - The urban quality in little details giving the total quality

The image is the collection of making out the parts in an urban complex that gives a particular understanding of a city.

3.4 URBAN EXPRESSION

A statement ordered through its function and form is the expression of urban context. Different kinds of cities exist with various potentials and aspirations. So the expression of each context would be complete in its formulation and symbolism.

The elementary features of a city expression the message of an identity. This is valid when it is balanced and ordered in its meaning and tally in quality. A city is formed because of many reasons of history of convention all decisions are influenced through several sources. If they're decorous are made to a penal client or for some reason it can be most destined and tired but a common clear thinking of its formulation makes the expression meaningful.

This clarity, identity of expression is seen as a monumental existence in the surroundings (fig 39). This message is conveyed through the nature of the city context out its form is believed to provide the outlining.

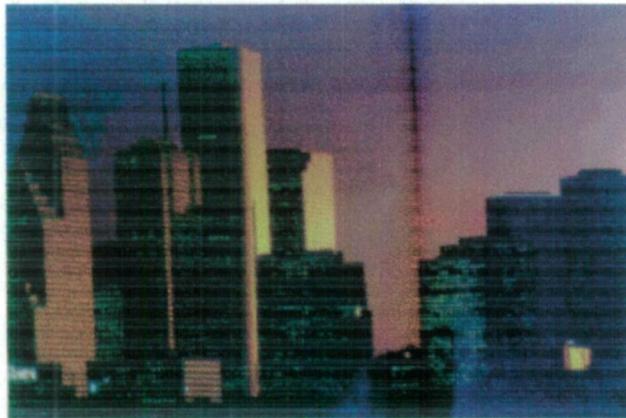


Fig.39 – The skyline of Houston downtown

The form of an urban context is a result. As long as environment of many of the creators and users. Many city planning strategies the form is arrived through this process. It is a collection of many things of history and of the present. It consists of the involvement a large number of factors, dreams and people.

The expression of an urban context is a statement ordered through its function in form. Different kinds of cities exist in the world, with different potentials and aspirations. The expression of each context would be unique in its formation and symbolism.

The message of an urbanity and its identity are expressed through the elements/features of a city. This expression is valid when it is balanced and ordered in its meaning and harmonious in quality. The formation of a city happens due to many reasons – of history of convention, and its decisions are made through several sources involved. These decisions, when not made to a particular client or reason can be most devastating and weary, but a common coherent thinking of its formation makes the expression meaningful.

3.5 URBAN FORM

The urban form is a result of the things or creations done by many creators for years. Many city planning strategies the form is arrived through this process. It is a collection of many things of history and of the present. It consists of the involvement of a large number of factors, dreams and people.

The reason for a particular form, of its present state, is one arriving through its acceptance, adoption and rejection of elements. Lynch (1981) analyzes how a form is determined through its settlements pattern.

“Settlement form, usually referred to by the term ‘physical environment; is normally taken to be the spatial; pattern of the large, inert, permanent physical objects in a city: buildings, streets, utilities, hills, rivers, perhaps the trees”

The form of a city is a symbol that denotes the practicality and fit for its function it communicates about its state of development potential or decay. The unity of thinking of its form makers and its goal marked a city legible and comprehensible. The identity of urbanity's uniqueness through its form happens when the forms and its features are

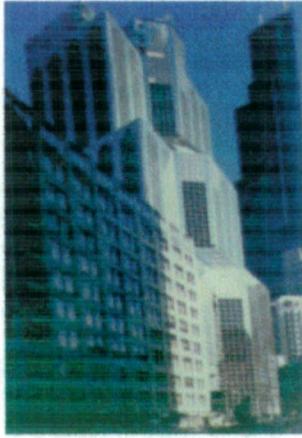


Fig. 40 The city form the bulky, densely packed type

balanced and ordered in one particular discipline. The particular features – buildings, streets, and squares make the feeling urbanity very different very strong. The distinctiveness of a form provides it strength, vitality for survival and a direction and meaning for growth.

3.5.1 ATTRIBUTS OF FORM

for the total conception of urbanity the attributes that give a form a particular nature is caused. The densely packed nature of structure on a major part of a city from provides the peculiarity of urban quality mixed anxiety, tense and dynamism.



Fig. 41 Street and tall building giving a particular character

An urban form varies with its texture, which is given through its detailed components and the overall scheme. The pattern in which its elements are distributed convey certain messages. The arrangement of streets, centers and the focus of a city provide the basic formation for conception. (Fig.43, 44) The basic outline of a form on its pattern arranged is one attribute, which must be carried forward or established through the detailed texturing of the context.

The function of a city would be directed to a great extent through the urban form, which indicates the circulation pattern and tendencies for movement. The participant who uses the aspects of a city derives certain attributes through it. These provide the total quality of urbanity, which one longs to see in its distinction.

3.5.2 THE IMAGE OF FORM

The total image of a form is one carried through its part constituents. The entire image or an indication of an urban context may be understood by different through different aspects. The aspects that determine the image of a form are its major decisive features that prevail in abundance.

Lengthy association of the context may understand an image for a city. The first impression that formulates an image is definitely a major determinant of the form. The long observation of its detailed aspects may make the total image change.

"imageability : that quality in a physical object which gives a high probability of evoking a strong image on any given observer. It is the shape, colour or arrangement ...making of vividly identified, powerfully structured, highly useful mental images." (Lynch, 1960:p.9)

The image of a city provides the understanding of an entity through its quality of urbanity. (Fig. 42) The strength of a city's physical features plays a dominant role in conveying the image and the conception of urbanity.



Fig.42 Avilla, Spain – a walled city – Fourteenth Century

3.6 URBAN FORM AND URBANITY

The physical attributes of an urban form give a particular feeling, character to its context. The very nature of the form can be seen as the vessel that contains the activities in it. The collective whole of the urban form in its distinctiveness and identity formulates the total quality of it. This quality as a whole in its corrective image is perceived as an urbanity of the built environment. The total quality of urbanity therefore, can be expressed through the nature of its urban form.

The image and the expression of urbanity are perceivable at the event of its legibility to be imagined as a whole. The growth of an urban form from a whole would make it legible as urbanity.

Many persons at many times of the world are creating urban form. In the present day, some of it is subconsciously formed as an acceptable convention. The historic record of an urban context pre-plans some parts. The large number of people, ideas and convention result the form, by parts. The goal intention and interests of each of this part creation of one context are diverse.

The collection of conceivable parts of a form, formulating a meaningful whole, is the true expression of urbanity. The strangeness of an urban form, its anonymity, is factors, which as a whole make its uses well aware and even, obsessed.

The collection of conceivable parts of a form, formulating a meaningful whole, is the true expression of urbanity. The strangeness of an urban form, its anonymity, is factors which s a whole makes its make its user well aware and even obsessed.

The oneness of form is a difficult conception at a time when no discipline controls the thinking of its creators. The involvement of mean in the urban context for one is rather strange and illusive. The space in an urban context is 'public' and belongs to one in particular. In act it is built for all, yet owned by none. The emotional reaction of individuals is again strange due to this fact. The quality and is image, is one floating and very dreamy, like star which can only guide them, The physical truth of the context again is strange, where one could never 'reach' towards its imagined truth. One would come and leave, with a void of any belonging.

3.6.1 STRATEGIES – IN HISTORY

The city in early days means totally different from the ones of today . The basic structure of a city and its reinforcements were well provided in valued today. The basics structure of a city and its reinforcements were well provided in the historic city, giving the definitions, norms to a correct city (Fig. 42a) The creations have been well balanced and ordered in its wholeness, coming though a single discipline of thinking. Each city form had a meaning for its every detail large and small. The conception of a city had been done with devotion and determination.

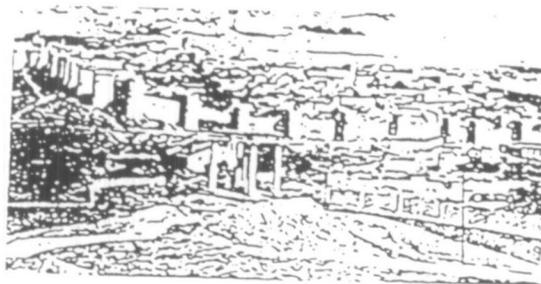


Fig.42a Sumerian City Planning. 3rd millennium B.C.

A shrine on an oval platform.



The city is to be understood as architecture not only the visual image of the city but architecture as construction of city over time it address the ultimate and definitive fact in the life of the collective, the creation of the environment in which it lives. As the first men built houses to provide more favorable surroundings for their life fashioning an artificial climate for themselves, so they built with aesthetic intention. Architecture came into being along with the first traces of the city (Rossi, 1985 p.21).

The guiding forces that gave a form to the city had generally been very practical and rational ones. The natural features of the context were complimented and enhanced by the city form making it a logical part of the environment (Fig. 43).



Fig. 43 Plan of Priene, 3rd Century B.C.

Note the town wall following the contours of a rocky outcrop

Interestingly, the historic cities have produced and influenced their city form as with the changing forces of thinking manifesting the difference directly and clearly. The change of a communal feeling will be administered by a selected section of the community, which will be viewed, opinioned by the rest through certain indirect ways. However, the common conceptions of community would control the behavior and involvement of its individuals towards its environment and its qualities.

The conventional customs of a community its cultural base are generally the key factors in deciding the style of behavior. Attitudes and the manner of reading to particular quality in the environment would be a result of this communal involvement. A large community as common and accepted feature would thus enjoy monumentality in the environment.

3.6.1.1 THE CITY IN HISTORY

The formation of cities in the earliest times was a symbol of civilization influence by the economic, social and political forces of society (Gallion, 1965) The early city and its structures were a benevolence to the guardians of life, the myth, mystery the historic man was astounded with (Fig. 44) The patronage to Goods of the society through the planning and structuring of the Egyptian city form was common (Figs.45, 46) It was a form of worship the common man would devote his whole life to a veneration of mankind the public sector of the city structure being built in a most explicit manner.



Fig. 44 Phaestos, 2nd millennium B.C.
Monoan town planning. plan and view

The city is a great place, a release, a new world its layout is therefore carefully planned to reinforce sense of awe it is an essential piece of equipment for psychological domination. It is a glorious expression of human pride, relief and awe " Lynch, 1981 p.9)

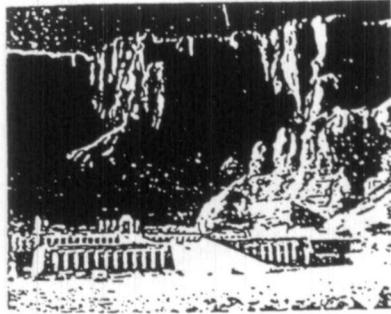


Fig.45 Egyptian tomb – Temple of Queen Hatshepsut

The belief that there existed a god and the presence of urbanity a city were religious rituals and art in itself.

The later strategies of city planning (the classical period) were the symbolization of a monarchy. The Greek City was an artful effort of all the best creative of the state. (Fig. 47) The beauty of urbanity was their prime concern, defense and security being the second. They philosophized about the theories of planning and made a special effort in detailing and in craftsmanship.

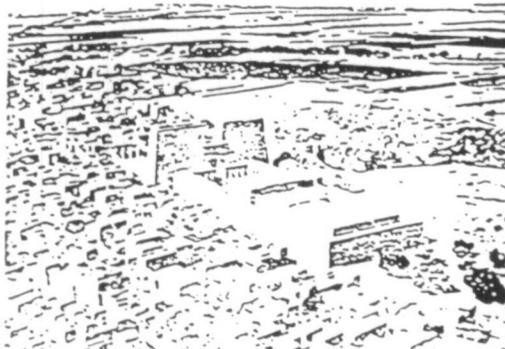


Fig. 46 Axial form in Egyptian planning – Temple of Horus, Edfu

The Romans had their best interest in land conquest hence their city was a vestibule for their administrative strategies and urbanity, a symbol of power (Fig. 47) City.

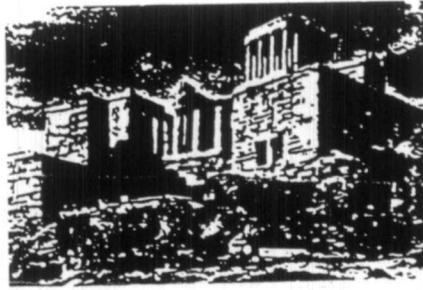


Fig. 47 The Greek City Planning – The Propylaea, the gatehouse to the great Acropolis.

building was This is an understanding which arrives through a single discipline of thinking. Strategies used in bringing a unity of form and that of urbanity have varied with time. Will the strategies hold the truth of urbanity contained and safe.



Fig.48 Imperial Rome Plan

Controlled axial planning in the main processional way

3.6.2.1 THE INDUSTRIAL CITY

The advent of the industrial Revolution brought a host o differences. The thinking of human beings was changed, with the new revolution present. Independence of man was the order of the day, where the common man rose to the seat of power.

The new inventions of science and the skill of technology made man experiment with all possible materials available. The city was de t cater to the industry man bestowed his interest in and became dull, monotonous machine made production, lacking in the beauty of decoration.



The uninspiring nature of city structures, and the mere following of the forms given by the machine, gave complete different too to the city. It was interesting, boring and even firing to lout. The artistic stately of city planning was ignored with the machine taking over control. There was no particular form derived, rather the form was pre-determined by the machine.

There was no particular form derived rather the form was predetermined by the machine.

The change of administrative sector may have caused this ignorance of city planning the new rules busy with their new office of work.

3.6.1.3 The Modern City

The city of nowadays is a result of the modern movements, is a relation to the many individuals who tried in earnest, of restoring the craftsmanship of the past. The Historians, was of the one school of thinking that loathed the industrial product and ventured in going backwards to the early creative styles.

The Modernists who stood against this was another school of thinking who prepared a new theory for design. In place of the earlier craftsmanship and the later machine orientated product they showed the method of mastering the industrial product they produced artistic material with the aid of the machine but never at the interest of the machine. The products were simple pure and sleek in appearance and so was their city (Fig. 49, 50).

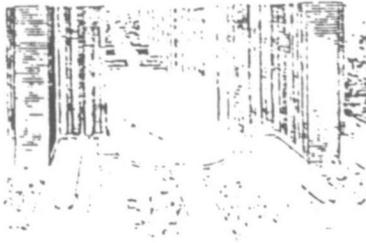


Fig. 49 Le Corbusier's 1922 project for a city of 3 million inhabitants

The designing of urbanity as a separate endeavor was first encountered during this period. Certain designers, planners made several proposals to the planning of sites



Fig. 49-a Le Corbusier's 1922 project for a city of 3 million inhabitants

(Fig.51) mostly with the same school of thinking of modernists. Their efforts in city planning have changed over the years with the different attitudes enforced. Yet the design of urbanity as a subject has been practiced right along. It in fact has been a fashion applied in the later years making it a strategy for competing with other urbanities.



Fig. 50 Voisin plan of Paris by Le Corbusier 1925
(after Coplestone, 1968)

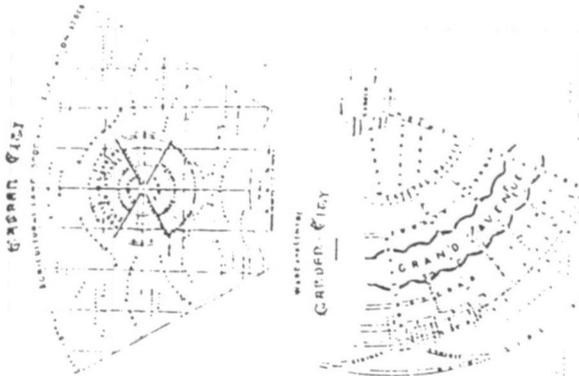


Fig. 51 Ebenezer Howard's diagram for his ideal garden city

3.6.2 STRATEGIES – PRESENT DAY

The present day city lacks a single discipline of thinking. As in history, there appears no religious bond, symbol to which people could fall in line to. People seem to be too involved in economic and commercial activities and not much to its meaning as a whole.

“Perhaps we are paying too much attention to the physical and economic aspects of a city and not enough to its mythical, its metaphysical attribute. For a city can be beautiful as physical habitat trees, uncrowned roads, open spaces – and yet fail to provide that particular, ineffable quality of urbanity which we call city” (Correa, 1985 p.81).

The idea of a city form was left alone to find its grounds as a manifestation of the attitudes of people. The lesser interest shown in the holistic form of a city has

produced an unbelievable diversity of its components. Each has been an expression of individualistic thinking that had lesser or no value in its expression as urbanity with a distinctive identity nor in its whole (Fig. 52).



Fig. 52 The Giants in the city note the old against the 'new'

The attitudes in the present century are that of extreme individuality people involved and obsessed with more commercial obligations than that of city building.

The notion of 'urban design' is also taken amongst the general mediocre obligations of a community. Monetary values taking control of the society in general seems to have been the common denominator of every aspect, even in urban design (Fig. 53). The richer nations in the world seems to have adopted the notion of urban design as a fashionable part of the nation, whilst the poorer countries showing no interest, due to its 'luxury' as a concept.



Fig. 53 The rich look of the city streets of New York

3.6.2.1 THE DEVELOPED CITY

The practice of urban design in being mostly entertained in the developed nations with enough resources to invest in the accepted image of the industry. Urban design with its full expression of individuality (Figs. 54, 55) is well depicted in the developed nations, where it is regarded as a practice demonstrating high quality of living. In this part of the world, urban planning is a state concern and major priorities as a strategy exhibiting the riches of a nation.

The concern again is one of high individuality with less weight on its image as a whole. Instead of its holistic monumentality, the urban context displays a collection

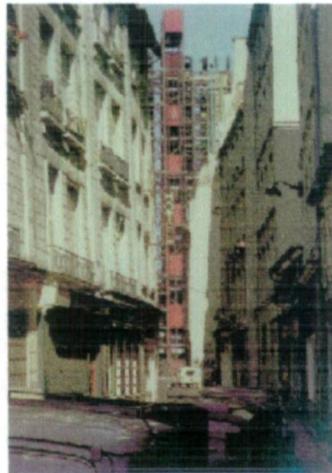


Fig.54 A street in Paris the new "neighbour"



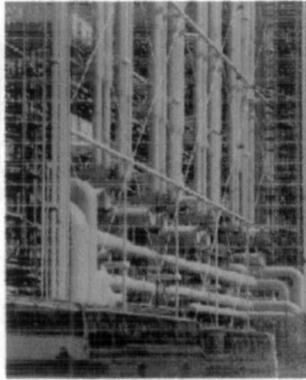


Fig. 55 The city with a new feeling

... monuments that are in harmony with them. The totality or a discipline of thinking is lacking dramatically, with concerns drawn on other aspects of a city.

The organized authorities control and curtail the constructions to a certain degree but it has become a difficulty influencing the products made. The correct influence should ideally be one aimed at the thinking behind those products.

3.6.2.2 THE UNDER DEVELOPED CITY

The under developed or the third world nations face different problems. The designing or improving the urban context has been given less thought preceded by other concerns of people such as poverty, unemployment and lack of resources. The underlying reason for this thinking is the incorrect attitude towards urban design, its weight given to mere monetary concerns. Urban design should not be one measured in quantity, but rather by quality.

The prevalent conditions have made the individual private organizations take the task of designing. As a result these private bodies, both local and foreign produce very individualistic form that have no concern for a common thinking (Figs. 56, 57).

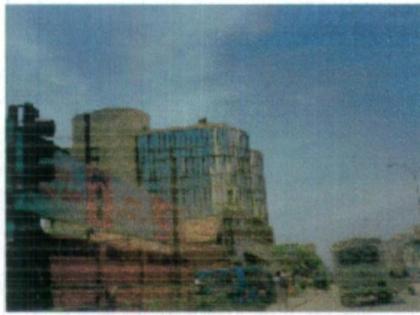


Fig. 56 – A new form and a new thinking to the city – Colombo
the individuality expressed



Fig. 57 – A forced trend in design?
Galle Road Colombo – note the 'twing towers' focusing

Urbanity, in this part of the world, again is moving towards extinction where a collective quality is lacking entirely. Little improvements of the urban form on some part of the invested land with the rest ignored, lacks in balance of the entire form and its thinking. The present form is an expression of many attitudes approaches by many individuals and never a collective one and never of urbanity attitudes had been first demonstrated through the city form, which is valued in its conception thorough out.

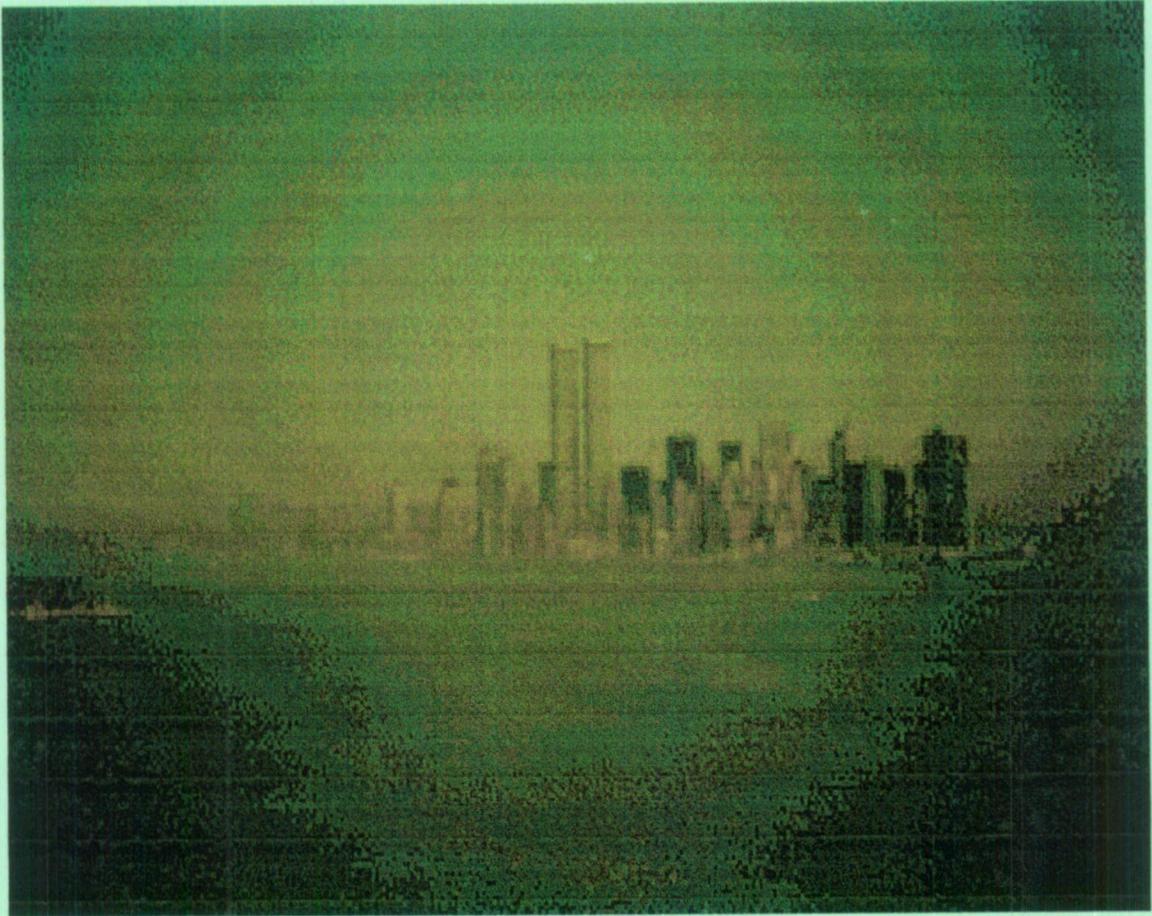
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CHAPTER FOUR

**MANIFESTATION ON MONUMENTALITY ON
URBAN FORM**

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4.0 MANIFESTATIONS OF URBAN FORM

Urban form is the physical element of a city. It is a feature with particular characteristics and it is unique to its context. Considering the making of a urban form certain forces, attitudes and trends have come into effect throughout a period of time. Their different attitudes make different impressions in a city form during different time period.

The certain functions of the city are made possible by its urban form. This form expresses a part of the message expressed by the city as a whole. The form of a city has contributed to monitor the activity in a city. The particular features and expressions of a city form and the type of activity in a city go on to giving a particular image to it. The form of a city manifests different types of qualities to its users. During different time periods in a history the expressed qualities have changed. The city will get its significant form due to urban elements. The distinctive qualities of an urban form is manifested both through its large set-up and through its smaller details.

4.1.1 URBAN MONUMENTALITY

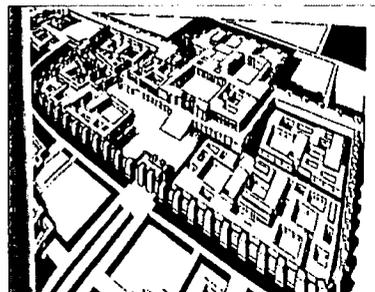


Fig. 58 – Part of the main citadel – the Assyrian passion for symmetry in Khorsabad, 8th Century B.C.

The feature of the urban form has its own distinctiveness. They are the features that have been a part of the environment and man has associated since long.

In the man made environment has had this distinctiveness in character, since first settlement. This uniqueness, in early periods of history has been associated with significant elements in life, such as spirituality or religion, making a city great and meaningfully.

(Figs. 58, 59).

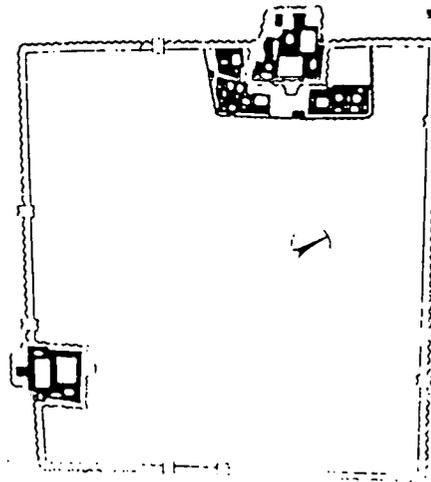


Fig. 59 – Plan of the city Khorsabad – an Assyrian Capital built on an open site.

The significance of a city context, its urban form, has been a monumentality to its user through the first features that were connected to it. The urban form has been read through those significance's as something fabulous and heavenly. This conception of a city form as a monumentality of a has been brought down the ages as a convention. The monumentality of an urban form is used through its every detail that fit into place perfectly in making a common feeling of urbanity.

The mechanism, which made this distinctive identity of an urban form, has been the sincere aspirations and attitudes of people. The devotion and unity of each time period in history have made the urban form monumental through its particular discipline of thinking.

4.1.2 URBAN SYMBOLISM

The conception of an urban form as a confinement, has been a symbol common in the environment. There are different styles of expression of urbanity. These are the

symbolism that gave value and colour to the environment. This has been a significance that made the entire urban context expressive as a whole.

The symbolic aspect of an urban form can be experienced at the presence of its imageability as a single expression. The urban form has ability in creating a legible identity. This identity makes it a form a symbol and workable as an urbanity. Urban symbolism has been a significance that has sparred through the early examples of city form. The spiritual reasons that brought about a symbolism of form had been ones formed through much devotion and involvement. The strong image of which, has been expressed differently, through different disciplines and attitudes, through out time.

4.2 EXPRESSION OF MONUMENTALITY ON URBAN FORM

Urban form can be considered as an expression of monumentality. It is significant in the man made environment. This expression had been done through many ways subjected to many forms of thinking. It has been used predominantly in buildings, streets and open squares.

The urban forms that planned in a certain manner have significant characteristics that make them unique. According to the arrangement of streets and buildings, planned as star shape, linear, grid pattern or lace work make different interpretations of urban form. Each particular form would have a different emphasis and an identity unique to each. If there is a balance and integrity of each form, then it will make a message, which is clear and pronounced. Different styles and attitudes have been adopted in making a city form, which manifests or destroys the conception of monumentality through it.

4.2.1 HISTORY RENEWED

Since the very earliest period's of history the monumental content in the urban entity has been observed. The inception of urban monumentality and its best demonstration could be observed through the very early example of cities in history, which were built as a religious ritual.(Fig.59a)

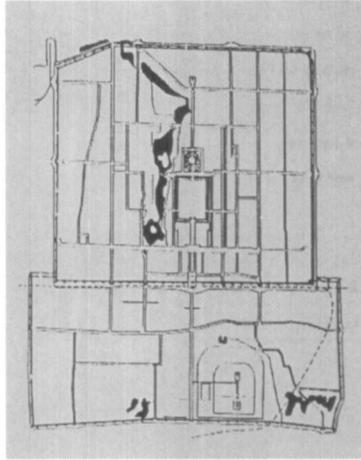


Fig. 59b – Plan of Peking – Ming Dynasty (1368 – 1644) Rebuilt in the 15th Century on the axis of an artificial hill and in the 16th Century the suburb enclosed by another wall making the inne city and outer city.

The practice of reliving the past of the ancestors has been a practice used by manly of man's creations. The creations of the historic are generally highly regards and the renewal of history has almost been a fashion.

The city of early historians was of a different context than that of today. They had different problems and different attitudes to life. So the renewal has occurred much of the different problems due to the difference in attitudes and values. The image of the historical cities may not be the best answer the to today's interests. The historical form has been a result of the devotion of the historians to a particular spirituality. When the form done without the spirituality and devotion involved, it may not mean the same. So, the monumentality then, has been a conception derived through their thinking, and may not necessarily do so in a different type of thinking.

Thinking of the urban style today it demonstrate many approaches mixed with the variety of attitudes, towards its monumental manifestations, The efforts made and established as acceptable, and their effects experienced by urbanity are manifold.

4.2.2 THE HISTORICAL PATTERN

There were different reasons for the form of cities and for their expressions of monumentality in different periods of history. With the political aspirations of the state the trends have changed basically. The critical rules of the state depend on the ruler that means they have changed in a manner that pleases its ruler. So, the elements of urbanity and their use have been used, to demonstrate the power each ruler tried to show off. The urban monuments were the best indicators of demonstrating powers of the ruling party, through out the history. They were utilized as key features that spoke aloud of the major emphasis placed in a particular ruler. It has almost been an accepted norm, where each political ruler made his imprint, through monuments in his highest capacity.

This trend has been demonstrated from the very earliest of times to the present country. The demonstration of power, ago is a method no ruler has ever ignored.

Urbanity is the statement of power of a state. So, the manifestation of its monumentality has naturally become the medium, through which this message is conveyed. Some times urban monumentality was the tool used in expressing their devotion to the god. So, such cities were built as a creation for god. Since the city was the place, the rulers boasted of their power of strength, the monuments in the urbanity were used as their weapon. So, like wise, urban monuments were constructed for many hundred of years each ruler that came in to power, imposing his part of the contribution, in making his name in earnest.

Gradually man has overcome the mythical beliefs of city gods. He adopted religious that made him more civilized and meaningful. The religious faith that each ruler believed in was made the state religion where again, the urban monuments were used in demonstrating their faith. The great religious edifices built in the city, with a strong focus in the city layout, were the expressing of the state's political ruler.

In one time of the history one of the military attitude adapted was the conquest of other lands and expanding the empire. The symbol of the emperor's power and extend of his

capacity were demonstrated with the aid of urban monuments built in each conquered city.

When the rulers used the urban monumentality as an expression, the beginning of searching for a true form of art and the searching of the past began. As a result the individual attempts of new art forms were displayed through these monuments which contributed for the glory of cities.

The industrial revolution that displayed the abilities of time caused for massive constructions and monumentality in the city, again was a symbol, which spoke of man's achievements and innovations. The modern monuments that followed as a reaction to the industrial style utilized urban monumentality as the tool through which their ideas were conveyed. The modernists' thinking was demonstrated through their methods of planning implemented and the monuments projected.

4.3 MONUMENTALITY ON URBAN FORM – AN EVALUATION OF CONTEMPORARY FORM

The form of thinking is the prime factor that shaped the contemporary attitudes towards living. The advent of modern movement happened in 19th Century. Since the modern movement there has been no one particular style that dominated thinking. During the past few decades, the aspirations and values of life have changed dramatically. The predominant features of each individual can be identified as, democracy and liberty of thinking. The sensation of freedom is the aspect that makes the man more enjoyable. Man always sees the every aspect of the environment through individualistic eyes. The height of democracy that the man could have can be identified through the practice of such individuality. This democracy is a fantastic method for correct moral development of each person on earth.

