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LOCATION SPECIFIC ARCHITECTURE;

An examination of the role of "identity" of the wider context.

A DISSERTATION SUBMITTED TO THE
FACULTY OF ARCHITECTURE
UNIVERSITY OF MORATUWA
FOR THE FINAL EXAMINATION IN
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M.B.S.J. MOONAMALPE.
DEPARTMENT OF ARCHITECTURE
UNIVERSITY OF MORATUWA
SRI LANKA
JANUARY 2004



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DECLARATION

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

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Signec
(M.B.S.J. Moonamalpe)



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A n examination of role of "identity" of the wider context

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ABSTRACT

"When given an assignment, I have a habit of committing it to memory by not allowing myself to make any sketches for several months. This human mind is, by nature, fairly autonomous. It is a container in to which we can pour the elements of problem helter and skelter and let them float, swimmer, and ferment for a while. Then, one day, a spontaneous inner impulse trigger a reaction we pick up pencil, a peace of charcoal, or a colored pencil (color is the key to the process) and put in to down a paper. The idea, or child, emerges, It has come into the world; it has been born."

Le Corbusier, 1981, p45.

All architects Like Le Corbusier as an artist before the work start at drawing board in every project, face a spiritual war. He starts work one day some what inner impulse trigger this reaction.

What is the origin of this impulse?

How to identify it

What is important for design?

Architect as an artist he try to create specific, meaningful artifact. that is his responsibility. Architectural ideas trigged by various forces, such as user, activity pattern, purpose, and context. User activity pattern and purpose are intangible things during this period. But context is only one actual force, therefore its more suitable to identify how to give birth to an inner impulse in the architect mind through context.

This dissertation is focused on examining the context in relation to built form and location identity in wider context; intangible essence of a location and capturing and manifesting in a architectural work.

LOCATION SPECIFIC ARCHITECTURE

INTRODUCTION



INTRODUCTION.

LOCATION SPECIFIC ARCHITECTURE;

An examination of role of "Identity" of the wider context.

OBSERVATION.

Creation must be generated through the whole of the situation and represent it. Architecture as an art form creates man made physical environments of for living to human. The way these physical environments are created is a very sensitive process, which has major considerations one such consideration is the "existing condition of the location" or the "context". This existing condition of the place varies from place to place. For an example natural environment of one place differ from another in climatic conditions, vegetation, topography etc. These variations generate a unique spatial quality to that particular place. This spatial quality of a place created through a collection of unique features makes the identity of a place, which makes it spatially different from any other place.

It is responsibility of the architect to identify, preserve, emphasis and heightens and continues the identity of a place through his work.

"The architect is the shaper of the physical environment. He is the manipulator and molder of the space. The architect keeps the balance between the old and new. The architect finally, acts as the reconciling of techniques and aesthetics."

Heckecher August.

Considering any place in the reality it remains in the wider context of the totality and local context. Therefore identity of place is born and fed by significant spatial quality of the wider context and spatial quality of the local context. Every individual place making contributes at the end, to the overall total picture in a wider context. Hence the individual place making should capture and respond to the overall total spatial quality of the wider context.

IDENTIFIED PROBLEM.

Architecture is becoming less and less sensitive towards the subtle characteristics and the more obvious ones of the place. As a result of this the physical environments around us are becoming character less. Buildings that are coming up does not posses any contextually; therefore functionally and practically there are problems and issues coming up. Above all, it violates the aesthetic principles of "architectural place making."

CRITICALITY.

Architecture create physical environment, but it become a main part of the psychological aspirations.

“Architecture is an art form because it is an effective medium of expressions it is an art because it communicates symbolically rather than directly. It is an art because symbolic communication addresses itself to the supra-conscious level of the mind and is there fore more effective.”

Meiiss P.V. 1991 p32

The criticality of the problem could be understood in a more functional and practical point of view, which might not go in to a greater depth. Considering the architectural place making aesthetic principles involving in this process the identity of place and effects on the architectural end product seems crucial.

Each and every place has its own inherent character. This could be defined as the physical character of the place, and consist of the 'physical' features of that place. Such as roads, other buildings, vegetation, contuse etc. this could be identified as the immediate context or the local context. Generally architects could be easily respond to these physical objects and features in the surrounding of the site.

But the character that this dissertation would like to discuss about is beyond these physical characteristics, or the "local context", but it is the **"wider context"**.

Wider context is beyond the physical characteristics surrounding the site and account to a totality of the place. It consists of more qualitative and intangible characteristics which one can feel and an architect should interpret and materialize through a suitable architectural language. The evasive qualities of these characteristics must be one main reason. Why mostly the architects turn a blind eye to this issue.

Space can influence man. His atmosphere are not only functional and physical, psychologically place can play a major role. Identity of place, not only it create visual harmony order, and acting as a binding agent. In an urban context yet it could have physiological effects of defining, demarcating, distinguishing space, creation of spatial hierarchy, achieving spritful places instead of monotonous lukewarm spaces.

“The general tendency of the eye is to be pleased with variety rather than monotony.”

Robertson- 1995.p 55

INTENTION OF STUDY.

"Everywhere, wherever and how ever we are related to beings of every kind, identity makes its claim upon us."

Heidegger.1969 p.26.

Intention of the study is to emphasize the impotency of a place and how to heighten it through architecture. Because losing identity of the place through the architectural work could cause degradation of environments.

"There are two major reasons for attempting to understand the phenomenon of place. First, it is interesting in its own right as a fundamental expression of man's involvement in the world; and second, improved knowledge of the nature of the nature of place can contribute to the maintenance and manipulation of existing places and the creation of new places."

E. Relph.1976 p. 44.

This study specially focuses how to capture identity of the wider context through the architectural work. Because present architectural works are mainly responsive to its immediate context, but identity of totality is neglected. Due to this reason critically this examine of the relationship between identity of wider context and architectural product.

METHODS OF WORK

The study will began with a chapter on will try to understand what architecture is all about and principle elements and generators which are effected to designer from that the context has taken to much consideration and contemplates on the context, will make the second chapter.

Second chapter discuss what identity of the place is and how to generate identity of the place. How to manifests "Identity of the place" through the architectural work, mainly focused to wider context identity. Capturing the identity of some kind of place it must be feel, therefore sensuous elements are more suitable to sense spatiality of the wider context. Because, manifestation of wider context identity main researching area of the study.

Third chapter is base on the research part of the study. Selected examples located difference areas in Sri Lanka studies and identifying how to manifests location specific characteristics special reference to wider context spatiality manifestation through the architecture. Considering Regions of Sri Lanka mainly divided according to special characters of wider level. There fore existing regions can be get criterion of the study.

SCOPE AND LIMITATIONS.

This study mainly focused to the understanding "identity" in architecture especially wider context and how to generate identity and what is importance to architecture.

Public buildings located in different contexts with significant identity, selecting as case studies. Because all society acts as a user of the building, there fore expressive characteristics of the public building effected to whole society. In way this reason manifestation wider context identity through public building very important and it is definite task.

Selected case studies are acting as an object in particular cityscape, therefore manifestation identity of wider context through its very clear. This study mainly focused to examine the relationship between identity of wider context and architecture therefore extreme situation very suitable. But buildings in fabric of any kind of particular context manifest it identity as a part of the fabric. But this kind of situations not allow to this study, because main aim is clearly examine the relationship.

This study focused to identifying how to strengthen the identity of wider context through the architecture. But bad identities of any kind of environment can be transforming by architecture. But this study mainly focused to identifying relationship therefore it can be clearly express strengthening the existing identity through architecture.

CHAPTER ONE- ARCHITECTURE; EXPRESSIONS AND IDENTITY.

PREAMBLE.

The chapter one discusses the position of architecture as an art form and its other connections with vital forces of life such as society and culture.

Further it establishes architecture as an applied art form and its complex relations with other factors. Finally the chapter concludes with the generator biases of architecture, which are social, function, activity pattern and context. This chapter gives special reference to architecture and its relation with context. This will be elaborated in the chapter two.

1.1. ARCHITECTURE AS AN ART FORM.

1.1.1. ART AND ARCHITECTURE.

Architecture is physical reality; it is finite object in the environment. But above all things primary birth in the human mind and it is relating to the human beings. Therefore architecture is liberating dream to reality. Therefore architecture has ability to appeal to human emotions and feelings and carry away to a physical reality.

This physical reality can be perceived, experience and as well as use for living. Therefore meaning of that true dream is determined by dialog between user and architectural product. Any kind of dialoged of human is relevant to human mind. Therefore it is emotional relationship, metaphysical link.

Le Corbusier says,

"The purpose of architecture is to create emotions."

Margaret Guiton, 1981, p18

As to the above purpose of architecture is create emotional dialoged between use and architectural product. Therefore emotional background of the architecture takes it to the level of an art. As Le Corbusier.....,

"Art is poetry a sensual emotions. The intellectual delight of appraising and judging, it is reconciling of central principle that effects over innermost beings. Art is pure erection of the mind that at certain times shows as the summit of erections man can attain. And it makes us intensely happy to feel that we are creating."

Margaret Guiton, 1981, p21



But architecture is differing in some points any other art forms such as music, cinema, poetry etc. then many similarities can be identify architecture and other art forms.

Architecture is fine art, such as poetry, music, painting, sculpture, drama etc. which are the need and intellect co-incidered. Architecture and music are abstract arts; the representation recedes to the background. They grasp the relation between individual entities.



Figure 1- Drama creates
Emotions poetically

Architecture is a useful art yet a fine and plastic art too. Its finest achievement is always illusion. Pure imaginary or complex is transferred in to visual impressions. Because architecture has more or less all the quality it has wider range of channels to get impressions.

1.1.2. ARCHITECTURE AS AN APPLIED ART.

In many other art forms, dialogue between connoisseur and artifact differ from architectural product and connoisseur. Dialogue in other art forms, it is only spiritual dialogue. Artist create s experience through the tools of related art and connoisseur enter in to it spiritually, creating an experience which in human mind only, not existing in reality.

But in architecture create a world physically where connoisseur can enter and get a real physical experience rather than a psychologically experience. Stiven Holl expresses the difference between architecture and other art forms.

"Architecture is bound to situation, unlike music, painting, sculpture, film and literature. A construction (non mobile) is intertwined with the experience of place. The site of a building is more than ingredient in its conception. It is its physical metaphysical foundation."

Stiven Holl 1989 p109.



Figure 2- difference;
Film and reality.
source-Sri Lanka

As to above quotation architectural product must be appreciate only within the situation. Therefore architecture provides actual space for actual life. Due to this reason architecture must provide space for use in reality. Further considering work of architecture it provides spaces for functioning all activities of the human life. This relationship between architecture and human create architecture as an applied art., architect as an applied artist. Clough Williams says,



Figure 3- architectural space
Give actual experience.



"There is but one creator, and he is the artist, and the architect being an applied artist is as a demigod between heaven and earth, with his feet in clay of his foundation trenchers and his head amongst the stars."

Clough Williams, 1929,p89.

As to above architect as an applied artist his powers and ability to affect the society spread to all levels of society. Therefore he can coordinate and govern the whole society as an applied artist. This ability of architecture explained by Aldo Rosi

"Because architecture gives concrete form to society and is intimately connected with it and with nature, it differs fundamentally from every other art and science."

Aldo Rosi 1996 p36

Man creating an art. He modifies it and changes it constantly. The result is, art too modifies him, changes him, this is like the built environment and mans interconnection. End of this reciprocal relationship is essentially a change in man. Due to this reciprocal relationship architectural work is subtle tool. Because, of architectural work is finite object in the environment, and its expressions effects to individual rather than whole society.

1.1.3. EXPRESSION AND MEANING IN APPLIED ART FORM.

People use the language for communication. But sometimes language limits the deepest thoughts of mans soul. Art forms, in various tools of communication, fill this gap and talks of more deeper and profound thoughts of man and look in to the depths of mans heart.

Art is expressions of personal feelings, and emotions, which transform the state of mind of the public. Man innate sensitivities to the art deepens his understanding of life and gives enlightenment.

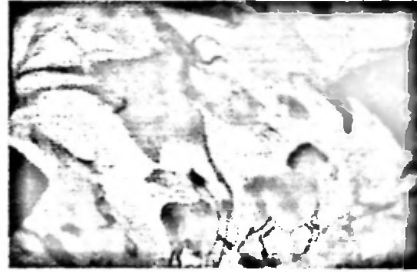


Figure 4- cave paintings;
Origin of artistic communication.
Source-Benedikt Tachen Verlag

Anada Kumaraswamy says,

"Manufacture, the practice of art is thus not only the production of utilities but in the highest possible sense the education of men."

Finally art has ability whole man growth, and emerge of his skills and powers to outside. Architectural spaces and forms have connotative meanings, associated values and symbolic contents. These aspects communicate meanings to others; it is called as expression in art.

According to physiognomy of any building, it has significant character of expression. This expression built a dialogue between perceiver and architectural product. Mans behaviour in the environment totally depend on his understanding of it, Therefore architectural expressions are much important in creating the reciprocal relationship with man and his environment.

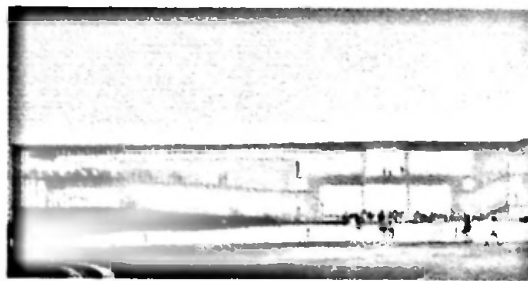


Figure 5- Tokyo, Kasai park visitor's center;
Physiognomy of the building communicates
Welcome feeling.
Source- contemporary Japanese architecture

1.2. EXPRESSIONS AND IDENTITY.

1.2.1. WHAT IS IDENTITY?

In real world all the things in nature and even the man made things tend to take a character of their own. How ever similar category of natural product vary to one to another, such as differ one person to others.



Figure 6-every thins in the world different each other.
Source- Kashmir

These verities built up space to autonomous standing for every thing in reality physically rather than psychologically. This autonomous character of every object or thing is called as "identity". It explain by Kevin lynch,

"A workable image requires first the identification of an object, which implies its distinction from other things, its recognition as a separable entity."

Kevin Lynch,1970, p8.

Identity not only remains on the physical appearance, it is based on the emotional background. Every man differs from others by attitudes, norms and behavior pattern. According to above aspects and physical differences are generating an autonomous identity for every person. This identity keeps its presence in every more a man makes every things he does.

Every man not isolated person, he belongs to different social layers in hierarchical order, Such as family, community, society. These all-social layers have a significant identity. These identities get powerful inspiration to human claim for their cultures and blend with ingenious background.

"Everywhere, wherever and how ever we are related to beings of every kind, identity makes its claim upon us."

Heidegger.1969 p.26.

Considering top level of social layers, its identity manifests various activities and symbols. Peoples belong to any ethnic group they express their identities through



Figure 7- Expressive identity
Through clothes and
Jewellaries.

attitudes, norms, behavior pattern, cloths, jewelries, Humans of they Identity expressing, psychologically rather than physically through expressive arts. There fore art is a medium for communicating identity to others such as poetry, painting, music, cinema, architecture expressive cultural, socio-political identity of society. As an example Sri Lankan traditional dance remain on the socio-cultural identity of the country.

"The built environment is far from being the only one to influence our sense of identity. Gestures and rituals, clothes and objects, language and many more factors are just as important. Architecture is nevertheless playing an important role in reducing or strengthening our sense of identity."

Pierre von Meiss, 1990, p 161

According to above architecture has ability and power for strengthen the identity of any kind situation. Because architecture is provides spaces for expressive identity of society. Peoples all activities and human beings are happening in the architectural space. Considering certain cultural group of peoples they behaviors and activities born through the cultural identity of the group. Architecture as an applied art it is provides spaces for happening above activities. Therefore architects ability to capturing spatiality of behaviors of the user effect to strengthen or continues spatiality of culture of user.

Muslim peoples are belongs Muslim culture, behaviors and activities of Muslim peoples born through the identity of Muslim culture. Street houses of Messenger Street expressive how strengthen cultural identity through the architecture.

Further architectural product as an object remains on the certain location, in town or city. Certain town or city can be expressive identity through the whole cityscape. Therefore apply building in a cityscape can be strengthen city identity through building design. Otherwise architecture has ability to expressive own identity as an object in reality. Identity of architectural product determined by triggered forces of architectural creative process.



Figure 8- house,
strengthen
Identity of fabric
Source- contemporary
Japanese
Architecture

1.2.2. IDENTITY AS AN EXPRESSIVE QUALITY IN ARCHITECTURE

Various forces, and factors trigger architecture. Unlike in the fine art architecture could be triggered by a very simple and obvious factor such as response to its client, or is a response to its function or its context. In some cases architecture is inspired by an abstract conceptual idea. In the process of an architectural design the architect abstract feature or a character or perhaps sometimes an issue, which is related to the client, function or the context, and give expression in an architectural language. Sometimes architect could address even a social problem through his architecture. Therefore, it is obvious that each product of architecture is catering to its own story, responding to and relating to its own source rather than being a just another building. It is responding to one of these factors or more of them in a intense and identifiable architectural language that a building gains its uniqueness.

"We recognize the tree in a single leaf, but no two leaves in the tree will be the same. The systems that artifacts come from make variants like the tree makes the leaves. No two variants need to be the same. We are incapable of doing the same twice in exactly the same way even when we are intended to repeat ourselves we may fail to do so. There is always the imprint of the movement the things that leave our hands aques, inevitably, same individuality even in spite of our intentions."

John Habraken, 1985,p84

The factors, which generate or trigger architecture, are as follows.

- User as generator.
- Activity pattern as a generator.
- Purpose as a generator.
- Context as generator.

In good architecture one of these generators plays a major role or leading role in order to evoke expressions. This leading generator is termed as a primary generator. This primary generator determines the major expression quality of the built form. Architectural identity basically evoke through expressions. There fore generators of expressions in architecture can be get as generators of identity in built form.

Theo Cosby explain architecturally identity expressions how to important to society.

"The building of tall blocks without any intrinsic message (they are merely units of accommodation) devalues the identity of the city and robs it of meaningful symbols in a mass society the identity of individual is a precious responsibility, to be reinforced at every level."

T,Cosby, 1973,p63.



**Figure 9- city gate,
Meaningful high-rise
Source-Green Architecture.**

1.2.2. (A). USER AS A GENERATOR OF IDENTITY IN-ARCHITECTURE

Architectural product carries away to reality must be amalgamating with natural circulation of the world. There fore user as an individual or as a particular society acts as a binding part of the man made object apply with nature. According to above reason user satisfaction is one of the most precious responsibility in architecture, in other word architecture basically effect to the user because humans all activities between births to happen with in built environment. Christopher Day explains how architecture effects to its user.

"Architecture has profound effects on the human being, on a place, or human consequences, and ultimately on the world, that it is far too important to bother with stylistic means of appealing to fashion."

Christopher Day, p 149

Considering user point of view they have two sets of basic needs, physical needs and psychotically needs. Physical needs refer to the aspects, which are relevant to physical comfort of people, such as physical setting with proper circulation pattern, acceptable lighting and ventilation levels and other technical requirements. This is rather a basic requirement in any architectural product than a special aesthetic attribute.



**Figure 10- place for physical and mental
comfort,
source- contemporary Japanese architecture**

Psychological needs refer to the psychological affection, sense of belongingness, self- esteem, status among others and feeling accomplishment of personal fulfillment. Exaggerating and manifesting a special issue or a characteristic of the user in a language of architecture creates uniqueness for the building and a tribute to its user.

1.2.2.(B). ACTIVITY PATTERN AS A GENERATOR OF IDENTITY IN ARCHITECTURE

Like every other living organism human also do certain typical functions, such as breathe, consumes, digest, etc. every moment of their lives is a moment of activity. This varies activities differ to one to another according to psychological and physical aspects, Architecture responses to these various activity patterns in the environment. Therefore architectural approach and language must be depends on the activity pattern and According to a significant architectural identity is generated.

When considering a building, there is a particular activity intended perform within it. It is designed deliberately to happen that activity, and there fore *most* of the times no other functions are allowed to betaken place within that building. For example a religious building is different to a hotel. So it is clear that, each and every activity needs to have certain kind of and environment and these particular activities generate the basic plan shape and area required.



Figure 11- Aoyama technical college.
Building physiognomy
Determine by activity pattern.
Source- contemporary Japanese
Architecture

1.2.2.(C). PURPOSE AS A GENERATOR OF IDENTITY IN ARCHITECTURE

Every human activity has its own goals and objectives. A reason of performing these goals and objectives is purpose of an activity. As a example people sleeping for rest to their physical body and mind. Because, all human physical body and mind needing to relaxation, after workable day. It is goal of the sleeping as human activity. Due

to relax of mind and body, brings mental and physical health, it is purpose of the sleeping.

Architecture is important human activity. Human as an animal of born in nature they can not face to all natural forces directly, such as rain, wind, cold, hot, earthquakes etc. therefore they must be protect those forces built up shelters. It is goal of the built up shelters for living. Shelters give comfortable, protective, workable spaces to living themselves and their loving ones. It is purpose of the built up shelters. Relation ship between human and making shelters generally determine purpose of architecture, as a human activity.

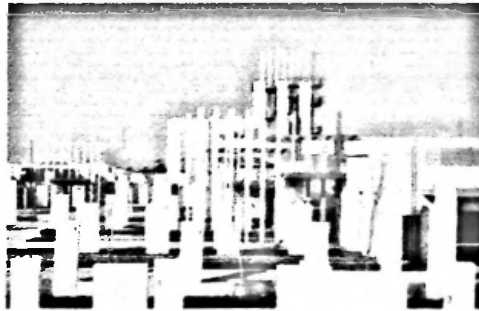


Figure 12- Community center at Kawasato.
Building as sculpture, communicate
Purpose of the building.

Source- contemporary Japanese architecture.



But architecture not only belongs to designing shelters, making monuments, making religious building for worships, designing proper entrance to the city through railway stations, bus stations belongs to architecture. Due to above situations architecturally purpose differ to one to another. Purpose is generator for architecture; therefore it must be express through the architectural language. In according to purpose variations, any building can be communicating significant "Identity" based on the purpose.

1.2.2.(D). CONTEXT AS A GENERATOR OF IDENTITY IN ARCHITECTURE

"When a work of architecture successfully fuses a building and situation, third condition emerge in this third entity, denotation and connotation merge; expression is linked to idea which is joined to site. The suggestive and implicit are manifold aspects of an intention."

Stewen Holl p109.

According to Stewen Holl, good architecture must be connected with its existing situation. Existing situation can called as a "context". Considering context of all physical things in the world, it has physical, social, economic, and political aspects.

Context is true background of for an architectural product; a building is fitted in to an already existing "context" or a background. Unlike function, user and purpose, which are intangible things, "context" is tangible and physically existing. Therefore it is one basic and obvious factor to respond to, considering "context" in a very minimal way. Further considering context is not mere physical existence of a surrounding. Context too has more evasive and un tangible characteristics which an architect could tackle in his or her architectural language and express. This would make the building.

More appropriate in its "context" as well as exploring it in to more subtle expression of the character of the context. The next chapter would further elaborate in the subject of context-generated architecture and its significance. This argument explains by Christian Norberg,



Figure 13-Shonandai cultural center
Built form defined by
Surrounding context.

Source- contemporary Japanese
Architecture.

"Architecture is explicitly a synthetic activity which has to adapt itself to the form of life as-whole. This adaptation does not request that every work should be related to the total whole. The individual work concretize 'secondary wholes, but because it belongs to an architectural system, it participate in a complete concretization."

Christian Norberg, 1997, p34



CHAPTER TWO- LOCATION AND LOCATION SPECIFIC ARCHITECTURE

PREAMBLE.

The first chapter established the position of architecture as an art form and its relation with its context.

The chapter two defines location identity and sorts out the elements, which constitute the sensuous elements, which Kevin Lynch has formed as a criterion for examining location identity.

2.1. WHAT IS "LOCATION?"

Actors perform in a stage; painters paint in within boundaries of canvas, and take their work of art a level of spirituality beyond the boundaries. Architecture is an art, which has its site as the boundary to bind the work. But it is the surroundings or the atmosphere of the site, which is identified as "location" provides inspirations for every design to admitting natural harmony of the world. Through the responding to the location architects work could be binding to its atmosphere in a physical level even a higher spiritual level whole of the nature. This specific ability of architecture explain by Eric Owen Moss,

"Architecture has the ability to expand that internal boundary. It can punch hole in your sky. You have one frame of reference, someone else has another, and we all have a certain way of understanding the world. You start to think that it's enclosed, that it has limits, but it really doesn't. You think it has those limits, even you claim you don't."

Eric Owen Moss,p115.

According to Eric Owen Moss limits of architectural work is determined by architects frame of reference or his ability to expand the boundaries. Because, every location is settle in certain context in reality. Therefore ability to expand meanings and expressions of architecture could proceed through within contextual boundary.



Figure 14- natural boundaries of the location.

Source- over Europe.

Unlike for the painter and the dancer, for the architect, Architectural physical territory is something that he himself can improve upon his work within the level of thinking and manipulation of architectural language. It is a piece of totality; it is not isolated like the stage set for actors or the canvas. Location is bound to totality physically as well as from non-physical aspects. This explained by James Wings,

“Rather than treat art as a decorative accessory to architecture site, work is a hybrid fusion of both disciplines, with the purpose of eliminating the conventional distinctions between art and architecture as separate entities.”

James Wings , p90.

Architect as an artist he deals, directly with the surroundings, atmospheres. Therefore architect as an applied artist paints in canvas shared by other architects. Actually architect only provides an infrastructure for the real life of the society to flow on. Therefore he should be responsible and subtly treat and capture and depict its location in all presentable manners.



Figure 15- building as part of the location.

Further location can be identified as a primary constitute of "place", because, location provides the context for an activity to happen. Therefore location is background for a place.

2.1.1. LOCATION IN ITS CONTEXT.

Location is not an isolated thing; it is part of the environment of the world. Considering environment of the world it is single entity, compositions of different particles. Tangible and intangible aspects bind these different particles to each other. Tangible and intangible aspects combining total environment called as context.

Cultural, sociological, economic, environmental both natural and man-made, psychological, functional factors are involving in creating whole context of the location. But those factors effect for location in different levels of magnitude. According to the level of

magnitude effecting on the context of the location, context can be divided in to two main parts.

- Local context.
- Wider context.

Location is interrelate with immediate setting, this relationship derived local context of the location. Location is interrelated with its immediate setting, the streets, street lines, adjacent blocks etc. further, any location with its relationship with its local context, becomes a part of the wider context creating an overall character for the area. As well it is eventually a point of the wider context, because wider context is combination of various local contexts. Therefore location is part of the local context as well as it is part of the wider context.

2.1.1.(A). WIDER CONTEXT OF THE LOCATION.

Location is not an isolated, single entity capturing through a normal eye. It is production and reflection of total whole remains on beyond its physical limitations. This total whole govern the location is called as wider context of the location. John Habraken defined the wider context important and its relationship with any one.

"We found in the type a frame work for action and cooperation. Because the type of the house or the ship is shared knowledge users can "think form" with craftsman and designers. Professionals can coordinate, roles can be effective and responsibilities can be allocated around the form that is already alive in peoples mind."

N. John Habraken,1985,p33.

According to above quotation city or town forms are defined by geographical setting of the town, its topographical variations, origin of the city and original purpose, historical development, present functions, structuring of its form, socio cultural and economic background etc. these are main factors of the wider context which influence the location character.

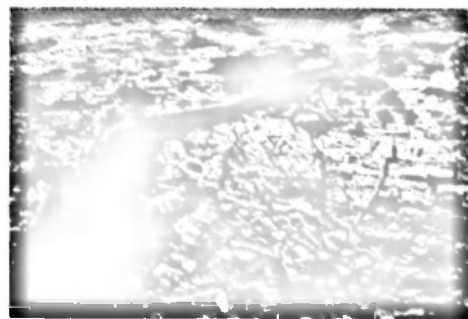


Figure 16- natural and man made feature Make total picture of wider context.

Source- over Europe,

2.1.1.(B). LOCAL CONTEXT OF THE LOCATION.

Local context is termed as the immediate setting of a location. Physical and socio cultural economic background of immediate setting is the local context of a location. These factors of the local context therefore have their immediate influence on any work done in their context. That is an obvious factor that any building has to response to the street lines, solid void ratio, scale of adjust building, functional hierarchies etc. this could be done in a very technical and physical manner as well this response to local context could taken the building one step further in its design the wider context, as the word itself suggest, is an wider idea of the location. It gives an overall picture rather than have a physical existence of the immediate context. The idea of wider context is more is more of a conclusion taken from an in-depth observation of a location considering its socio-cultural economic and historical backgrounds.

In such an analytical observation, an architect could conceptualize on idea, which he sees as unique characteristics of that location. It is this that he ultimately tries to capture in his design. In other words it is this characteristic that he tries to materialize in his architectural language. In the context of this study what is important is how to arrive at these characteristics of a particular location. Which is called the identity of the location? This study would further elaborate on wider context and identity and the magnitude of capturing location identity in any work of architecture.

2.2. LOCATION IDENTITY.

A location has its own flow of life; human activities its physical setting and physical features are all interrelated things its own flow of life. Due to the differences in these factors, one location becomes different from another. Further more, each location gains uniqueness in character to it, due to these differences. It is this unique character of a place which is addressed through this dissertation as the location identity.

"Particular places should have a clear perceptual identity, recognizable, memorable, vivid, engaging of attentions, and differentiate from other locations. This is the objective basis for perception. It is a support for the sense belonging to some place, attached group, as well as a way of marking a behavioral territory."

Kevin Lynch,p517.

The architect, through his interventions in the location is in a position to play with the identity of location. To quotation Pierre Von Meiss,

"The site as a place is always linked to human history. The site which we choose or which is assigned to us to erect a building is perhaps already a place in to the country or in the town. This place will be destroyed, reinforced or transformed by our interventions."

Pierre Von Meiss, 1990, p143.

Identity of a location is a major force captured in a physical setting and major sensed in the more evasive and intangible life of a location. Therefore it is one major and undeniable factor of influence for an architect in his interventions in the location.

Place physical setting provides background to create activity. This interrelationship is deriving meaning to a place. Essence of these three elements is creating identity to a place.

2.2.1. CONSTITUENTS OF LOCATION IDENTITY.

The location identity is visible and sensed through various features in the site.

"The static physical setting, the activities, and the meanings constitute the three basic element of the identity of places."

e. Relph, 1976, p47.

They are mainly three, the physical setting, human activities and the meanings. The following is a short account of those features.



Figure 17- "THE FARM" (1893)

Painting by Johan Miroo
Painting is expressive
meaning of the farm. He
draws physical setting
human activities and gives
meaning through it.

source-"Vivarana"

2.2.1. (A). PHYSICAL SETTING.

Physical setting of a place is two fold; it could be termed as the man made physical setting and the natural physical setting. The man made physical setting is perceived in materials, substance, shape, texture, colour, weight, size etc and are in form of, in a contemporary city, street patterns, nodes, edges, urban spaces, views, built forms, landmarks etc. the natural physical setting too is a dominant factor in deciding the city shape form and there by identity of the place.

Architectural point of vision, temple as an important place in traditional village, it is located on the geographically higher level of the village corporeal setting. Temple is a most



important place of the village hierarchy, it is emphasize in the physical setting of the temple in the natural landscape.

Physical setting acts as a background to the meanings and human activities, which have psychological, social and cultural values. Physical setting contributes to the identity of the place experiences, character and qualities of the place. Therefore physical setting gives sources of experiences and different characters such as sense of belongingness, territoriality, and also the quality of the place.



Figure 18- physical setting of the location give a identity to a place
Source- Sri Lanka,

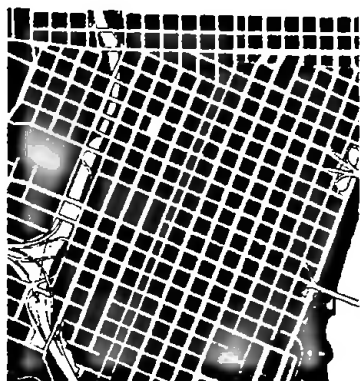
Man has an in built connection with the space that he lives in, traverse, this connection to place is a very powerful inbuilt one in human psychology. These relationships of humans with places relevant with physical setting evoke experiences; these experiences are mainly visual and sometimes psychological and what stimulate most these experiences are the physical setting of the location. Likewise every individual make conscious or unselfconscious mind notes of identities of the place. At large, a place could have a mass identity; such as street, square, of a town or city. For an example, Anuradhapura has its identity at large, as a sacred city due to its religious background emphasized by pertaining physical structure of the town.

Kurunagala is another main town in Sri Lanka, its identity mainly generated through the physical setting of the townscape. Huge rock called "Athugala" located in town arrangement and its give spatiality to the Kurunegala town. In addition to natural features of the town, spatial arrangement of physical setting of the town or city can be an aspirator to its identity.



Figure 19- "Athugala" main feature of Kurunegala town.

Due to the natural setting of a place like Kurunagala or Anuradhapura the social life and its physical form can be get a certain identity.



Map of San Francisco.



Map of Zurich.



Figure 20- spatiality of city coming through the physical forms.

Source- Great streets.

Observing the above street arrangements the city seems to have obtained a certain distinctive identity. Due to the requirement of its social life the man made physical form is determined.

Physical setting of local context.

Site and its boundaries.

Responding to local context is more or less a practical and functional requirement before it becomes an architectural aesthetic requirement. When you are building you should response to the roadways, street lines etc which are rigid and legal requirements

Designing the building in any site would encounter the issues of responding to, and treating its boundaries. As per Eric Own Moss these site boundaries could be expanded by the architect can simply blend his building with the surrounding buildings, response to the street lines and prevent architectural language of the surrounding creating a harmonious effect.

Built scale of immediate setting.

“Built scale of the town is determined by the size of its buildings, their heights, size of plot, and average storey heights.”

Robertson M. Tugnet, 1987p36.

Scale of the building is regarding their relationship with width, height; ratios help to set up a certain pattern to the place in the townscape. There fore each new additions relationship with its neighbors regarding there built scale and height even through their styles and treatments are diverse, should be maintained.

Other features of the site and surrounding.

Spatial natural physical features like water body, rock, level change and man made features like landmark; important building can be situated in the location or its relevant immediate setting. Those are important features of the site for make spatiality to it.

Therefore architectural product applying this location its definitely response of it through the views and vistas, paths, open space etc. further it is determined physical setting of location identity.



Figure 21- "Kajugaha house" built form determined by Surrounding man made features.

Source- New Asian Houses.

physical setting of the wider context.

Overall physical setting of wider context can be categorized as natural setting and man made building fabric. Combination of natural and man made physical context make overall picture about physical setting of the wider context.

Geographical setting of the area.

A town gets the unique character, in the way that it is related to its natural setting, for an example a town built on a hill with its buildings being to located along the contuse or perpendicular them, Gives a natural specific character to that specific location only. Like wise a town developed along a river or water body gives a spatial quality as well as towns, which are located in, low lying areas and bellow hills.

Other factors that can be named for shaping the wider context are, towns originally chosen to a purpose, because of its location such as for the purpose of defense and for the purpose of trade and communication.

According to response for geographical setting of the wider context of city, it makes spatiality for a city relevant with wider context of geographical features. Kandy city is located at valley surrounded three specific mountain rangers. It forms highly response to natural setting. Therefore it has certain spatiality.



Figure 22- City of Zurich. City form Highly response for River

Source- over Europe.

Location is part of the total geographical setting of the city. Therefore meaning of the location identity comes through wider context spatiality relevant with geographical setting.

Street patterns.

Not only these help the vehicles as well as pedestrian's to move from one place to other, but also creates a certain character to the place in the way they are laid except in places where there is deliberate planning. Such as the gridiron streets, winding streets, and the straight streets etc. some times they govern the built fabric of a particular place dominating the way of orientating as well as the form of the building or some times they are product of the existing social life and culture.



Figure 23-streets pattern of Paris city.

Source- the GAIA atlas of cities

Considering Paris city form its major streets are totally response to the city center. Therefore Paris city streets pattern give spatiality to the wider context.

Building character.

Just like the way that each persons character various from another. Every towns the building character various. The above factor introduces a sense of locality. The same architectural style, applied at different localities gives different characters, because of availability of materials, craftsmen ship, building type etc.

York Street at Colombo fort has certain character due to historical buildings of streetscape. Architectural character of historical buildings is spatiality to a York street

Only physical setting can't give the full requirement of place at any rate, it must be blend with meanings and activity.



Figure 24-historical built fabric of York Street.

2.2.1.(B). HUMAN ACTIVITY.

Roads are use for transportation playgrounds for recreation, temples for religious activities, according to the activities the place is gains a significant, different spatiality to the place, generating identity for the place.

Activities executed in any kind of place contribute to place experience. Personal experience of a place is different from one person to another like wise the identity of one place, too could differ.

Only physical setting can't give the full requirement of place at any rate, it must be blend with meanings and activity.



Figure 25- celebrating place, Meaning coming through the human activities.

Source-the GAIA atlas of cities

That shows activities executed on the place depend according to his, own mix personality, memories, emotions, attitudes, colour and the image of that place. Further it's gives distinctive character to a place and gives social cultural values and a sense of belongingness.



Physical setting prepare atmosphere to take part in activities through the meanings of that place. Ancient monument more related to Buddhism located in Anuradhapura town physical setting, makes it a sacred city, human activity basically born according to meaning of city, and it is giving distractive character or identity the Anuradhapura.

Further some kind of city forms spatial arrangements influence the types of activities, such as linear arrangement leads to moment and radial arrangement focus to center.

Due to above reasons activities include those aspects of physical setting. Activities include the meanings and symbolism and the way which people use the place.



Figure 26- liner organization movement
communicate movement

Source- Architecture inside out.

Peoples are participating; various activities places are come to life. Therefore involvement of people's activities is most precious aspect to give identity to the place.

People see something analyze and understand to it through the mind and react. This is a spontaneous process of human behavior in particular situation. Therefore we first see the physical world, and react it according to socio cultural and psychological background. Therefore physical aspects of any location govern the human activities. Human activities are social representation of physical setting.

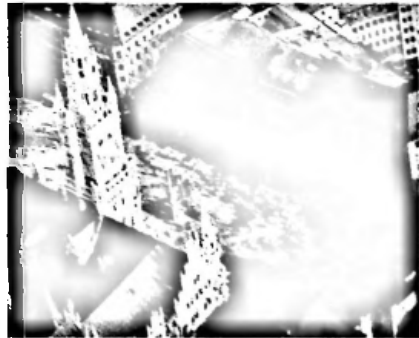


Figure 27- Square near the church.
Human activities totally
govern the built fabric.

Source-Over Europe.

Considering a location near a church, activities of church and socio cultural background related to church function effect the location. Because church is part of the local context of the location, therefore applying architectural work that location predominantly it

must be response to church. These responses create harmonized building with local context.

Without appraising these aspects of local context characteristics a new building design fit well to its local context, which in turn will affect the wider context of the location.

2.2.1. (c). MEANINGS.

Another aspect constitute of identity of place is perceived as meanings. Further territoriality, orientation, activity, character, quality, communication all comes through the meaning of place. Reaction of the people in any kind of place is coming through its meaning for them. E. Ralf explains how meanings are born from a place.

“The meaning of places may be rooted in the physical setting and objects and activities, but they are not a property of them- rather they are a property of human intentions and experience.”

E.Ralph, 1976,p47.

According to above the meaning could be explained, as the essence derived from the interrelationship between other constitutes, such as physical setting and human activity relevant to place. People identify the place through the meaning and people act appropriately to the situation. Meaning act is as an essential part in place to generate activities.



Figure 28- physical setting and human activity give meaning for the place.

Sources- 'Sri Lanka'

Communication is also an unselfconscious act; it has become an essential human behaviour. Meaning of the place helps social communication from the place to people. Organization of communication influence by meaning comes through the spatiality of place. Who communicate, with whom, under what conditions, how, when, and what context are important factors related to linked place and social organization. Therefore meaning of place is essential to organize social communication.

According to different user groups, places meaning difference. The place is both a setting for communication among people and a transgender of meanings of spatial organization. People have certain set of meanings for the place they live and the associate. The physical setting, spatial organization and character of the place give meaning.

People attach with place due to meaning and it is psychological process like to an infant's attachment to parent figures. Place attachment can develop social material and ideological dimensions as individuals develop ties to kin and community own or rent land and participate in public life as residents of a particular community.

But meaning of any kind of place or object is difficult to identify and is very complicated. Because, it is involving both individual and cultural variations, which reflect particular interests, experience and view points.

Stephan Stasser illustrates the meaning of place using very straightforward example.

"In 1084 St: Bruno went the French Alps to establish himself as a hermit there. Before his arrival the environment quit neutral to him; it was what it was without meanings. But by seeking in those mountains a place to meditate St: Bruno and his followers made them meaningful in terms of this intention- they become "dangerous" or safe "useful" or "Inhospitable" and subsequently as their intentions changed, as they found the suitable site and began to look for land for cultivation, or as his followers now try to get rid of troublesome tourists, so their situation was modified. In other wards the meaning of the situation of the place was defined by the intentions of St. Bruno and his followers."

Stephan Stasser, 1967,pp 508-509

According to above explanation capturing true meaning of any kind of a place is difficult. Because it depends from to person-to-person, time-to-time, and place-to-place, therefore capturing the true meaning of any kind of place might need a user survey. In this study there are no facilities for it.

Location is the part of the local context; local context is part of the wider context. Therefore location as a place its meaning comes to above sequence, therefore total picture of wider context remain as meaning of the location. This relationship make metaphysical link between location and wider context.

According to above argument physical and non-physical all features of the wider context make spatial meaning for certain location in a related context.

Historical development and present function.

Town or city is representation of evolution of human settlement of belonging area. Because town or city developing with human settlements during lifetime of it. Human settlements gradually expand and complicated, according to settlement town or city growth and develop.

“An idea of the physical development of town can be gained from comparing up to date map of the area with others from earlier periods.”

According to growth pattern of the city it's illustrate certain period evolution process of the city. Therefore spatiality communicates characteristics of evolution period.

Considering Kandy city as example it is origin as capital of kandiyan kingdom. But present it is major city of the central province. Because according to historical growth change the vision of the city.



Central Boston- 1929



Central Boston – 1980

Figure29- Historical development of central Boston.
Source- Great Streets.

Due to above location in particular town or city, it has certain meaning relevant to wider context of the location.

Contemporary Image.

In addition to the geographical setting of a town or a city it communicates certain message through overall context. It is called the image of the city or town. A town, which has been shared by certain activity, will have a certain types of buildings, which helps to

crate a certain sense for that town. Therefore contemporary image of the town or city evoke through the specific functions and activities of the wider context it is expressive through the man made and natural aspects of the context.

For an example in an industrial town factory buildings will be more emphasized in terms of their scale, proportions, and also their some pipes dominating the skylines. Similarly a residential town shapes its wider context by their single two story houses and flats.



Figure30- smoke pipes,
Dominating element of the industrial town.
Source-the GAIA atlas of cities

Rathnapura is famous town in Sri Lankan context for gem mining. Therefore its contemporary image is city of gem. This image evokes through the function of gem mining in relevant context, and it's expressive through the buildings characters and social life of the city.

According to contemporary image of the wider context, create meaning for a certain location in that context.

Demographic factor.

Town or city is mass product of certain group of peoples. Therefore according socio cultural and economic background of the certain group of peoples determines overall form of the city or town.

Dambulla town is located at rich agricultural area of the north central province. Lifestyle of the all people of Dambulla base on the agriculture, therefore socio cultural background of Dambulla peoples determine by the agriculture. Economic center is main functional building of Dambulla town; it's as town of agriculture base society. Therefore form of the town communicates socio cultural background of the belonging social group.

According to socio cultural and economic background of wider context peoples, location in that context has spatial meaning.



2.2.2. MANIFESTATION OF LOCATION IDENTITY.

Location Identity is special sense it is derived through its significant characters. Locations as place its identity remain on the tangible and intangible characteristics of the local and wider context. Therefore response for identity of location through architecture architects should be understood local context and sense of wider context.

Present situation of architectural practice capturing the sense of wider context identity through architectural work is crucial. Therefore architectural product not well fitted with location.

Wider context ply on a location as sense, it is deriving meaning for location identity. Therefore wider context spatiality is more relevant to sense of location. This study mainly focused to examine the role of wider context identity to a location. Therefore how to capturing the wider context identity is important part for fulfill the study.

Studying directly wider context cannot understand its spatiality, because spatiality coming through the spatial formation of context. Therefore to understand the spatial formation of the context one should have a clear understanding of the context, its formation, social life, activity pattern etc.

"The sensuous elements are those particular characteristics of the environment which seem significant to its perception, and which can be recorded with some objectivity by trained observers. The quality of the environment is founded on these raw materials. Diversity in particular can be measured from their distribution."

Kevin Lynch, 1991, pp475, 476.

Spatial formation of the context can be sense through the sensuous elements. Context studying through the sensuous elements we can capture the location identity relevant to context. Kevin Lynch explains how to manifest spatiality through the sensuous elements.

Further Kevin Lynch categorized sensuous elements are following.

- Spatial form.
- Visible life and activity.
- Ambience.
- Visibility
- Surfaces
- Communications

Considering all the above sensuous elements these must be use identifying spatiality of any environment Such as wider context, local context and building / building complex. Because these are make particular environment, they are depending on each other by scale. Sensuous elements are use for sense particular environment therefore these are suitable to understand those above all environments.

This dissertation is mainly focus wider context and its relationship with particular building or building complex.

“The pattern and nature of these sets are the physical basis for diversity, identity and legibility of the environment. Selection and judgment are required to make such descriptions, and thus they must already include some recognition of the nature of the observer.”

Kevin Lynch,1991,p477

Further this study mainly focused to physical aspects and its relevant activities. Considering above sensuous elements, they are based on the physical aspects and human activities. Therefore sensuous elements are more suitable to this study.

2.2.2.(A) SPATIAL FORM.

Particular place of environment is combination of different kind of spaces, due to these spaces formation in spatial rhythm and pattern make coherent environment as a place. It is called as spatial form of the place.

“ A central concern to man as a mobile animal. At the city scale, we must deal with the major publicly accessible spaces, both external (which is traditional subject of city design) and also internal (lobbies, halls, arcades, and concourses). We are concerned with their location, their scale, their general form of clarity of definition, and the linkages between them. We may also wish to record the texture of spaces through out a city district- their typical scale and form, without reference to exact location.”

Kevin Lynch,1991,p476



Figure31- streets, squares, alleyways make spatial form of the city.

Source-over the Europe.

City is combination of various activities such as commercial activities, administrative activities, recreational activities, transportation terminals etc. therefore city provide spaces for above all activities. City as a single entity above these spaces linked to each other and make a coherent environment. Further these spaces defined by attach group of city therefore characteristics of above all spaces significant to it. Due to this reason spaces and linkages between each other ingenious thing and it make a spatial form of the city.

Considering house as a built environment it provide spaces different kind of activities such as sleeping, living, kitchen, dining etc. every spaces of the house linked and interconnected by according to spatial formation. Therefore this formation makes a spatial form for house.

2.2.2.(B) VISIBLE LIFE AND ACTIVITY.

Environment is livable thing and it contains various life pattern and different lives. Further environment is activating by its peoples and other animals. Therefore particular environment is expressive different kind of life patterns and activities. Kevin Lynch explain as,

“The sight of the other people in action, a constant fascination for all observers, which conveys much of the meaning and “warmth” of the city scene. Visible evident of plant and animal life is similarly important.”

Kevin Lynch,1991,p476

According to above explanation activities and life pattern of the any kind of the other peoples in environment, give much important sense about to relevant environment.

City is a person collecting point in the environment and its visible various life and activity. Therefore any individual experiencing the city, he cans visible different kind of life and activities at the city due to this experience he sense city environment spatial manner.

Further some kind of city visible life and activities change according to seasonal and diurnal activities. Such as Kataragama town activities base on the Kataragama dewalaya. Therefore perahera season of Kataragama visible life and activity change the town than other times.



Figure32- main activity of the Kataragama
Source-“ Serendib”.

Considering any building as certain environment, it caters to different kind of user groups. According to user groups in the building environment can be visible various life and activity. Therefore sense the building environment it visible life and activity. Therefore sense the building environment it visible life and activity very important.

2.2.2.(C) AMBIENCE.

“The set of encompassing conditions light, noise, micro climate, smell, light is medium for visual perception, and the typical rhythms, intensity, and texture of both natural and artificial light will always be important.”

Kevin Lynch,1991,p476

Peoples experiencing in any environment, conditions of the environment effect experience the any kind of environment. Therefore combination of set of conditions such as light, noise, microclimate, and smell make coherent sense about environment.



Figure 33- light and shading provide spatial experience for place

Source- Architecture inside out

City as an environment, its climate, light, noise, make spatial ambience for it. Further every city is located significant environment therefore its sets of conditions only belong to it. Due to this reason those sets of conditions make spatiality to the city.

Considering, as an example Venice is located in the sea, all spaces of the city interconnected with sea through the canal. Therefore conditions of ocean make a spatial ambience for Venice city.

Building is provided space for happening particular activity. Therefore facilitate the activity in building it must make suitable environment happening to it. Because certain activity demand certain sets of conditions such as light, noise and smell. Therefore building expressive certain experience through the architecture and it gives spatiality to the building.



2.2.2.(D) VISIBILITY.

Seeing the certain environment, its formation not capture in first sight of the eye. It feels to our mind according to gradual formation. Firstly see the major things and these are give inspirations of other things. Those other things are related to major thing and response to it. This sequence of formation called as a visibility of the environment.

Kevin Lynch explain visibility city as certain environment.

“The general visible form of major landmarks and the locations from which they can be seen- skylines, land forms, and building masses. To this may be added the key viewing positions.”

Kevin Lynch,1991,p476

Wider context of the city or town is certain environment, it expressive visibility according wider level. Important landmarks are emphasized through the building masses.

Considering Paris citywider context it is major landmark is Paris Arc De Triomphe. Therefore all spaces of the new and all development totally response to Arc De Triomphe and protect visibility of the Paris city form. Further Arc De Triomphe is significant feature of the Paris; therefore through the visibility spatiality of the city is emphasized.

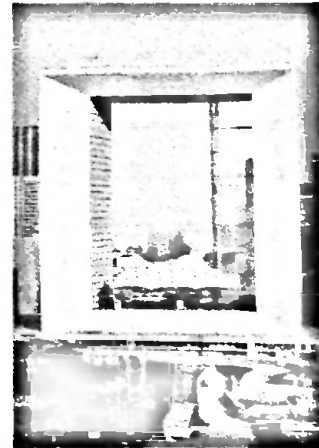


Figure 34- new development of the Paris city totally response landmark.

Source- over the Europe.

Building is combination of various activities. These activities are organized in the building according to function such as public spaces, private spaces and semi public spaces. Active building as single entity one of the spaces is emphasized than others. Therefore it will make sequence of space emphasized major space. Due to this reason building design must be expressive visibility in relevant to building.

2.2.2.(E). SURFACES.

Quality of physical formation of the any kind of environment is expressive through the physical surfaces. Because, surface the physical setting is, act as the communicator of the physical form. All environment is significant place of the world, it physical form unique to it. Therefore surfaces of the environment give inspirations about uniqueness of the environment.

Kevin Lynch explain in surfaces as follows,

“ Generalized description of the visual and tactile texture of walls and floors, visible evidence of the surface we inhabit, or the material of which the environment is constructed; topography, earth, rock, water, paving, façade character. Much of the city floor, in particular, is already under public control, and it usually is a salient perceptual feature.”

Kevin Lynch,1991,p477

According to above explanation, he explaining all aspects is suitable to understand wider context. Considering wider context of any town or city it belongs to particular physical environment and particular society. Therefore surfaces of the physical setting of the wider context give inspirations about belonging environment.

As an example Metlili in the Algerian Sahara, its all buildings surfaces, textures, and topography of town expressive desert character most. Therefore these surfaces give sense of identity to the town.



Figure 35- view of the Metlili- surfaces of the physical territory defined surfaces of the built environment.

Source- the GAIA atlas of cities.

Building is particular environment make for particular purpose. According to purpose of the building its physical surfaces give background to specific activity. Therefore surfaces of the building give spatiality to the building.



2.2.2.(F). COMMUNICATIONS.

Particular environment man made or natural is explicit particular message for observer. Environment is a key element for defining the human behaviors at the world. According to message of the environment people's react and defined particular environment.

Considering man made environment it message handle by human for their intentions. Therefore this situation peoples to communicate message to environment. Considering above aspects peoples and environment interconnection defined significant message for place, and it called as an environment communication.

Further environment communication more related to meaning of the place. Human activities are functioning on the physical setting according to communication message of the particular place environment. Kevin Lynch explain communication of the environment as follows,

"The location, intensity, clarity, type of information, and "rootedness" (relation sign to its locality) of explicit signs and symbols in the environment. As noted in the discussion of meaning, these explicit symbols play a very important visual role, and they are amenable to control."

Kevin Lynch,1991,p477

San Francisco is city of origin after industrial revolution. Therefore this city is formation according to industrialization. Due to this reason life style of city and its peoples change like machine. Therefore this character communicates San Francisco wider context environment, linier pattern development, high-rise and modern movement buildings and direct highways defined environment of the city. Those above aspects communicate machine like city life.



Figure 35- view of the city of San Francisco.
Physical form Communicates
lifestyle of the city
Source- The GAIA atlas of cities.

Particular building is certain environment it communicate message for user as well as inhabitants. House is provide shelter to living, therefore all spaces of house communicate above message for inhabitants. According socio cultural and economic background of user

they defined shelter is varied. Therefore communication of relevant cultural group or individuality is unique to it.

2.3. LOCATION SPECIFIC ARCHITECTURE.

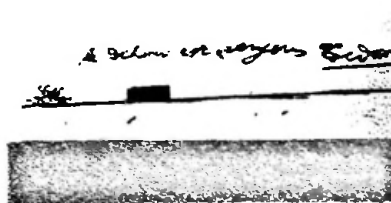
Architect working in drawing board, he built up design in intuitive level. If architects ideas are a seeds for a building, then site conditions are like sunlight, water and wind for the seeds to growing into a tree. These conditions varied from one location to another.

Le Corbusier said that, analyzing location specific architecture.,

"I am now the trail of broader architectural concepts. See that the structure we are erecting is neither along nor isolated, that the surrounding atmosphere constitutes other partitions, floors, and ceilings, and that the harmony that brought me to a sudden halt before the rock in Brittany exists can exists the out door envelops me in its totality like a room. Harmony finds its sources for away, everywhere in all things. How far removed we are from "styles" and pretty drawing on paper."

"I am going to show you the same house this rectangular prim."

"We are on a plain, a flat plain. Do you see how the site collaborates me?" (figure 1)



"We are on the wooded hillsides of Touraine. The same house is different ". (figure 2)



"Here it is, defying the savage profiles of the Alps". (figure 3)



Our sensibility in each case discovers different marvels."

Margaret Gutton, 1981, pp 32, 33.

Responsive architectural language for location conditions called as **"location specific architecture"**. Therefore responding location conditions through the architecture, express spatiality and in its architectural language a relationship, responsive towards the location.

Location is a part of the total environment, and reason it is important to protect and enhance the location through the design, this is part of the architect's responsibility.

According to ideas of Le Corbusier, architectural language depends upon to very clear features of the site, like a forest, a water body, of a mountain etc. but every location does not animate the same way. Taking into account small blocks located along the same road, they are expressive of the same character in physical level. But every location has spatiality, according to physical and non-physical aspects. Some of these aspects are visible, some are non visible. There fore capturing the location individuality consists of capturing the both of these.

Identity of the location mainly remain on the context of the location, further context of any kind of location can be divided as wider context and local context. Therefore according to different context of the location its identity generated. Location contains identity in relation to local context and in relation to wider context. Due to this reason applying any building for particular location above both contexts must sense.



Figure 36-Water temple.
Cater for total context of the location.
Source- Architecture inside out.

"Architecture exists in relation to two sets of conditions. On one hand buildings must response to fundamental issues such as the need for shelter and for ideas to be symbolized whist on the other. They must relate to region to specific location to topography to the sun and to the movement of people."

Geoffrey H.Baker ,1989p10.

As per Geoffrey H.Baker architecture must response to local context and wider context as well; it is involved in creating location specific building. Considering wider context of the location it is large and overall making difficult to capture it. It is a feeling the context as one whole entity, not only taking in to consideration the immediate context, or the local context.

CHAPTER THREE- LOCATION SPECIFIC ARCHITECTURE, THE CASE STUDIES.

PREAMBLE.

