ARCHITECTURAL PHOTOGRAPHY

PHOTOGRAPHY, AS A METHOD OF APPRECIATION OF THREE DIMENSIONAL ARCHITECTURAL PHENOMINA BY TWO DIMENSIONAL VISUAL LANGUAGE.



UNA SAUNTARORE TO THE WAY OF THE SAUNTARORE TO T

A DISSERTATION SUBMITTED TO THE FACULTY OF ARCHITECTURE UNIVERSITY OF MORATUWA



FINAL EXAMINATION IN M.Sc. (ARCHITECTURE)

University of Moratuwa

RATHNAMALALA R.M.B.S.C.K.

DEPARTMENT OF ARCHITECTURE UNIVERSITY OF MORATUWA SRI LANKA

MARCH 2002

72"02" 72.02(548.7)

UM Thesis coll.

78186



CONT	ENTS	page
Ackn	owledgement	iv
List of	Illustrations	V
Introd	luction	xviii
СНАР	TER ONE: THE LANGUAGE OF VISION	01
01-1	Plastic organization	03
	01-1.1 The created image	03
	01-1.2 External forces	04
	01-1.2.1 The visual field, the retinal field	04
	01-1.2.2 The three-dimensional field	06
	01-1.2.3 The picture field	06
	01-1.3 The spatial forces	07
	01-1.3.1 Fields of spatial forces	12
	01-1.4. Internal forces	13
	01-1.4.1. The fields of the internal forces	16
	01-1.5 The physiological field	16
	01-1.5.1. Color balance	17
	01-1.5.2. Spatial tension; dynamic equilibrium	18
	01-1.6. The psychological field	21
	01-1.6.1. The space span of plastic organization	21
	01-1.6.2. Neorness ronic Theses & Dissertations	22
	01-1.6.3. Similarity or equality	23
	01-1.6.4. Continuance	24
	01-1.6.5. Closure	25
	01-1.7. The life-span of the plastic image	26
	01-1.8. Organization of optical sequence. Rhythm	26
	01-1.9. Organization of spatial progression. The equivocal space	29
01-2	Visual Representation	33
0. 2 .	01-2.1. The single unit	36
	01-2.2. Relationship of size	37
	01-2.3. Relationship of depth	٠.
	01-2.3.1. Relationship of depth by vertical location	37
	01-2.3.2. Representation of depth by overlapping figures	39
	01-2.4. Transparency, interpenetration	40
	01-2.5. Perspective	
	01-2.5.1. Linear perspective	43
	01-2.5.2. Inverse perspective	44
	01-2.5.3. Amplified perspective	45
	01-2.5.4. Multiple, simultaneous perspective	46
	01-2.5.5. Mechanical perfection of the linear perspective	47
	01-2.5.6. Breakdown of fixed perspective	48

	01-2.6. Space analysis of the object01-2.7. Rediscovery of basic plastic forces: lines and color plane	es 52
	01-2.8. Integration of the plastic forces 01-2.8.1. Compression, interpenetration 01-2.8.2. Integration of space by equivocal lines. Marriage	
	of the contours 01-2.9. Final elimination of the fixed perspective order	54 56
	01-2.10. Ultimate opening of the picture surface	57
	01-2.11. Space construction on the picture surface	60
	01-2.12. Closing the surface: complete rapport of the spatial fo	orces 61
	01-2.13. Adaptation to the contemporary environment	66
	01-2.14. Simplicity and intensity	66
	01-2.15. Precision	67
	01-2.16. Light and color 01-2.16.1 The sources of color experience	68 68
	01-2.16.1 The sources of color experience 01-2.16.2. Value relationships	72
	01-2.16.3. Representation of the relationship of colors	80
	01-2.17. Representation of movement	85
	01-2.17.1. The sources of movement perception	85
	01-2.17.2. Traditional representational devices	88
	01-2.17.3. Contemporary attempts of movement	00
	representation	90 91
	01-2.17.4. Representational devices 01-2.18. The process of making attiwa, Sri Lanka.	94
	01-2.18.1. The material process of making; surface treatn	
	01-2.18.2. The psychological process of making	96
CUA DI	FER TWO. THE WAY THAT RHOTOGRAPHIC COMMINIONE ARCHITE	CTUDE
СПАРІ	TER TWO: THE WAY THAT PHOTOGRAPHS COMMUNICATE ARCHITE	CIURE
02-1.	Architectural photography -An introduction	99
02-2.	Development of Architectural Photography	100
02-3.	Basics of Architectural Photography 02-3.1. General Composition of Buildings	102 102
02-3.2.	· · · · · · · · · · · · · · · · · · ·	102
OZ 0.Z.	02-3.3. Interior of Buildings	103
	02-3.4. Details of Buildings	104
02-3.5.		105
	02-3.6. Buildings in Black and White	105
	02-3.7. Buildings and People	106
	02-3.8. Buildings in Abstract 02-3.9. Buildings and Reflections	10 <i>6</i> 107
	02-0.7. Buildings and Kenechuns	107

02- 4 . 02-5.	 4. Concepts, Methods & Techniques in the Built World of Architecture. 02-4.a Ezra Stoller 02-4.b Judith Turner 02-4.c Norman McGrath 02-4.d Peter Aaron 02-4.e Julius Shulman Philosophy in Architectural Photography 	
CHAP	TER THREE: A DEFINITION TO THE QUALITY OF ARCHITECTURE AND WAYS OF CAPTURING IT THROUGH THE MODE OF STILL FRAMES.	
03-1.	Architecture -A brief definition	123
03-2.	Quality, in architectural point of view	123
	03-2.1 Architecture: Conceptions, Place and Role. 03-2.2 Process of Activities in Architecture. 03-2.3 Experiencing the Quality in Architecture. 03-2.3.1 Situational determined Quality 03-2.3.2 Epochal determined Quality 03-2.3.3 Historically determined Quality 03-2.3.4 Phenomenological View on Quality 03-2.4 Some views in Architecture 03-2.4.1 The minimalist view 03-2.4.2 The instrumental perspective 03-2.4.3 The spiritual view	124 125 126
03-3.	Capturing the Quality in Architecture 03-3.1. Lighting 03-3.2. Weather 03-3.3. Peole and their moods	133 133 135 136
CHAP	PTER FOUR: CASE STUDIES.	
04-1. 04-2. 04-3.	Kandalama Hotel – Dabbulla. Steel House – Pelawatta. Timber House – Pelawatta.	138 144 149
CON	CLUSION.	153
BIBLIC	OGRAPHY	156

ACKNOWLEDGEMENTS.

My acknowledgement with deep sense of appreciation to those who had helped me in the presentation of this dissertation. Prof: Nimal de Silva, Archt: Samitha Manawadu, Archt: Vijitha Basnayake and Dr: R.Emmanuel for the valuable guidance with constructive comments during the process of the project.

And also special thank goes to Archt: Prasanna Liyanage and Archt: Waruna de Silva for their inspiration, encouragement, criticisms and valuable advice.

I would also like to extend my sincere thanks to my friend Chaminda, Surendra, Kasun, Nandana, