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**CONCLUDING THOUGHTS**

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Man lives in space. He manipulates space. He creates architecture and in turn architecture 'creates' him. It faithfully mirrors his journey through time across the rugged mountains of life.

Architecture is life! They are part and parcel of the same entity: same at every level, every situation.... This view is strengthened by Buddhist thinking, which denies the apparent separation of the individual and the universe. As such the assumption made at the onset of the study: to regard architecture and man as separate, non-homogeneous entities may be questioned. However the validity of the assumption rests on its ability to facilitate the intentions of the study at the initial stages.

Enduring architecture is not a kind of architecture, as, "there are not different kinds of architecture, but only different situations which require different solutions in order to satisfy man's physical and psychic needs".<sup>1</sup> Ideally man's psychic needs should take precedence over his more mundane physical needs.

Architecture needs man and man needs architecture. Since ancient times it is architecture that has best exemplified man's straining towards immortality-towards endurance. Such a need presupposes conditions for meaningful existence: meaningful in relation to man's psychic needs. Architecture which facilitates a meaningful existence in man possesses the inherent vigour to endure the ravages of time and man, across the world.

The 'enduring bond' forms the culmination of the concept of 'enduring architecture'. The bond, a sublime manifestation of the relationship between man and his built-environment, echoes the primordial truth: the relationship of spirit and matter.

The *enduring bond* surpasses the inessential intricacies of architecture and man, while transcending the physical impermanences imposed by time. The bond discussed earlier, provides the basic framework within which architecture may be understood and experienced. Man in tune with his own temperament, cultural conditioning, age, education and so on may add his own interpretation: thus keeping alive its unique timeless quality.

The core of the argument of the study can be simplified in Targore's words,

"....., those of the audience who are appreciative, are content to perfect the song in their own mind by the force of their own feeling."

Lastly it should be said that, though not claiming to be exhaustive this study hopes to create an awareness in the minds of the reader as to the dire necessity to understand man in the realm of architecture, to create stable, emotionally nourishing, 'enduring' built-environments.

There are no all-embracing conclusions. Architecture by its very nature, calls for a certain amount of subjectivity in understanding and experiencing it. It is this enigmatic quality which allows for personal points of views. This study is indeed a speculative 'think piece' allowing for, within a basic framework, a reader's personal interpretation too.



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**NOTES AND REFERENCES**

## INTRODUCTION

1. Webster's dictionary, defines time as "the period between two events during which something exists, happens or acts; measured or measurable interval". The concept of time is discuss briefly under "Time" in chapter one.
2. Robert Atkinson, Foreword to, *The Principles of Architectural composition* by H. Robertson
3. Alexander C., *Timeless Way of building*, p.357
4. Robertson H., *The Principles of Architectural composition*, p.2
5. 'Universal' man is defined and discussed in Chapter Two
6. Robert Atkinson, Foreword to, *The Principles of Architectural composition*, by H. Robertson
7. Form in architecture is viewed in different ways. It may be looked at as a physical entity, metaphysical entity, or as 'divine' form etc. For the purpose of the study it is considered in the light of its physical aspect. A very brief comment on form is made under - Scope and limitations.
8. Alexander C., *The Timeless Way of Building*, p.xv

## CHAPTER ONE

1. Encyclopaedia Britannica, vol.1, p.16
2. Langer S., *Feeling and Form*, P.373
3. It is the artifact that communicates and art is born within the beholder. In the context of the study, the word art is used to imply the properties of the artifact.
4. Here art is viewed within a broader framework, where its 'manner' of communication is discussed as against its substance which is deemed universal.
5. Langer S., *Feeling and Form*, p.389
6. Encyclopaedia Britannica, vol.1, p.14
7. Buddhist, Hindu, Greek, Christian, and Islamic 'thinkers' have philosophised such concepts. A discussion of which can be found in, *Time and Eternity* by Ananda Coomarswamy.
8. Heidegger M., *The Metaphysical Foundations of Logic*, p.141.
9. Dreyfus H. & Hall H., (ed.), *Heidegger: A critical reader*, p.13
10. Norberg-Schulz C., *Genius Loci*, p.166
11. Heidegger as quoted by Norberg-Schulz, in *Genius Loci*, p.6
12. Norberg-Schulz C., *Genius Loci*, p.5
13. Dreyfus H. & Hall H., (ed.), *Heidegger: A critical reader*, p.9
14. *ibid*, p.9
15. Heidegger as quoted by Norberg-Schulz in, *Existence Space and Architecture*, p.16
16. Heidegger, *Poetry, Language, Thought*, p.145
17. *ibid*, p.148
18. Norberg-Schulz C., *Genius Loci*, p.6
19. Relph E., *Place and Placelessness*, p.32
20. *ibid*, p.32
21. *ibid*, p.33
22. Tuan Y., *Space and Place*, p.186
23. Relph E., *Place and Placelessness*, p.31

## CHAPTER TWO

1. Dreyfus H. & Hall H. (ed.), *Heidegger: A critical reader*, p.87
2. Guiton J., *Ideas of Le Corbusier*, p.19
3. Oakley D., *Phenomenon of Architecture of Cultures in change*, p.19
4. *ibid*, p.19
5. Le Corbusier, *The City of Tomorrow*, p.23
6. Oakley D., *Phenomenon of Architecture of Cultures in change*, p.140
7. *ibid*, p.191
8. Mead M., *Cultural Patterns and Technical changes*,
9. Expressed by a famous Japanese haiku, as quoted by Goldstein in *Experience of Insight*, p.20
10. Goldstein, *Experience of Insight*, p.22
11. Day C., *Places of the Soul*, p.47
12. Jung C., *Four Archetypes*, p.3
13. *ibid*, p.xvi
14. Cooper C., "House as a symbol of self", in *Designing for Human Behaviour*, by Jon Lang, p.132
15. Tuan F., *Space and Place*, p.5
16. Norberg-Schulz C., *Genius Loci*, p.17
17. Cooper C., "House as a symbol of self", in *Designing for Human Behaviour*, by Jon Lang, p.131
18. Norberg-Schulz C., *Genius Loci*, p.5
19. Bodhinayake N., article on "Symbolism", in *The Sri Lanka Architect*, p.32
20. Lethaby W.R., *Architecture Nature and Magic*, p.65
21. Norberg-Schulz C., *Existence Space and Architecture*, p.10
22. Lang J., "Theories of Perception and 'Formal' Design", in *Designing for Human Behaviour*, by Jon Lang, p.99
23. *ibid*, p.103
24. As quoted by Norberg-Schulz in *Existence Space and Architecture*, p.7
25. Avery B., article on, "Physiological Beauty", in *The Architectural Review*, p.75

26. The golden section can be defined geometrically as a line that is divided so that the lesser portion is to the greater as the greater is to the whole.
27. Avery B., article on, "Physiological Beauty", in *The Architectural Review*, p.76
28. Ching F., *Architecture: Form, Space and Order*, p.54
29. As quoted by Ching in *Architecture: Form, Space and Order*, p.58
30. Avery B., article on, "Physiological Beauty", in *The Architectural Review*, p.75
31. Tuan F., *Space and Place*, p.37
32. Bachelard B., *Poetics of Space*, p.17
33. Norberg-Schulz C., *Existence Space and Architecture*, p.31
34. Tuan F., *Space and Place*, p.40
35. *ibid*, p.43
36. *ibid*, p.41
37. Guiton J., *The Ideas of Le Corbusier*, p.18
38. Day C., *Places of the Soul*, p.74, Sri Lanka Electronic Theses & Dissertations
39. Ching F., *Architecture: Form, Space and Order*, p.300
40. *ibid*, p.300





## CHAPTER THREE

1. Norberg-Schulz C., *Existence Space and Architecture*, p.18
2. *ibid*, p.19
3. Norberg-Schulz C., *Genius Loci*, p.52
4. Day C., *Places of the Soul*, p.28
5. Norberg-Schulz C., *Genius Loci*, p.72
6. *ibid*, p.73
7. *ibid*, p.46
8. Day C., *Places of the Soul*, p.63
9. As quoted by Bachelard in, *Poetics of Space*, p.39
10. Norberg-Schulz C., *Genius Loci*, p.36
11. *ibid*, p.51
12. *ibid*, p.31
13. Tuan F., *Space and Place*, p. Moratuwa, Sri Lanka.  
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14. Norberg-Schulz C., *Existence Space and Architecture*, p.19
15. *ibid*, p.18
16. Bachelard G., *Poetics of Space*, p.4
17. Norberg-Schulz C., *Existence Space and Architecture*, p.21
18. Bachelard G., *Poetics of Space*, p.3
19. Norberg-Schulz C., *Existence Space and Architecture*, p.23
20. *ibid*, p.23
21. *ibid*, p.24



## CHAPTER FOUR

1. Day C., *Places of the Soul*, p.135
2. From this point onwards the word 'man' is used to imply an amalgamation of the concept of universal and cultural man.
3. Alexander C., *The Timeless Way of Building*, p.xv
4. *ibid*, p.105
5. Oakley D., *Phenomenon of Architecture of cultures in change*, p.
6. Alexander C., *The Timeless Way of Building*, p.535
7. *ibid*, p.153
8. *ibid*, p.37
9. Day C., *Places of the Soul*, p.24



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1. Norberg-Schulz C., *Genius Loci*, p.5



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