The second chapter examines the capturing of contextual identity through the architectural product; which is a specific thing for a certain location. It is called location specific architecture. Considering location specific architecture it is born through the manifestation of local context identity as well as wider context identity. Considering present situation of architectural practice manifestation of wider context identity through the architectural product is crucial. Therefore this chapter further examine the role of wider context identity through two case studies in relevant to location specific architecture.

The two examples chosen for the case study are from very locations with very strong contextual identity. Kandy and Galle situated in clearly different geographical positions and these are formed through a specific historical background. Further present functions the contemporary function and role of these two cities are specific for it. Therefore these examples are more suitable for examine the role of wider context identity for location specific architecture.

Light house hotel in Galle and court complex in Kandy are selected as buildings which express wider context identity in belonging context. These two buildings act as object in the urban fabric; therefore these are manifested wider context identity more than building in the built fabric of the particular city. Due to this reason this buildings communicate an extreme situation of manifestation wider context identity. Therefore analyzing these two buildings according to vision of study can be clearly identifying role of wider context identity in location specific architecture.

3.1. CASE STUDY ONE-

GALLE

Galle is the main administrative and commercial city of the southern province of Sri Lanka. The city has very long history based on trade, and it is because the harbor which was an important good exchange centre; through out the Asia. Urbanization of the city starts in the period of Dutch, then the British's and it is still continuing. The Old Dutch fort with their buildings having significant, unique architectural characters fortified by a huge rampart is one of the UNESCO heritage sites in the world; now archaeologically conserved.

The strategic location of Galle as a natural harbor in relation to main sea routes, which provided a servicing point for transportation and trading activities, and a mile wide bay gives shelter from all elements of climate, specially protected by the south west monsoon has given its prominence among the outer ports of Sri Lanka.



Figure 37-early view of Galle fort
Source- early prints of Ceylon.

It has in addition one exceptional gift from nature unwatched from elsewhere in Sri Lanka on the western side of the bay a level rock, ringed peninsular provided the roadstead not only with extra protection from the winds. The rocky nature of the bay prevents entry to the nature without a safe passage is negotiated with pilot. Topographically, the most distinctive physical features are the two ridged hills that runs in the north south direction, while rest of the town gently slopes away from these ridges and the canals which meets the sea at various points. Originally the Galle was settlement whole inhabitations traded with the Arab merchants who exercised great influence over opulent commerce of Ceylon.

This opulent commerce was then passed over to the Portuguese (1505 – 1658 AD). In 1505 a fleet of Portuguese ships under who command of Don Lorenzo de Almeida set out for Maldives to intercept Moorish ships carrying spices but owing unfavorable weather conditions were drives off course and took refuge in the port of Galle.

They continued to use the port for trade and due course established a fortification in 1588 AD. The Portuguese built three bastions to the north of the town with interconnecting wall and other defenses to guard the harbor. Unfortunately little is known of Galle during the



period of Portuguese, the fact that Van Toll, secretary to Gerrit de Meere, Governor of Colombo, burned most of the records accidentally

However by the 17th century the Indian Ocean was full of competing European nations namely the Dutch, British, and the French in addition to Portuguese. Among them the Dutch were the next who established their power in the Maritime Provinces over the Portuguese in Sri Lanka.

In March 1640 an Armada of twelve Dutch ships and two thousand men attacked the Portuguese fort of Galle by sea and land after short but fierce battle St. Lagos's Bastion was breached. Soon after the capture of the fort and the harbor the Dutch set about building the ramparts and constructing the fortification, which enclosed so acre of land and accommodated all sectors of populations who were loyal to the Dutch, while the Portuguese could afford to be complacent about the sea ward frontier the Dutch could not. It is quite interesting to note that the Dutch forts weren't merely fortification against a land enemy but also defended the harbors. The security of their fort depended on their ability to hold the harbor. Therefore the forts were designed very similar to the fortified cities of Europe.

In 1796 the fort was surrendered to the British and it gradually ceased to function as a fortified base but continued as the administrative and legal center for the south. As a consequence of residential activities moved out from the fort continued mainly as an administrative centre and major banking institution, industrial organizations and other various state developments are permanent features within the fort even today, it continues as the administrative centre of the southern province.



Figure 38- view of Galle harbor today

The fort of Galle is irregular in shape and strongly fortified, where the attack was expected from the land, but fortified all around following the shape of the coastline of the promontories on which they were situated. The city is built with symmetry and neatness but only half as big as Batavia.

3.1.1. SENSUOUS ELEMENTS OF IDENTITY OF WIDER CONTEXT OF THE GALLE. 3.1.1. (A). SPATIAL FORM.



Figure 39- map of Galle city showing natural and man made physical characteristics

In-between two mountains Galle city spreads along the sea belt. All habitable spaces of the town linked with coastal belt. According to city form Galle can be divided two separate entities, inner city and outer city. Old Dutch fort called as inner city, it is the origin of Galle as a city.

Outer city is occupied for residential as well as commercial area. Outer city is basically to linear arrangement, high intensity of commercial activities reflects along the streets as narrow facades continuous buildings.



Figure 40- entrance for Galle fort, major element of the city

Inner city is organized as a gridiron pattern, these places presently use more residential and recreational functions, but early it is used for different purposes.

Gridiron pattern inner city and linier pattern outer city, interconnected by large stretch of open spaces, Presently this open space include by Galle international cricket stadium and Darmapala Park. Southern end of the cricket stadium connected with the Galle harbor through the customer road and northern stadium separate Darmapala Park through the Kapu ela. Galle town hall located adjoining site of the Darmapala Park. In-between these open stretch and outer city, running Galle Matara main road.

Outer city connected with main road through the main functional spaces, such as bus stand, railway station, market etc. other linier organized streets spread by main road, they contain various commercial activities as well as residential blocks.

Sea as main natural feature Galle city form, it totally response for the rhythm and movement of sea and determined through it.

3.1.1. (B). VISIBLE LIFE AND HUMAN ACTIVITY.

Galle is one of the main cities of southern province; therefore it is physical symbol of human lifestyle of the southern area. Galle is much more affected by various foreign invasions, such as Dutch, Portuguese, and British. Due to influence of foreign cultures, indigenous cultures are have changed, therefore city of Galle express this changing cultural pattern of the area.

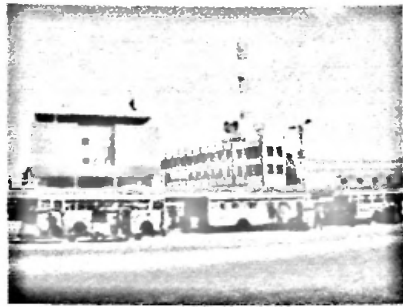


Figure 41-linear developed outer city along the bus terminal and main road.



Figure 41- landmark located in outer city

Present situation Dutch fortress is a main object of city form active as residential as well as recreational zone. Combine part of the inner city and outer city functioning as mainly gathering space, it include cricket stadium and Darmapala park. Outer city reflect day-to-day city activities within more commercialize environment.



Figure 41- lousier activities, around the fortress

Galle harbor is more powerful element to city as coastal city; position of the harbor connected the inner city and outer city physically. This is use as trade exchange point like early days.

Aspect is considering user of the city, most important foreigners, Sri Lanka as tourist country Galle is main tourist city of the country. Foreigners basically visited Dutch fort, because it have more historically value. Other important function to involve foreigners in the city is international cricket tournament function on the stadium.

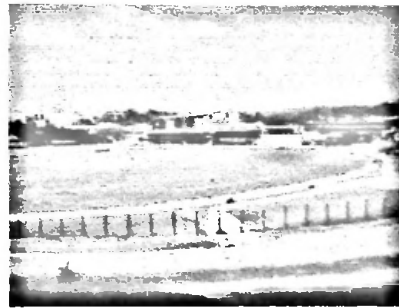


Figure 42- view of Galle cricket stadium

4.1.1. (C). AMBIENCE.

Galle is a coastal city; it is expressing the coastal character in its physical form rather than psychologically. The city is inlet in the cool breeze passing through the ocean, Smell and sound of the ocean and swaged in bright sunlight. Especially open stretch land of the city visually and physically interconnected with sea, it acts city center of Galle.

Figure 43- bright sunlight and sea view of Galle



Open land like a patch in the buildings mass absorbing light and give sense of ocean physically rather than psychologically. This area determinate the city center, therefore all qualities of Galle city ambience penetrate city center and other areas through this space.

3.1.1. (D). VISIBILITY.

Galle as a historic city, its major historical component is Old Dutch fortress. Dutch fort is major landmark of the city form, and other spaces of city distributed in responsive manner. City center is located in between major landmark and outer city as well as active city. Therefore it creates a backdrop for the city center. Two major roads of entering city center of Galle spreading approximately radially in city center, and these roads have visual connection to fort. Move to the city center through these entrances firstly capture land mark is fort, and give inspiration of city character.

Considering Galle fort, it is erected on natural crescent shaped bay, which adds in two headlands at its north and south. Fort built environment organized according to gridiron pattern. Massing of buildings can be categorized two destructive formal unities.

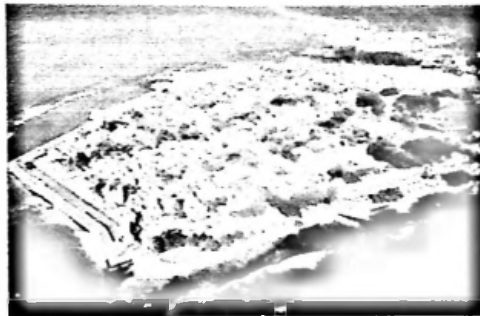


Figure 44- Dutch fortress as a major element of city wider context.
Source-Sri Lanka.

One is the building of low as well as similar scale with gable roof and deep verandahs arranged in rows either side of streets. Large-scale colonial buildings at the west end of the fort carried out were administrative activities early days defined other category.

According to fort building masses and heights there can be seen maximum three four-stored height buildings. Outer city as response to fort it is organized in linear pattern, including lower heights buildings than fort. Buildings out of fort can be defined by continuous strips of buildings, which are two three stored heights, similar plot widths, similar proportions and although follow the same building line. All above aspects of outer city emphasize fortress as major landmark in the Galle city form.



Figure 45- massive rampart give backdrop for the city.

4.1.1. (E). SURFACES.

Fortress is the major element of definition of space, its massiveness, continuity and appearance defines spatial organization of the whole city. Outer city is changing part of the city, its new developments capturing the character of fort mainly through the façade.

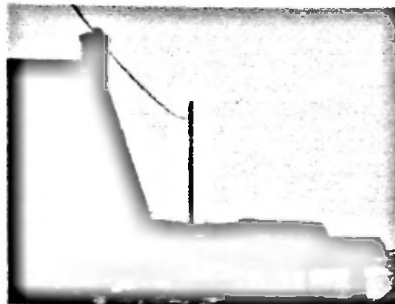


Figure 46- surfaces of the rampart give
Essence for all surfaces of the
city.

3.1.1. (F). COMMUNICATIONS.

Galle city is located in the sea belt as a coaster city. Rocky Island belongs to fort (early it is separate from city by a moat) naturally located turning point of the coastal belt. It communicates the end of the journey or a start of the journey. City is place for activities end and start. Therefore automatically communication message of natural physical location context capture the formulating as city in location.



Figure 47- sea belt act as a powerful
generator for city
communication.

Considering city built forms, compose in relation with sea. Galle as coastal city, it is major feature is sea, it communicate through built environment of the Galle city

3.1.2. IDENTITY OF GALLE WIDER CONTEXT.

3.1.2.(A). PHYSICAL SETTING.

Galle physical setting combination of three components, irregular shape rocky island located in fort and outer city spread along the coastal belt and the large stretch of open space which separate fortress and the outer city.

The fortress is irregular shape in land and the spaces inside the fort were organized in gridiron pattern. Considering physical form of the fortress it can be explained as static

physical entity. Position of fortress land communicate symbol of braking the moment. Because physically fortress is located clear turning point of the coastal belt.

Other thing is built form of the inside spaces of fortress organized by gridiron pattern; due to gridiron pattern all locations physically static. Because all outer edges demarcate by roads, physical form of the plot is static. Considering all above characteristics fortress is physically static object in the city form.



Figure 48- gridiron organization of Galle fort.

Outer city of Galle is organized by linier development pattern. Major roads and adjoining other roads of it running far away still are passing the boundary of the city. Natural coastal belt lineally spread in between outer city and sea. Built fabric of the outer city is changing day by day, because it is active part of the city. Lineally arrangement pattern of the outer city emphasize the unlimited growing ability.

All above aspects generate outer city of Galle as physically un-static moveable component of the city form.

These two static and un-static components linked through the stretch of open space. This space physically static due to trapped heavy two components at both sides and other sides directly opens to sea. Sea is naturally un-static element it changes at every moment. Therefore this place has combination of physically static and it opposite character.

Finally Galle wider city physical setting identity can be explained as **"static physical object and un-static physical object combine by physically hybrid component."**

4.1.2.(B). HUMAN ACTIVITY.

According to above physical spatiality, human activities in Galle city are different from one component another. Fortress use for different activities at early days such as administrative, and trade established point. But present day it is monument communicate story of past. Therefore this fortress is today functioning as historical place for people to see, visiting and experience and as well as gathered within this boundary. Small-scale group of peoples are using as living space.

Outer city is living part of the Galle city form; it is podium for housing all day-to-day life activities. Bus terminal, railway station, market, other administrative activities and commercial activities spread entire area of the outer city.



Figure 49- shady environment in the fortress help to promote as recreation place.

Open land use as leisure and gathering space, it include Darmapala park, cricket stadium. Town hall building is locating adjoining site of the Darmapala Park. To above explanation, Galle city form components are express spatiality by the human activities functioning on the remaining location.

4.1.2.(C). MEANINGS.

Fortress is historical monument appreciative communicating story of the colonial period. Therefore it is only experience and appreciative element in the present city life style of Galle. All other really functional spaces located separately from it. Functions of the city reflect day today life, it blooming independently, within own attitudes and culture. But fortress gives spatiality and value for the town; there fore live city responding to it's as landmark.



Figure 50- fortress give historical frame work for the city.

Much more bad effects giver at colonial period for ingenious cultures and society, therefore abundant of colonial influences meaningfully communicate in city form. Fortress is separate object in city form, because open land located in between outer city and fort. Therefore fortress is dead element, it is present meaning of fortress communicate by society.