However, contradictions occur on the subjects that concern a unity of thoughts. The urban form depends much on its particular unity, as it is a significance of a particular interest.

Urban form can be created through different individual attitudes. But this may contradict the entire conception of an urban form. The identity of the urban form in the environment is lost the image; message and the quality derived through the form may never be true. For the correct formation of the urban context, sensitivity towards the pattern existing in a particular form would be a great tool. Since urban form has to be a single clear perception in the environment, the legibility of which will be possible at the oneness of thought in its every single detail and in its entirety.

Monumentality in the contemporary urban form depends on its strength of distinctive quality. The quality of urbanity is interpreted through the urban form and this will be the way, which makes one monumental. Urban form will have to be seen as one object and created as one.

An evaluation of different types of urban forms that contains a particular character is done as an observation of the manner in each. The types can be named as urban buildings, streets and squares. To describe the quality of each, different contemporary examples have been brought toward. Each type will be evaluated through examples on the strength of each on manifesting monumentality both at present and in its growth in the years to come.

4.3.1 URBAN BUILDINGS

For the formation of 'urban form' in the urban context, the buildings [play a vital role. One particular dimension of urban buildings of an urban form makes a part of the urban character. Some features like monstrous nature, and the use of luxury materials, convey a certain message. The three dimensions of urban buildings namely the width; breadth and height can be considered as good formulae which says the way people should behave in and around them. (Fig.60).

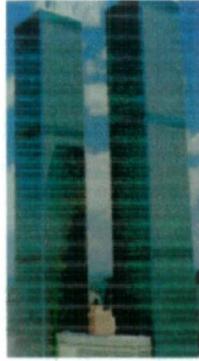


Fig. 60 – Urban buildings – World Trade Centre in Manhatta, New York.

Urban Street, which form with urban buildings generating, lines the two sides of the street forming a wall along the street. Set braked buildings forming the street is a rather rare feature; mostly direct the high price and the lack of space in a city. The density of buildings conveys the type of the urban context – the manner in which buildings are packed. Considering the cities of remembrance, they are mostly because of its buildings. The quality of each to and the manner in which these are arranged in the city form can be a way in which a manure activity is manifested in that context.

To bring a particular rhythm to a city form the quantity of buildings contribute lot. To the image of the city context, the balance, ordering and the expression of buildings will give a great help. The particular characteristics of the buildings in an urban context can bring a particular identity to it.

The city of Manhattan in New York, where you find urban buildings as a predominant character is a good example for urban buildings. The cities skyline is formed by the buildings and the city is forming for that (Fig.61).

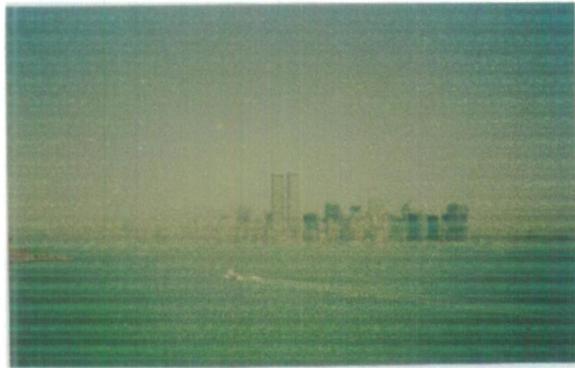


Fig. 61 – The Famous sky line of Manhattan, new York

The massive high-risers, non-scan to another scrapes the sky in a most identical manner. Making a good view of its layout possible only from the sky above the buildings (Fig.62).

The space beneath the buildings is narrow, dark and frightening with the monitors hovering above, and the mind of a pedestrian on the street is always raising, as with the higher of the buildings. The users are in the mood that they would finish his mission with the least possible hazard, in a most practical way, be it officials hopping or sight seeing. However, this particular arrangement of buildings, which is repeated right through the

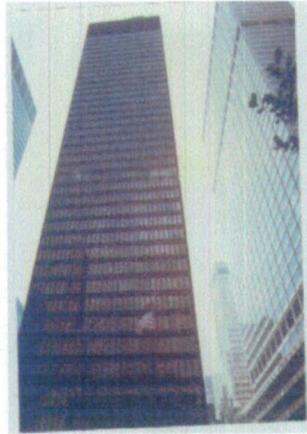


Fig. 62 – The New York high-risers

entire fabric by its geometric grid patterns, provide a certain image about the context (fig. 63, 64).



Fig. 63 – Geometric pattern of arrangement in buildings creating identical spaces below





Fig. 64 – Streets and the identical quality in Manhattan

It makes the user scared and yet one is a generator of its manner monumentating and the factor that contributes towards the quantity of urbanity (Fig. 65).



Fig. 65 – Buildings giving character to urban form the Manhattan character

The spirit and the growth of the image of manufacture are a simple configuration that relates to its buildings. The urban form, its image would depend on the oven's of thinking its buildings, that would keep its distinctive duality infect.

If the ovens of thinking in its buildings lost, the quality of an urban context that is generated through its buildings will be destructive to a context.

The over individualistic attitudes towards the buildings of the urban context, make the urban fabric imbalance.

The Echelon Square in the city of Colombo is so perfect illustration of how the thinking of an urban context can be distorted through building with diverted invests.(fig.66).



Fig. 66 – Echelon Square – Colombo – a new form of buildings to the city

the style developed at the Echelon Square is much in contrast to the style developed in the vest of the city through highest, proportions and the ordering of the buildings. Echelon Square is an urban block developed by different individual bodies. The high price of this potential land has been reaped through the vertical growth of buildings. Campaign the context of the rest of the city, the height and the expressions of the building sin this urban block are ridiculously wrong. (Figs.67,68) so the new attitude brought through this particular block could never fit in with the rest of the fabric. The force through this is so strong that to poses a threat on a complete.



Fig. 67 – The rest of the city buldings and the existing character



Fig. 68 – The new type and alien to the city character Compare the drasting diffeence

Considering the making of an urban form the sincerity and understanding of the existing fabric is essential. When dealing with the urban buildings the whether lifestyle and aspirations of the user must be kept in midge. The unity of an urban form can be destroyed which may result in failing to device a moved monumentality through it.

4.3.2 URBAN STREETS

The streets perform a vital role for the character of urban for the control and regulation of the movement in an urban context. Streets may contribute context. Lot on the other hand the circulation pattern of both vehicles and pedestrians in a city are determined through its streets.

“The Street provides a framework for the distribution of land and gives access to individual plots. It has a more pronouncedly functional character in whose confines on the involuntarily caught up in the bustle of traffics. Its architectural backdrop is only perceived in passing “ (Krier, 1979, p. 17). (Fig.69).



Fig. 69 – An urban street – Philadelphia, USA

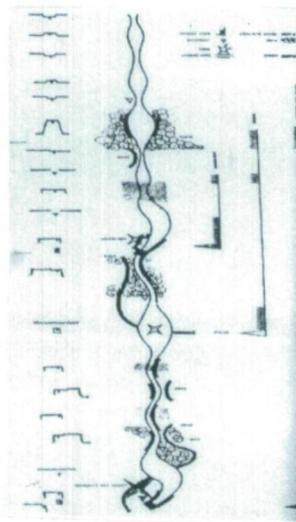


Fig. – 70 – A sketch for an imaginary highway progression dealing with its turns, movement up and down the forward views and objects (after Lynch, 1981)

Apart from its function of transporting and acting as a tunnel to pass traffic, a street adds to the character of an urban form. The purpose and the direction of a street are being in a particular quality to its context. (Figs.74, 75). The type activity that happens on either



Fig. 71a – Activity in a street brings in a particular character
An urban street in Philadelphia

side of an urban street and the relation the street has towards those actives is yet another feature (Figs.71a, 71b).



Fig. 71b – The vehicular street – highway in Washington D.C.

The monumentality could be manifested in an urban street through the type of atmosphere it creates. Single streets in a larger context may be subjective in bringing forth a particular quality to the entire fabric.