3.1.3. LIGHT HOUSE HOTEL BUILT FORM AS A MANIFESTATION OF IDENTITY OF THE WIDER CONTEXT OF THE GALLE CITY.

Considering wider context identity in Galle it is born through the responses and meanings of three spatial things in the context. Fortress, sea and Colombo Matara main road are spatial features of the Galle wider context. Therefore how to respond and how to mean these three spatial features at the wider context level determined the Galle wider context identity.

Manifestation of identity in wider context through the lighthouse hotel can be capturing through how to respond and mean those spatial features as building in wider context. First this discuss the built form in general through the architectural point of view and later architectural elements, is discussed for its response to the wider context identity.

3.1.3. (A) LIGHT HOUSE HOTEL.

Local context of the light house hotel.

Lighthouse hotel located at the edge of the Galle city limits. Premises of in between Galle-Colombo main road and sea demarcate location of the lighthouse hotel. Especially Galle road turn to Galle city direction at the edge of the site. Therefore this site acts as entry point for Galle city. Lighthouse hotel is an object caters entrance feeling to Galle city.



Figure 51- entrance point view of light house hotel.

Light house hotel built form

The building is situated in an adjoining site at Colombo Galle main road, one side of the site totally demarcated by the sea.

Contradiction between linear strip of building running parallel to the boundary of sea and massive organic shape building element make spatial form of the building. Shape of the massive part of the form mainly determine by existing contextual forces of the site.

This part more suppressive fortress character as well as it is major part of the building. Main entrance, entrance lobby and restaurant located in this part of the building. At the city direction of the site building form make sharp edge through smaller angular two walls.



Figure 52- bird eye view of light house hotel.

Liner part of the form running parallel way to the boundary of the sea and it's external wall expressive of a fortress in Proportions, height, shape and treatment.

All building is running parallel to the Galle Colombo main road direction at slightly set back position. More than three story height massive wall is facing the road. Further approximately one-story height buildings of local context situated in between road and linear part of the building.

Moving to the Galle to Colombo direction in the road full façade of the massive component of the building directly visualizes, Creates a face for Galle at a place which could be considered as an entry to the city.

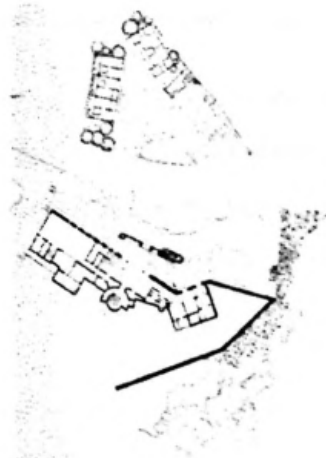


Figure 53- entrance area plan

Entrance point of the building Galle Colombo main road crossing the site therefore building is directly connected with road at only this point. At the entrance level situated only activities of relevant main road. Main vehicular and pedestrian entrance and parking facilities are there in this space.

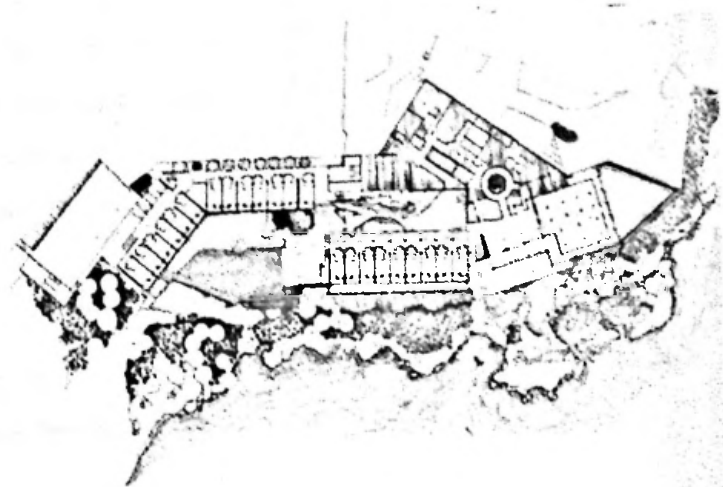


Figure 54- total building plan

1.1.3. (B).LIGHT HOUSE HOTEL BUILT FORM AS A MANIFESTATION OF IDENTITY OF THE WIDER CONTEXT OF THE GALLE CITY

Lighthouse hotel as building in wider context of the Galle it is manifestation of identity of wider context can be captured through a response to main features of the wider context. The building in its location, which captures almost all the spatial features of Galle wider context manifest in its architecture the wider context identity of the place.

Lighthouse hotel situated in a very important position of the Colombo Galle main road; it is turning point of the road to city direction. But this building is not disturbed for the existing movement of the road and enhances the importance of the road.



Figure 55- view from the Colombo road.

Building is running parallel way to the road and facing to the road through the massive façade with enclosed wall. In between local context buildings reduce the effect of massive wall for the road and series of same proportions windows enhance the movement of the road. Therefore this massive façade provides massive shadow for the road with Dutch colonial essence.

Total building directly connected with major road at only entrance level. Not attractive functions located at entrance level, further entrance point of the building situated at more important point of the road. Lighthouse hotel entrance not fully grabs the existing movement of the road as building entrance freedom of the road is preserved.



Figure 56- road crossing the site at entrance level.

Road as powerful feature in the site. Its important penetrates to the building at entrance level. Road is crossing the site at entrance level and sense of road is taken in to the building. Surfaces and textures of the entrance capture the ambience of the road.

Moving Galle Colombo direction on the road building provides landmark to expressive turning point of the road. But this facade of expressive landmark not highly well comes to the building. Fundamentally it is expressive landmark of a physical.

Although Lighthouse hotel rear boundary is demarcated by sea one cannot visualize or get a hint of it in the facade. But building gives a spatial experience of sea though the design.

One side of the entrance point of the building directly opens to the sea view. This view is a common view; running through the Galle road this kind of view is a most common thing. Further this view break by busy atmosphere of the Galle road. Starting with a very common picture of a sea beach the spatial experience take one through a ambience of the sea as an existential experience. Sea breeze, view of the sea and vegetation of the entrance level involve creating ambience of the sea.



Figure 57- decorative spiral stair case.

At the stair well as next point of the journey it is gives inspirations of natural rhythm and quality of water.

Rhythmically flowing strip of steps communicate rhythm and quality of flowing water. Further provide mindset for understand deep and latent quality of water through the center pond. Dark colour water with mirror image of circular light prepare knowledge for understand above quality of water.



Figure 58- view of the pond with mirror image.

Enter to the lobby with deep and profound mind set of quality of water and this space one is exposed to a sudden view of a most unusual spatial view of sea with a huge rock and beach turning in to the land side.

Waves of the Indian Ocean coming and clash on the rock make a sound and water flowing up. This atmosphere makes a spatial ambience and gives spatial experience about sea. It is a celebration of sea with could be taken as the most important factor of identity of Galle.

Figure 59- spatial experience of the sea.



Main space is located in a higher level than beach and space totally open up from above towards sea. Therefore through the main space can be totally grab the spatial experience of the sea.

View of the sea is in this space framed by heavy columns. Therefore this space communicate coming up through the shaving atmosphere of the sea.



Figures 60- entrance totally focus to the sea.

All rooms are facing to the endless sea view; spaces of the rooms are arranged totally for the experience of the sea. Sea as major element in the location, it penetrates in to the building through the water level of the Swimming pool. It is architectural representation of interrelationship between sea and lifestyle of the Galle society.

Lighthouse hotel provides entrance point for the Galle city, therefore it is secondary landmark focusing to fortress as major landmark of the city in the wider context. Edge of the building form at city direction focused building for major landmark and visually link with fortress. Open terrace located on top level of the building provides flat form to appreciate the major landmark within the boundaries of site.

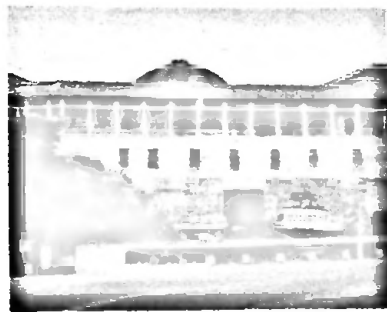


Figures 61- visual connection with Galle fort.

Lighthouse as secondary landmark of the cityscape it is expressive architectural character of fortress with social interpretation.

Considering facade of the building it follows the architectural language, proportions, textures and treatments of the Old Dutch fortress. Thick rubble massive walls of the entrance level follow the architectural character of the rampart of the fortress. First floor level of the facade demarcate by earth colour painted massive wall, series of rectangular windows give character of inside building of the fort. Blue colour wall with thin colonnaded front corridor one store height building part situated at top level of the facade. It is not totally belongs to the fortress character.

Therefore this facade communicate new life of the city origin on the Dutch influences. Roof shapes of the building follow the Dutch architectural character but blue colour dome is erected on the top of the roof. It is symbolically communicate the blooming new life in the city.



Figures 62- facade, entrance point

At the spiral staircase it's a dramatic manifestation of historical development of society of Galle city. Handrail of the staircase is decorated within braze figures of Portuguese battalion. People moving through the staircase; make a visual attack with those figures. Therefore moves along the stair case give a feeling of victory of war against colonial. It gives social meaning for the related society.

At the main courtyard of the building related with lobby give sense of inside the fortress. Massive enclosed walls and series of windows give character of fortress but it communicates to the society how to mean colonial attack in present situation.



Figures 63- views of court yard
Highly communicate
fortress character

These set of feelings communicate original fortress character meaningfully. Inside the court give feeling of being in a in fortress. Rooms and other interiors are designed to feel Dutch influence, furniture and other decorations more related with Dutch architecture.

But other side of courtyard is not fully covered with the massive wall it is demarcated by an overhead bridge. Main verandah continues under the bridge to forward. People want to experience and appreciate colonial character, but they do not want to trap within. This social attitude is totally captured through this space, because one side of the fortress is open to out side and to the open.

After the overhead bridge one would enter to center of two sets of buildings. Swimming pool is located in this space. One end of the court totally open to sea view and sea view visually interconnected with space through the swimming pool. Facades of buildings around do not express massiveness like the fortress, but architectural character still remain. These spaces give feeling of getting relieved from colonial effects and deriving on one's own independently.

Character of blooming new society is expressed through architecture in the spa building as final element of the built environment.

It follows the very simple architectural language and is small-scale building. Front pool of the building is enhancing the transparent quality of the building. This building communicates importance of essence of ingenious cultural value of country. Because it is proposition and architectural character follow the Sri Lankan vernacular architecture. Therefore this building gives an inspiration for creating new society through the one's own culture.



Figures 64- character of pool around building.



Figures 65- visual connection with sea through the pool



Figures 66- architectural language
of the soa building

According to above response and meaning of building related with main feature of the wider context of Galle these are powerfully enhancing the wider context identity. Because these responses and meanings directly connect meanings and responses of wider context and these are helpful to enhance above characteristics of the wider context.

2. CASE STUDY TWO

KANDY.

Kandy is main service city of central province, and it is early known as Senkadagalpura, Sirwardanapura and Mahanuwara. Kandy city is origin under the Kandyan kingdom, after that it captured the British in colonial period. After independent Kandy is major city of central province. According to above evolution Kandy city is only one city of Sri Lanka functioning and transforming through main periods of Sri Lankan history. Further it is last city of remained Sri Lankan traditional ruling system based on the Buddhism.

Considering history of kandiyian kingdom, Kandy was act as capital of kandiyian kingdom for a long period of time.

"The city having been founded and royal palace built with Udawaththa kele for background by king Vickramabahu 111 of Gagasiripura, the first king to ascend the throne was Senasammatha Vickramabahu."

Senevirathna,A. , 1983, P52.

After the origin of Kandy as capital for Kandiyian kingdom several other kings was ruled and develop it as city. King vimaladharmasuriya improved the city and his palace using the skills of the captured Portuguese warriors. The sacred tooth relic was brought back to the city from Delgamuwa Viharaya and the Dalada Maiigawas built at exquisite piece of land at the neighborhood of royal palace.

The region of Kirithi Sri Rajasinha is considered the golden period in the history of Buddhism in the Kandiyian kingdom. During his period dilapidated temples were repaired, new temples built, sacred shrines of antiquity visited; Dalada Perahera was once again conducted with great pomp and ceremony along with the peraheras of four principle devalas.



Figure 67- landscape view of early period Kandy.
Source- Early prints of Ceylon.



Figure 68- sacred complex and landscape.
Source- Early prints of Ceylon.



Sri Wickrama Rajasinghe came into power (1798); under the guidance the Pattiripuwa (the octagon) was added to the Dalada Maligawa and the Kiri Muhuda (Kandy lake) was constructed which intern contributed a great deal to the city structure.



Figure 69- 'paththiripuwa' and entrance of sacred complex.

The kandiyana kingdom British army was capturing 18th February of 1815. British establish the power over the Whole Island as well as Kandy in 1815, and the city structure eventually started undergoing changes. The British started altering the city structure a process that they considered as improvement, which proved to have had a contrary effect. John Davy writes on this account,

"Through from time of our entrance into Kandy our object has been to improve the town, what we have done generally had a contrary effect. We have pulled down much and built up a little; and taking no interest in the temples, we have entirely neglected their repair; the consequence is that Kandy has declined very much in appearance during the short period of time it has been our possession; and to the natives must seem merely the wreck of what it incwas."

Davy, J. reprint. 1970,p 367.

Since the introduction of the plantation economy and the rail way, Kandy started growing commercial which result in the appearance of large scale commercial establishments.



Figure 70- Kandy view during British period.
Source- Early prints of Ceylon.

Kandy through has undergone the effects of new trends of technology and economy since the independence, due to being exposed to wider range of contexts. Has maintained its basic physical structure (city form) unaltered up to the present.

3.2.1. SENSUOUS ELEMENTS OF IDENTITY OF WIDER CONTEXT OF THE KANDY.

3.2.1. (A). SPATIAL FORM.

Triangular shape valley is situated surrounding three specific mountain ranges demarcate natural boundary of the Kandy city. These three specific mountains ranges are Bahirawa Kanda, Hanthana Kanda and Udawattakele.



Figure 71- built fabric and surrounding landscape of Kandy

Triangular shape natural city lay out is linked to outside areas by main three accesses. One access is defined Colombo Kandy main road and others are Matale and Theldeniya roads. All these linear development accesses are interconnected with regular gridiron pattern city form within the city.

Considering physical man made setting of the Kandy city, Dalada Maligawa act as main object and major building for govern the whole city structure. Position of Kandy Lake and responses of regular gridiron pattern organization with Dalada Maligawa are enhancing the dominant character of sacred compound.

All accesses of Kandy city have functional nodes for facilitate various activities. These nodes enhance the dominant characteristics of sacred compound through main buildings of nodes. Further these nodes direct to peoples to main space of the city.



Figure 72- view of clock tower junction.

Vast open space in front of the sacred compound and water body of Kandy Lake make flat form for erecting Dalada Maligawa as a dominant feature. These all characteristics give spatiality to the city form. Further Udawattakele situated behind mountain of sacred compound and it is provide natural background to main feature of the city.

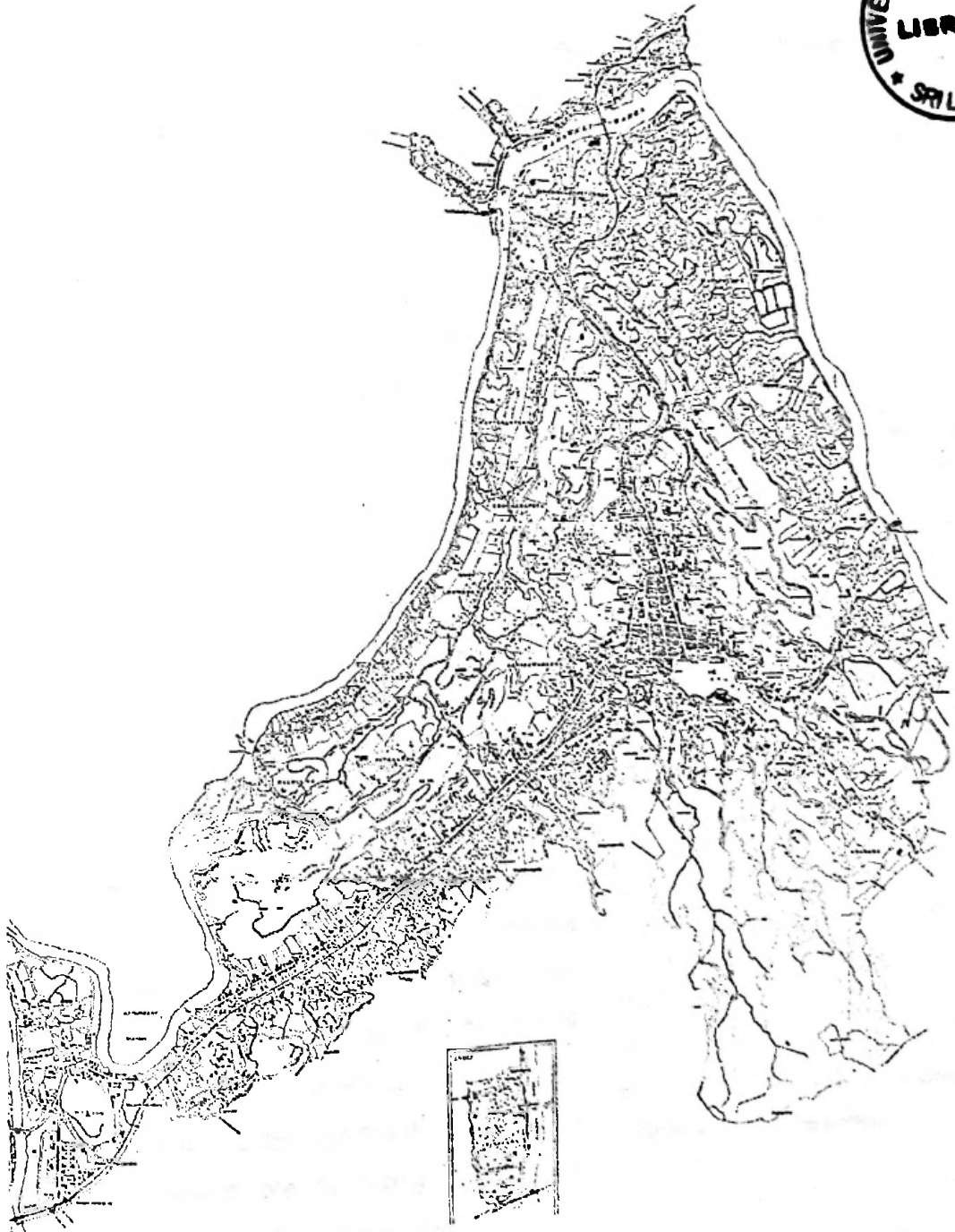


Figure 73- map of Kandy city.

3.2.1. (B). VISIBLE LIFE AND HUMAN ACTIVITIES.

Kandy is principal cultural city of Sri Lanka, this commonly reference make through a rich heritage of religious and cultural monuments, customs and ceremonies. Therefore visible life and human activities of Kandy city mainly influence and generate through above cultural and religious activities.

Dalada Maligawa and other related buildings are involved to generate religious and cultural activities of the Kandy city. Therefore every day peoples come to worships and experience above places. Due to this reason Kandy lake and other open spaces of relating sacred compound contains related activities with sacred compound. Further annual perehera is main function of Dalada maligawa and it is change whole city life during the perehera season. Most of outsiders come to city for involving perehera ceremony, therefore city change and transform facilitates major function of the city. Due to above explanation sacred functions are give major essence for city life, therefore whole city life and human activities functioning in sacred framework.



Figure 74- 'perehera' main function of Kandy city.

Kandy city is major service city of central province, therefore it contains facilities for fulfill various administrative, commercial and recreational activities. Commercial and administrative activities are functioning outside spaces from sacred compound.

But above all spaces have links impression of dominant feature. Railway junction and clock tower junction are main acting for day today activities of Kandy city. These two nodes situated main access road for the sacred compound and give impression of tooth relic temple by various buildings and objects. Therefore these junctions are functioning according to responsive manner for sacred compound.



Figure 75- view of railway junction.

Regular gridiron pattern organization of the Kandy city is providing facilities for mainly commercial activities. This gridiron pattern organization connected with dalada vidiya



and provides access to sacred compound. Further streets of this organization are use for perehera ceremony during perehera season. Therefore these all streets become parts of the sacred complex during perahera season.

Considering recreational activities of the Kandy city those are functioning at relevant areas of sacred complex. Around the Kandy lake and open spaces within the sacred complex provide spaces for gathering and leisure activities. Mainly lake is major leisure and gathering point of the Kandy city, because it is attractive feature of the city. Further lake is situated adjoining the tooth relic temple therefore all leisure activities activate under the sacred framework.



Figure 76- view of road near the lake.

According to above discussion Kandy city visible life and human activities mainly coordinate and govern by sacred behaviors.

3.2.1. (C). AMBIENCE.

සිංහලයාගේ දළදා බුදු රැස්
 විහිදෙන තුරු නෑ වරදින්හේ
 සිංහල යන්තම, සිංහල දේශයට
 සරණයේ දළදා සිටියන්හේ
 "අමිතා වැදිසිංහ"



Figure 77- golden shelter of the sacred complex

"Still spreading rays of Buddha through sacred tooth in Kandy not make mistaken. For All Sinhala peoples and Sinhala country have power and security of sacred tooth."

Amith Vadisinghe.

According to above song of famous artist Amitha Vadisinghe Kandy tooth relic temple is give spiritual power and guidance for Sinhala country. Because ancient period believed sacred tooth is symbol of power for ruling. Therefore Buddhism is providing theme

for government, rulers and as well as peoples. Due to this reason Kandy is symbol of Buddhist culture and it communicating relationship between Buddhism and Sinhala people. All spaces and buildings are organized and create expressive this meaning. Further at the city lay out all spaces and buildings position determined by sacred tooth relic temple. Lake is use for enhance spiritual quality of the city.

Positions of surrounding thick greenery mountains are city of Kandy expressive protective environment. Cooling wind passing through the mountains and lake make cool environment within the city. Further Kandy is situated higher position of the geographically central mountain area of the country. Therefore naturally it has press and cool environment.



Figure 78- greenery within the city.

Views of thick greenery forest and shady trees of locating various spaces of the city provide shady characteristics to the city. Gridiron pattern organization city form streets focus to green mountains and give sense of greenery. Sacred compound as major element of the city situated near the Udawattakele, therefore give sense of greenery through the major element of the city.

Man made lake act as a generator for physical comfort, because it is make fresh air and give sense of nature very well.

According to above aspects are Kandy city generating shady, and cool protective environment as an ambience.



Figure 79- shady environment at the lake boundary.

3.2.1. (D). VISIBILITY.

The spatial organization of the Kandy city is determined by position of religious and major secular buildings. Sacred tooth relic building as major religious building is located exotic peace of land near the Udawattakele at eastern end of the city. Ground of sacred complex is considerably large and long space.

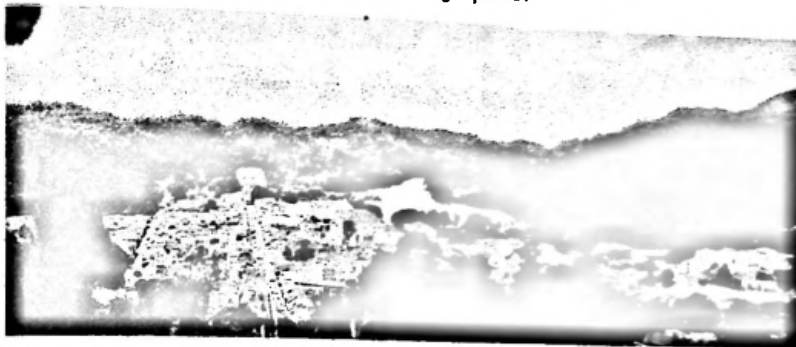


Figure 80- city formation and natural boundaries of the city.

Sacred complex building rose above a handsome moat being over 200 yards long in façade and adored with a different architectural style as well as scale, the sacred complex looks imposingly towards the rest of the city. Further vast openness created by the lake and the Mahamaluwa is emphasized dominant and sacred character of sacred compound.

Sacred compound connect to other areas of the city through the Dalada Vidiya is principle linier space of the city and provides an axial line of approach to the sacred compound. Other secondary streets run in at almost regular intervals and Dalada Vidiya broader than the other streets. These other streets are D.S.Senanayaka Vidiya, Kotugodella Vidiya, and Yatinuwara Vidiya. Those are running north south direction and Dalada Vidiya is running east west direction. Further in addition S.B.Soyza Vidiya, Raja Vidiya, and Haras Vidiya and Kande Vidiya running same direction of Dalada Vidiya they are orient towards the sacred compound.

According to above explanation gridiron pattern development of the city totally response to sacred compound and these are emphasizing sacred compound as major element of the city.

Dalada Vidiya mainly connected major service nodes with sacred compound. Railway junction and clock tower junction act as major service and collecting points of

human activities. These two nodes situated geographically lower level than sacred compound.

Railway junction located lower level than clock tower junction and sacred compound located higher level than clock tower junction. Therefore gradually raised level major road of connecting these three elements is emphasizing importance of major element and give inspirations about it. Further these two nodes containing buildings and objects expressive architectural character of sacred compound.



Figure 81- character of main junctions of the city.

Therefore this communication helps to prepare the mind for experience major landmark. Because, these two nodes are not visually connect with major element. Due to this reason above character of nodes communicate spiritual visibility.

3.2.1. (E). SURFACES.

Sacred compound as major element it is determined all qualities of the city. Therefore surfaces of the city form mainly govern and defined by sacred compound.



Figure 82- Diada Matigawa major element of the city.

Sacred compound is basically religious building. Therefore according to religious quality it has heavy but not hard quality surfaces. Further decorations of surfaces increase the lightweight quality and improve harmony with nature. Because all carvings artistically representation of natural elements. Especially Walakulu Bemba represent cloud wall and it is give floating quality for the sacred compound. Due to above aspects surfaces of the sacred compound expressive heavy but not hard, highly influence by nature quality surfaces.

All surfaces of the whole city govern by sacred compound surface quality.



3.2.1. (F). COMMUNICATIONS.

Triangular shaped of the valley determined by surrounding three arcs of mountains. Therefore positions of these three mountains provide feeling of security and protective environment. This sense basically communicates physical level. Further flat surface of the city provide visual security at the city. Due to above aspects are Kandy city form communicate physical security and protective environment very well.

Religion is give spiritual security for the person as well as society. Kandy city flat openness terrain focus to one object, it is sacred compound. Further water body prepares the mind for spiritual experience. Therefore Kandy city communicate path to enter get spiritual security through by religion.

3.2.2. IDENTITY OF WIDER CONTEXT OF THE KANDY.

3.2.2. (A). PHYSICAL SETTING.

Natural physical territory of the Kandy city determined triangular shaped valley demarcate by surrounding three arcs of mountains. Valley is flat terrain located in the geographically higher level. Due to above natural physical features of the Kandy city physical setting it is expressive physically protective, security and limited space.



Figure 83- model of natural formation of Kandy wider context

Position of man made lake of the city and building fabric of the city form expressive relax and unlimited space through physical form. Considering regular gridiron pattern city form of the Kandy city streets are spreading opposite directions to each other and create nodes.

These nodes are expressive unlimited visual connections, because center of the nodes visually connect with main four directions of the space. Further almost streets are of running east west direction and north south direction end up at boundary of the city with views of thick greenery mountain.



Figure 84- visual connection between street and mountains

Therefore these characteristics give sense of free environment at the physical level.

Considering sacred compound in the Kandy city it includes vast open space in front of the complex and Kandy Lake. Especially Kandy lake water body demarcate by organic shape boundary. Further quality of water expressive deep unlimited and relax feeling at physical level. Lake Boundary and sacred complex boundary demarcate by Walakulu Bemma and sacred compound separate to open space through the moat. Walakulu Bemma is physical representation of cloud wall. Therefore all qualities of discuss above give floating effect to sacred compound. Due to this reason sacred compound is expressive unlimited space at physical level.

According to above discussion Kandy city physical form is combination of two specific components. One is demarcate natural features of the city form. It is physically give limitations and boundaries. Other one is man made physical form of the city; it is physically give unlimited space and floating quality to the form. Therefore combination of above those two components can be explained as entrapped physical object remain on the trapped physical boundary.

3.2.2. (B). HUMAN ACTIVITIES.