The orchard road in the city of Singapore a great demonstration of a activity that has a distinctive quality which contributes immensely towards the total image of the city orchard road is an excluding street that has highly selected actively of a very high quality. The atmosphere of the street is much sophisticated because of its expensive looking shops and offices. (fig.72).



Fig. 72 – The exclusive character in Orchard Road, Singapore

The one way movement of traffic of the road and the wide pavements for the pedestrians along with the level of maintenance are demonstrates of the rich, exclusive nature of an urban context. The orchard road is a monumental feature to the entire city of Singapore, because of its use and the behavior of people in it (Fig.73). The existence of this road adds a particular dimension to the top image of the city. The balance and one uses of the road is a magnificent factor which would be subjected in bring the monumental dimension through it.



Fig. 73 – The street complementing and giving character to the city

The pattern of street organization of a city context brings a particular character to the city. The way of the arrangement of streets in the city is a good base for the configuration of a city. The grid a pattern, star, lace or any other would determine the message conveyed. A city will become as a monumental feature to its user when its streets are arranged on a particular axis.

The city of Paris where you find streets that are star-shaped intersected by a central square is a fine example that has its main emphasis on street layout (Fig.74). The squares are denoted with a monument that becomes the focal point of axis on the streets that draw towards it.



Fig. 74 – The street layout of Paris



The atmosphere of any street has the direction quality in its axis, and the monument focused. Considering the whole city context, this street set-up is a monumental feature. The axes of the streets dominating the image of the city are a feature distinctive to Paris. The identity of which manifests a certain mood and quality, must be kept in fact in its growth to derive a single image thought it.

4.3.3 URBAN SQUARES

The open space in an urbanity, which meant to facilitate common activities of the urban user, is known as urban square. These common gathering places of a city become symbolic features of the city. Each of these places has the identity of behavior. An urban square is a part of the urban form that brings character to it. The organization of which in an urban form gives different directions to the thinking of a city (Fig.75, 76a).



Fig. 75 – An urban square - Pennsylvania

In a particular urban context, urban squares take a variety and forms and functions. The particular arrangement of square, and the role played by a square may become a dominant feature of a city and such features can identify the city.



Fig. 76a – An urban square, Leningrad Memorial, Russia.

Washington D.C., which has strong emphasis of public squares, is the famous tourist attraction (Fig.76b). In fact the arrangement of public museums connected to a series of squares makes the entire city different and distinctive than any other.



Fig. 76b – Public squares in Washington D.C. – the Washington Memorial in focus

The amount of thought and detail involved in creating these squares shown the emphasis of which in the city form. The significance of such depicts a particular quality to the entire city held as monumentality. This factor would have to be brought in the correct spirit of its wholeness in thought in the growth of the city (Figs.77,).



Fig. 77 – The free atmosphere in the public squares Washington D.C.

In the city of Paris the arrangement of scariness can be seen at the intersecting points and this contribute to its totality in form. There is a directional atmosphere to the squares due to its monumental feature and the openness the way of behavior pattern created by it (Fig.79). The individual squares have been formed with manning conserving some of the city monuments and the new creation in contracts.





Fig. 79 – The grand arch – a striking landmark

The historical value of each makes the arrangement meaningful and interesting. The monumentality of these urban squares is a feature unique to the city of Paris, the growth of which in its some symbolic manner being the unique path to follow.

4.4 EXPRESSIONS OF URBANITY THROUGH MONUMENTALITY IN URBAN FORM

The features of an urban context contributed to generate the quality of urbanity. They give message of urbanizing which is a conception people are aware of. This quality as a conception is featured through the distinctiveness of particular urban context

These significant features give particular quality to the urban form this uniqueness of an urban context is a monumental feature to the user for its urbanity in common and also of that particular context. These features in an urban form which make it monumental feature that contributes strongly to its urbanity. Each urban form has a particular significance, and each contributes to different aspects of urbanity on that context. The totality of the quality of urbanity is the urban form.

4.4.1 Balance

Balance is an important quality of an urban form, in order to give use its best to the thinking of urbanity. In order to give the final picture and the quality of the context the balance of the spread of buildings organization of street and squares is vital. The extreme situations must be avoided and balanced to make it pleasant and readable.

" We see the work as a system of polarities hot and cold big and little black and white, dense and sparse, high and low stimulating and quiet and expel danger at each end of the spectrum. There must then be a optimum point in between and this incur be a optimum point in between and this incur parties the idea of equilibrium" (Lynch, 1981.p.370)

The balance of an urban form, in its details, conforms to the effectiveness of the form giving out its message. The balances of each individual building with its total context, contribute to give a clear message of urbanity (Figs .80,81).

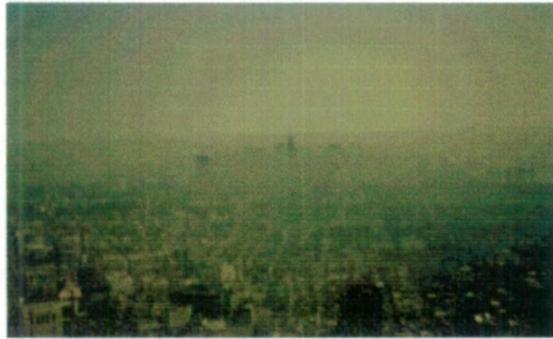


Fig. 80 – Aerial view – Manhattan, new York

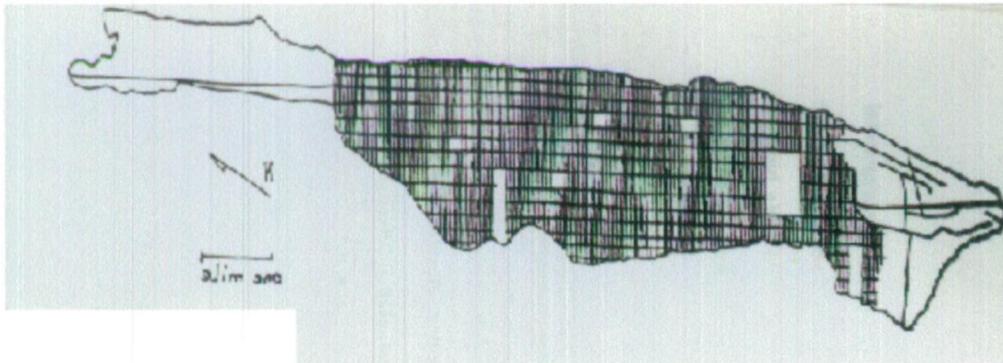


Fig. 81 – The commissioners' 1811 plan for New York city, which guided the entire development of Manhattan (after Lynch, 1981)

The balance of buildings in each block and the scale of each have become monument of features read as one massive built form. In order to lose the balance of the entire place, the non-conformity to balance of the entire place, the accepted pattern through is particular block or one building is vital. Weight of its message is brought in its oneness and the balance of spread to make the city and original. This significance of balance thought out the entire city has to be seen to see the expression of urbanity as one.

It can be experiences some of these Echelon Square developments has distorted the balance of the city (Fig.82).

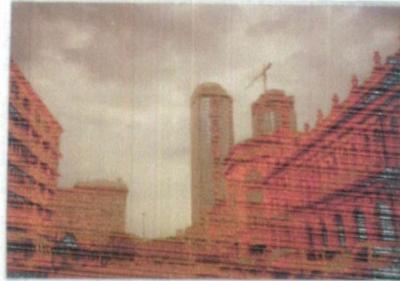


Fig. 82 – The balance of the city is distorted with new 'giants'

The relationship of the buildings and the expressions given by the buildings of this urban block does not balance with the rest of the pattern. It brings a new character to the entire city by this forced arrangement of buildings (Figs.83-85b). Although the high risers are not a prohibition to any city the manner and balance of placing such has to be carefully thought off in making an urbanity effective.



Fig. 83 – The existing city character – Approach from Galle Road revealing the new towers in Echelon Square



Considering the orchard road in the city of Singapore, is a long stretch that has particular characteristics.



Fig. 84 - The getting closer - note the contrast in building form

The distinctiveness of the orchard road has not destroyed the balance of the city. Unlike New York, Singapore gives the message through its whole. The balance of different features add clout and variety to the conception of the city, making it an artful management of forms and expressions.

Through the balance in spread of such different qualities through out the city, the gravity of urbanity is achieved (Fig.86a). In the case of the city of Colombo, the same effect has not happened, when a different expression in brought about through Echelon Square. The placing and se up of this



Fig. 86a – The balance of city is retained with the character of Orchard Road, Singapore

particular block does not compliment any of the historic features of the old city in its balance (Fig. 86b).



Fig. 86b – The balance is distorted with the Echelon Square development in Colombo . compare the two

In the city of Paris, the masterpiece arrangement of the streets and squares, demonstrates a balanced thinking of the city as a whole (Fig.96). Washington D.C is another good example which demonstrates a unity in thinking of the entire city as one unit. The balance of forms has been artfully achieved through the arrangement of public squares, which contributes positively to the final image. (Fig.86c)





Fig. 86c – The balance and ordering of streets in Paris

4.4.2 ORDER

Urban form too has to have an order in it as any other object in the environment. The features of urban form have to be placed in correct order to make it comprehensible unless every order to make it parties place in its fitting order, make collection of parts that generally make and urban form would not work.

“ A well ordered city, lie a clean and efficient one is something generally desired”(Lynch, 1981: P.371).

Through the every detail in the city form, order has to be maintained as well in its whole. A general order of a city safeguards the better functioning of a city making gist purpose clear and easy.

The city of Paris can be referred to its orderliness in platform, perceptual efficiency, in forming a good image. The little detailing of each part of the build for may not confirm to a pleasant order, but the general ordering is capable of protecting a strong image. For its orderliness in performance, the city of Singapore is famous and these you meet there very strict rules of the city. Law looks after the order in every little detail like cleanliness. If these cities, Singapore and Paris were over done the situation of these cities may become a nuisance to the user. The good balance of an-order would make a city workable.

Considering the situation of the city of Colombo, the order of both the entire city form and its buildings are essentially missing due to the lack of ordering in its thinking forces build. The collection of little Paris, both local and Foreign are in complete disorder so unlike Paris or Singapore, the message of the city of Colombo is never perceived by the user. If fact, the beginning and the end of the Colombo city s never found. The over individualistic attitudes in urban promoted out types of buildings in most parts of the city and the suburbs. A user naturally gets confused with this disorderly situation and its monumentalizing is not around due to lack of recognition.

Washington D.C. in U.S.A., which has come of the most important buildings of the country, shops a good ordering of its many elements.

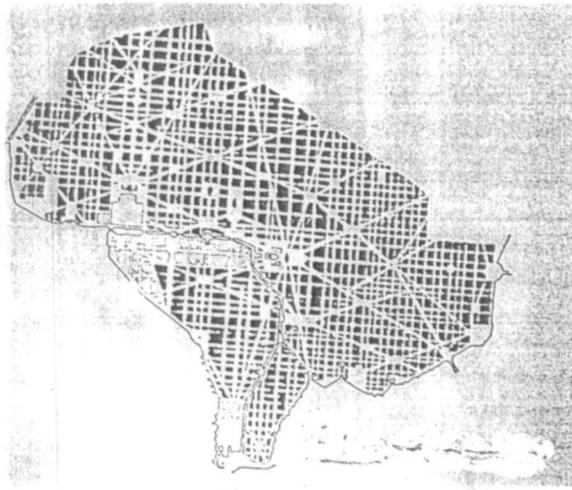


Fig. 87a – Plan of Washington D.C., as drawn by Major Pierre Charles L'Enfant, 1791. (after Lynch, 1981)

(Figs.87a,88). The ordering of elements in the built form depicts simplicity and it makes the user less alert.



Fig. 88 – A highway in Washington D.C.

4.4.3 IDENTITY

The identity of a city form is a clear feature, which works a city monumental, and particularly urbanity. Considering one particular city, this distinctiveness in identity, has to be unique and original. This is the rule, which makes a particular city monumental. The urban form of an urban context carries much weight in its identity where it is the most commonly noticed feature in any environment. It is the settlement made by the urban form, which drive the function in a city. So this particular feature of identity in urban form, given the city monumentality and it is the way in which the city is identical.



Fig. – Unmistakeably Manhattan identity – view from the Liberty Island

This identity of the city makes it comprehensible as an urbanity (Fig.89,90).

The identity for a city does not arise for a particular country, it varies from the city to city, and it should be varied in order to bring in monumentality to each. For example, the two cities in the U.S.A. discussed here New York and Washington D.C. are of entirely two different identities. One has nothing to do with the other or any other in the country, which makes each city identical. (Fig.90).



Fig. 90 – Arila view – the identity remains

The identity of a city is a simple interpretation of physical attributes. In order roads the identity of a city from is generally arises through its physical features. The forceful imposition of physical features that do not fit to the fabric as experienced in Colombo City make the entire city lost its identity. It would soon be an impossibility to identify the city, where some may refer to the part of the older form as its identity work some others referring to the new expression built form. A confusion of thought here results in its confusion in identity. It's identity as the arrangement of its formal features and the type of activity that happens including the large tourist attraction find urbanity. The entire city as a manner is identified by any and its significant features have been second to none other. The monumentality of the city over city over there, the identities of which existing it clear. Considering the built form of the city of Singapore, it has a particular identity. It may be forced in certain situations, yet it can be thought as the first of its kind in that part of the world. As it does not release to any contextual feature the identity here is not very strong. The fact that this type of urban form is tried out in many other parts of the content is evident of that fact.

Identity of a city has to come through meaning and sincerity. An overly artificial identity would soon cease once the demand for the type is reduced. A bearing into something particular in a city sum as a historical feature or a natural feature is a good way of having a strong and a long-standing identity.

4.5 DISCUSSION

The discussions of monumentality manifested in the contemporary urban form is one aiming at a particular attitude of the time, the individuality of expression. In bringing a unity in the urban form, this attitude has been most insincere. The diverse attitudes of different individuals make the urban expression diverse in return.

By comparing the early historic city forms, this point can be explained. There has been a particular discipline of thinking in each period in history, to which individuals had to adopt. This may not sound very correct in the moral rights of an individual. But it was the guiding rule that made their cities work.

"Venice and Amsterdam the venerable cities of the past convey a feeling of wholeness, an organic unity that surfaces in every detail. But this sense of wholeness is lacking in modern urban design, indeed with architects absorbed in problems of individual structures".

(Alexander, 1987)

Considering the cities in history they have happened as a whole, with their particular lanes which allowed the growth of a whole. Religion and administrative law gave each individual a certain parameter to work and think within. Such guidance is lacking in present century. Alexander (1987) comments

"This quality does not exist into what is being built today". There is not any discipline, which actively sets out to create. So at present, this quality could not exist".

Neither Architecture, nor urban design, nor city planning takes the creation of this kind of wholeness as their task. So of course it doesn't exist".

4.5.1 EXPRESSIONS AND ASPIRATION

The aspirations of the present day seem to be very complicated and diverse and those aspirations of people generally go on to give an expression to any of their creations.

The city –make the aspirations of people, as a commercial centre- the place to make money. An expression of which, in high competition, people seem to be caught in the rat race of doing something above another with the content of money. This has influenced all thinking of man, where money is the prime concern.

No spiritual power may exist which can control and discipline man in his ventures. It has reached the liberty of thought to the extreme, where it looks impossible to hope for any other. Man may be unaware of his adversities based on this thinking the only explanation one could derive out of the present trend. The authorities, the rulers seem to be conveniently ignoring the need for an order of thought.

The expressed given through urban forms such as Manhattan in New York, easily spurs an individual to idealise it. The expression aimed by any urban designer might be the extreme congestion of built form and the height factor. The aspirations of people seem to have got diverted to a mere insincerity of thought.

The urban form portrayed by Paris or Washington D.C is exuberance, and may contribute to an expression beyond the reach of one. The 'Perfection' of a city is seen through these attractions, which lends man to confusions within his reach. The city is thus viewed as the grounds to reap one's fortune.

The city of Singapore which is nearly maintained, is a good example for a perfection of order and maintenance, which is, if reachable, a most healthy one. But the order has to come in natural means, not by force for a city to have its every place clean. The cities like Singapore that has been built in a very short period of time, give the attitude that makes man goes ahead

With similar projects on even contrasting contexts.