Human activities of the Kandy city can be divided by main two categories. One is activities of full fill the requirements of normal wrongly life people such as marketing, shopping, recreational and administrative etc. other one is activities of full fill the super mundane hopes of peoples. Especially Buddhist people believe can enter to super mundane life through religious activities. Therefore Kandy city sacred compound activities mainly facilitate above requirements.



Figure 85- all activities of the city govern by the sacred

Considering Kandy city human activities sacred activities are major activities of the city. These are governing the whole human activities of the city including wrongly life activities. City functioning within the framework of sacred gives spatiality to the Kandy city. Due to this reason Kandy city is sacred city of Sri Lankan context.

3.2.2(C). MEANINGS.

Wrongly life has limitations trapped within the day today hopes and requirements. Further it is deriving physical comfort and security through the various levels. This meaning of wrongly life communicates physical features of natural physical setting of the Kandy city. Triangular shaped valley surrounded by three specific mountain ranges creates limitations and physically protective environment.

But only physical comfort and security of life cannot full fill the actual human life. According to Buddhism peoples must involve to activities of super mundane. Because spiritually free and correct person birth through the super mundane activities. Kandy city sacred compound facilitate for full fill activities of super mundane. Man made physical fabric of the Kandy city give meaning of importance of super mundane activities, because all spaces and building positions determine by sacred compound.

3.2.3. COURT COMPLEX BUILT FORM AS A MANIFESTATION OF IDENTITY OF THE WIDER CONTEXT OF KANDY CITY.

Three specific features of the Kandy wider context determine its overall picture as identity. To response and how to mean these in wider context level evoke its identity.

The natural formation of Kandy city in its formation in a valley surrounded by mountains ranges has given it a uniqueness which makes it different from any other city. This natural formation could be identified as one main feature in its identity. Further the historical formation of the city has obviously given it a rich cultural and religious flavor which is distinct in the identity. The culmination of the religious and cultural formation is the Maligawa sacred complex and it has very strong influence in relation to the contemporary Kandiyani built form. This is an obvious factor which has been identified in the regulations. Another one major characteristic strongly evident is the Kandiyani social structure, the contemporary Kandy is an embodiment of traditional Kandiyani social values and slow transformation towards the modern world.

These three main features stand out strongly in the Kandy city form and its identity could be captured vividly and on strongly through these.

A Study on location specific architecture through Kandy and its relationship with wider context identity is a matter of materializing its identity in built form. Therefore architectural language of Kandy court complex analyses through the responses and meanings for spatial feature of wider context, can be identify how to materialize identity of wider context as a building.

3.2.3.(A). KANDY COURT COMPLEX.

This case study based on the newly built court complex building at suitable which would house one high court, three district courts, magistrate courts and primary courts in Kandy. Full fill above those requirements Kandy court complex design by state Engineering Corporation.

local context of the Kandy court complex.

The site is Kandy court complex facing William Gopallawa Mawatha and is bordering the Angampitiya road. William Gopallawa Mawatha is main access to enter the Kandy city. Further this road newly introduced road for the city therefore this road have not

proper built fabric enhance Kandiyani architecture. Because this road still develop. Kandy Colombo railway is running parallel to the William Gopallawa Mawatha.

Location of Kandy court complex is situated near the Gatabe junction. Gatabe is an entrance point to Kandy city. Therefore this location have possibility to design landmark for the enhance a feel of entry to the city.



figure 86- features of the local context.

BUILT FORM OF THE COURT COMPLEX BUILDING.

Kandy court complex erected on vast open space demarcate by William Gopallawa Mawatha in front and other boundaries are demarcated by views of green mountains. Building is erected on edge of the site therefore vast open space creates between road and building. Further Kandy Colombo railway track is running parallel to the road. The ceremonial entrance for the building is open to William Gopallawa Mawatha through the entrance court.

Kandy court complex building is composition of three main elements. These three elements compose on the flat floating terrace which is public foyer of the building. Main functions of the court complex are in deeper spaces.



figure 87- view from the road



figure 88- front elevation of the building



The spatial form of the court complex is coming through the interrelationships of open entrance court, public foyer and composition of three solid elements. Which are interconnected to the foyer at varies levels.

Vast open space acts as an entrance court for the building complex. The ground floor, which is below level of the William Gopallawa Mawatha, will cater for parking facilities and other services of the building. Public foyer of the building situated at first floor level of the building. Entrance court and public foyer linked by a pedestrian ramp.

Entrances of the all-major spaces of the building situated at this level. This space facilitate for user of the building as a forecourt to move and gather in before entering the more serious deeper spaces.



Figure 89- ceremonial entrance and public foyer.

Public foyer and other spaces design according to capturing the aesthetic of the outer environment. Public foyer as floating ground it has paved terrace with flower tufts, further this terrace has nice views and vistas with surrounding natural landscape.

Two main courtyards are located in the terrace and those provide breathing space for the building. The special ambience in public foyer mainly celebrates the natural beauty of the surrounding and bled with it.



Figure 90- raised floor as public foyer.

Building is oriented in an angular direction to the main road which gives a good view of the front façade to the on lookers from road. Building complex erected as powerful object on the base, entrance court determining the base of the building. Due to above characteristics are of the built environment moving along the William Gopallawa Mawatha total visual attraction capturing the building. Considering total built form as an object it is finite object, floating quality and resolution of natural rhythm of the surrounding elements.

The building complex it is a composition of three blocks on a floating terrace. One of the blocks is highlighted an in functional hierarchy, it houses the building. Ceremonial entrance of the building located main axis of the major building block. One story height building block and entrance pavilion are erecting on the public foyer level. Those building blocks and blocks of functioning magistrate courts make built fabric for erected major building as element. Because all building blocks are expressive architectural characteristics of the major building block and those are created cohesive environment. Major building block erecting center of the created built fabric and solid wall of the front façade and height of the block enhance superiority of the block. Further the major building block located setback position than created built fabric of the building complex.

Considering surface of major element of building it is expressive solid but not hard quality. Solid walls are painted light colours and lightweight porous part remains on the wall. These characteristics give heavy but not solid quality to the building. Considering these qualities of the building it is representation of architectural quality of Dalada Maligawa.



Figure 91- major block and other parts of building.

Therefore surfaces of the major element architecturally interrelate with major element of the city. All surfaces of other spaces of the court complex are determined by major element surface. Therefore these are expressive of above characteristics same way.

Kandy court complex has major two levels of public spaces. One provides facilities for common activities of the any kind of building, entrance court and ground floor of the building are containing above activities. Other one is provide facilities for legal activities, public foyer at first floor level and other top floors of the building facilitate above activities. Activities of law function located higher level than other activities. Further pedestrian ramp of the ceremonial entrance emphasize it. But those spaces visually and physically more interconnected with the entrance court.

3.2.3. (B). BUILT FORM AS MANIFESTATION OF WIDER CONTEXT IDENTITY.

Kandy court complex is located on flat terrain with surrounding mountain views. But immediate setting of the location has not proper level changes like spatial geographical features of the totality of Kandy city. Therefore this building as landmark expressive of entrance to the Kandy city, it must be expressive of spatiality of the geographical setting of totality.

Built form of the court complex determine by combination of different heights buildings blocks. Compositions of these blocks are creating rhythm and shape of the mountain range. Kandiyar roofs are covered these blocks and this is an emphasizing character and rhythm of the mountain. Kandiyar roof is symbolically representation of rhythm and shape of the natural mountain.

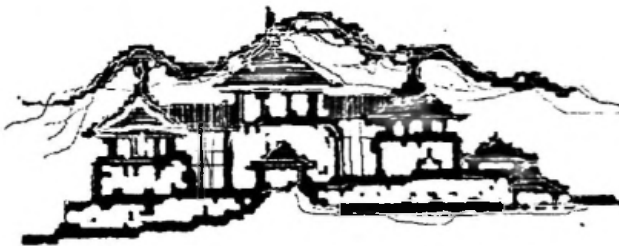


Figure 92- rhythm and formation of building and mountains range.

Due to above court complex built form materialize sense of mountains, therefore it's highly blend with surrounding geographical character. Skyline of the building behave according to rhythm of the behind mountain range. Therefore character of behind mountain range visually penetrates to the location and gives sense of it through the building.

Public foyer as main space of the building, it is located at first floor level. Its form and shape determined by different heights buildings blocks. Therefore it's like a valley created by surrounding mountains. Further this terrace is more interconnected with surrounding landscape through the views and vistas. It as an open terrace treated like open space of natural environment. Trees and huge two courtyards give sense of natural environment. Therefore main space of the building more interconnected existing natural setting and it is materialize sense of natural context as physical reality.



Figure 93- visual connection between surrounding and public foyer.

Lobbies and corridors of the top floors visually interconnected with surrounding landscape through the views and vistas. Therefore all spaces of the building have sense of surrounding landscape.



Figure 94- lobby of top level more open to out side and get ambience of it.

Court complex building situated in wider context of Kandy, is in the totality of image of Kandy city, is a major and important building. Sacred complex as major building in context its architectural language, proportions, scale, colours and textures represent in court complex building are a contemporary institution.

Total building is erected on heavy base, colonnaded lightweight structure remain on it. Numbers and size of the columns decrease lower level than top level. Therefore total building gradually acquired lightweight quality, at the roof level its lightweight quality more enhance and fuse with sky as a mountain. Because kandiyen roofs are represent skyline of the mountain range it's geographically fusing line of the total environment. Due to above characteristics of built form this building totally follows the architectural character of sacred Maligawa complex.



Figure 95- colours, textures and rhythm of the building and its relationship with nature.

Columns, windows, handrails and other features follow the kandiyen architecture, therefore building more blend with wider context through building physiognomy.

Total building composition makes spatial built fabric and object remains on it. The building is detailed out more as an object in the context as an important monument, secondly to the Maligawa complex.



A Kandy is a proud citizen, traditionally nurturing high social and cultural values related to religious and hierarchical social structure. Therefore the proud and conservative Kandiyani mind set is in the heavily set building complex and is enhanced through the detailing and the architectural language. The building has adopted an architectural language which keeps the traditional Kandiyani architecture in a respectable place as well has depicted it in contemporary material and technology. This traditional and modern transformation has been done in a subtle way so that it creates a "modern" yet Kandiyani image for the city form as one main important building in the city.



Figure 96- pedestrian ramp with side elevation

this deep rooted, Kandiyani quality in the minds of Kandiyani readable in the more closer associates of the building. It maintains a clear hierarchy of spaces from a level of visual connection, interaction in the public foyer and in the main and more important inner functions of the building. The free flow of public is restricted in a hierarchical special order which reminds of the awe inspiring spatial progression in Dalada Maligawa.



Figure 97- ceremonial entrance.

Further, the building has strong character casting deep and heavy shadows, and its inner solidity strengthening this character in the overall features; which could be conceptualized as the identity of the city.

CONCLUSION.

Architecture is a spatial art which materializes human emotions. Location is part of the environment therefore it does evoke certain emotion for man. Architects should be materializing it through the architectural work. This is precious factor to create location specific architecture.

"Architecture and site should have an experiential connection, a metaphysical link, a poetic link."

Stiven Holl, 1989, p109.

As to above metaphysical link between architecture and location determined by the emotions evoked by a location evokes emotions which are specific for it. Location identity is spatial sense deriving through the tangible and intangible characteristics of total context of it.

Every location has its own identity before an architect touches the location. As the study reveals the identity of location is born through the physical setting, human activities and meaning of it. Meaning of the location identity is deriving through the sense of surrounding total picture of it. The identity of the place is derived from total and overall picture of the place, which is identified as the wider context.

This study mainly focused to examine the role of wider context identity for the location specific architecture. Therefore final stage of this study is focus to identifying above aspect through the actual examples.

Kandy and Galle is totally different cities each other by physical and non physical characteristics of the wider context. Due to above materialize wider context identity through the architecture different to each other. Therefore these are more suitable to full fill this study.

Light house hotel and Kandy courts complex are good example to identifying location specific architecture. This relation ship following explain through the straight forward aspects of it.

The light house hotel form, fundamentally expressive in fortress character, has expressive meaning in the wider context although taken as an isolated object it does not particularly give any meaning.. Therefore meaning of the building character is determined by wider context.

Kandy courts complex building roofs determined by combination of different sizes roofs located in various levels. Rhythm and shape of the roof is not meaning without sense of mountains ranges of the overall setting.

These two buildings are strongly bound to the situation, these are not bound only physical in level, its a metaphysical link. Strong link between artifact and not coming response for the immediate setting of the location, it is determine by materialize sense of wider context identity. Due to above responses these buildings are powerful artifacts for emphasize architectural ability for materialize intangible things.

Considering location characteristics of the lighthouse hotel it is directly deals with major spatial features of the wider context. Therefore manifest identity of wider context through the building crucial and it's easy to handle. But this kind of situation has possibility to limit the creativity through the architectural work because it can be trapped within the power of identity.

Lighthouse hotel design is good example to illustrate creativity within the wider context identity highly sensitive area. Further it is handle sense of identity for improve the architectural creativity. This creative language of building is make location specific architectural work. Further all design governs by the metaphysical link between site and the building.

Kandy courts complex building located at little separate location from the climax of the city. Spatial features of the wider context not directly and powerfully related to the location. Therefore this building design artistically creates sense of above features and response for it. Therefore this building is communicating different situation of manifestation in wider context identity different to light house hotel.

Roof scape which its gives a strong sense of the presence of the mountain range and the presence of the building has a strong sense of Kandiyani identity which its typical Kandiyani look and response to the context in a subtle way.

Courts complex as a building cater to all in the wider context, it's not communicative of spatial meaning through the responsive manner of it, but in totally response for it. Therefore architecture as powerful media to change the society, it's very important. Lighthouse hotel design full fill above requirements well. Journey within the inside of building provide spatial meaning for user deriving through identity of wider context.

Selected two buildings are connecting with totality of city as an object in certain context; therefore its manifestation of wider context identity is crucial. It is task of the object. Therefore relationship with wider context identity and location specific architecture is clearly expressive. The building merging more with the built fabric of a location could be another interesting field of further studies.

Kandy and Galle, as shown in the case studies have a good sense of identity which is obvious and undeniable. Therefore the architect's interventions have taken the form of strengthening and emphasizing the exiting identity of the location. But during the study it was realized that some location not so obvious about the identity of the location, in such cases the architect has the responsibility of transforming the location identity or give it total new image through the architectural intervention, this too could be an interesting venture to explore further location identity.



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