Colombo is an example of a city that has gone through many of the adversities of the present day thinking. Lack of resources in the country to improve and invest on its construction aspect is one major factor. The privatisation of land and the allowance granted to the foreign investors make the utter diversion of expectations. A foreign investor would only do so in getting a good output from the land. Conditions like sensitivity to the country pattern of living, urban pattern, culture, aspirations or the weather conditions are of no concern to them. The free interpretation of their commercial ventures does damage on the land beyond recoverable limits. In as much these free expressions on the urban land have changed the life styles, aspirations of people, they being mere victims of these false expressions.

4.5.2 IMAGE

As a result of the present day thinking the image of a city form is changing in its very roots. A city in history was one, which gathered people for religious activities. It was a spiritual place in the man centuries that followed. The plight of today's city is rather unfortunate and being valued in its every aspect by many. A city is seen today in term of its value in money not in its aesthetic social or moral value.

The image of a city today is a large collection of buildings, congestion spiced by pollution. The social human needs of a city dweller is not given much precedence in thought it is a place to reap money an exhibition for tourists – a place to make money.

The image of Manhattan is one mixed up with its potential to earn something big. The prestige it has as a big city in the world makes it an attraction but there seems nothing contextually significant that man can feel proud about. The highly congested set-up of buildings in an almost repetitive street grid pattern has produced a much gloomy atmosphere in its activity patten. It is never a place one would dream to go for true enjoyment but for enjoyment of its commercial potentiality and its fame. The name it has is an image full of skyscrapers, a place worth experiencing in a lifetime. This sort of image has shifted man's image of urbanity from a highly spiritual one into something

rather material. It is an image of a higher portion of urban features – it is of quantity not of quality.

The image so projected could hardly prove to be monumental in its aspirations. The physical configuration of which would pose a particular image such as by Washington D.C. or Paris. These again are built for reasons of commercial value a fact, which takes off the spiritual content from the image of an urban form. These urban forms are beautiful set-ups, show-pieces-a place one could venture as an experience. There seems to be no particular base for the layout of which neither contextual, nor socially alert. The only vague reference of a historical significance is their mixture with historical monuments. The way this has been mastered brings in a certain monumentality to the user through reminiscence. It is not a monumentality of the city. The city as a whole has no such significant meaning.

The mix of ideas reaches to the point where an urban context loses its distinctiveness. This may cause not to see the quality of urbanity in an environment. The city of Colombo with its unfair mix of ideas projects no particular image to a user. There exists no particular element in the city to which a person can point to as Colombo. It is a sad mix of many parts from all over the East and the West, the traditional and the modern the heavy and the light. The image of which neither spiritual nor commercial (i) make any notion of a monumentality.

The monumentality of an urban form or urbanity is aroused at its sincerity in meaning. The image of a city with no meaning in its context could fail to make the place monumental.

4.5.3 CONTINUITY

The continuity of the contemporary urban form is bleak in itself. The growth of which could hardly be imagined to take a better turn in time to come. A continuity of form needs very strong understanding and determination in the part of the creators to make it a form worth taking forward. A city should be thought of as a unit. It should not be dealt as

individual parts, idealized by different individuals. The growth of a city should happen as a whole its every detailed thinking has to happen as a part of that whole. The adaptation of such seems an impossibility in today's context, with every individual involved in his own place an image.

The only way that this could be thought to take place is when city takes a particular element of its context as a goal and a base for development. This contextual or the cultural connections could be the only ways a city could grow in one discipline. The diverse expressions of individuals would have to be bound by one single element w3hich controls and erects them. the understanding of a particular goal and a clear, single interest could help a city grow as a whole.

The details in an urban form – its building streets, squares or any of the significance should start from a single stream of thinking and reach a single goal. This would make a city meaningful and give it depth in its context. The growth of which in a particular discipline would make its monumentality strong its image sincere. An urban form so created would manifest a true expression of monumentality through its whole and in its every detail, the city would become a monument of time.



CONCLUSION



CONCLUSION

The great creations of man that are meaningful in its context become monuments, and they are significant elements in both the natural and man-made environment have become significant elements in both the natural and the man-made environment have become monumental to man for particular reasons. So, monumentality is a quality perceived by human beings through the significance in the environment.

It is intended to reveal how monumentality as a conception has become important and valuable to man with its depth and meaning as an expression of his attitudes. By giving different expressions each time, monumentality as an expression changed during different time periods in history. Monumentality is perceived through two poles the monument and the observer the change of attitudes, aspirations and expressions of the observer has made the monument change in its perception.

Urban form has become one creation among the many creation by man in the environment that has become significant and monumental. For the creation of urban form, in different time periods, there caused different reasons. It was observed how the imposing nature of which and the contextual meaning each form had in history, has made this a strong part of the environment.

Because of its distinctiveness and identity urban form has been a significant element to be perceived. Its legible identity as seen through the study has been a key element that made it monumental as an object. Further, the distinctively urban feature in an urban form expresses a urban quality to the environment, and urbanity is both distinctive and monumental to an environment.

Through the observations done, it is shown the way urban form acts as an expression of urbanity and the way it manifests monumentality through its different elements. The different elements in an urban form, the buildings, the streets or squares, in their manner of arrangement, as revealed here contribute to the conception of an urbanity, which is

perceived as monumental. It appears that the effectiveness in a form, in its expressiveness as an urbanity makes it monumental.

The liberal and democratic thinking has made each person act in his own individualistic way, and therefore there is no single discipline in the contemporary attitudes and thinking. The contemporary form has been an expression of this thinking, resulting a form, which has no unity of thought. Different parts of the contemporary urban forms done in this study reveal its lack of unity. Another observation is the image of the city in contemporary time as expressed through the discussion in the final answer. The image of a city seems to revolve around the factor of money, commerce and business where a city is viewed as a place to real money. An aspiration of man has been moulded through this thinking mastered through his own individualistic approaches.

It was revealed that a strong meaning for a city in its contextual features is not derived out of this form. The image of a city in early history and the aspirations of man, of a city in early history as observed had been those spiritual guidance which gave a city depth meaning and value. A particular discipline had safeguarded of the unit of the city form, giving it a spiritual image. This discipline has given an identity to the city, expressing and urbanity.

The reason for the disorganized nature of the contemporary city form is the main finding of this study. It is the lack of the discipline in thinking which does not contribute to its monumentality nor its urbanity, both which give an order to an urban form. It was not given a particular meaning and identity to the urban form by diversions in thinking. There exists no spiritual reason to which man could concentrate and focus his attention. Every individual goes on his own track, with a wrong image of a city.

The smaller elements and the whole itself can give it an identity to Particular City. As discussed, a city could be perceived and grown as a whole in its every aspects. The diverse intentions could be brought together this type of creations in the environment.

It is a particular goal, and the discipline that direct the expressions of the individuals to one style of thinking that could make the urban form balance and ordered as a whole. The aspirations have to grow through a single discipline which is very strong, culturally balance and conceptually meaningful. It is not too clear as to what this particular discipline should be commonly. The diverse nature of attitude make it more difficult, the "individuality" discussed having a definition each for different concept in the world. It can be vaguely suggested that this particular identity of different concept should believe in once style of thinking. However, it is the thing that can be practically be suggested that the city is like Colombo in the eastern context should go with a particular eastern style of thinking, the eastern flavoured: the "eastern City".

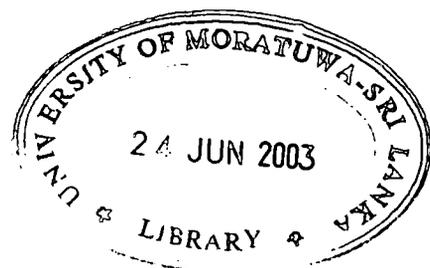
As discussed earlier in this study the feeling of the urbanity as a conception is a need of man to aspire. This feeling could be aroused only when urbanity can be perceived as a whole.

Urban form should promote this perception of whole in little details and in its whole. The need of man could only be met at this accomplishment.

As this study suggests, the continuity of the contemporary form should happen as a whole, making it workable. A single discipline derived out of the particular concept should bind the different attitudes together in its growth. This would make the urban form expressive as a whole. It is monumentality manifested as a whole – making urban forms an expressive, meaningful part in the man made environmental.

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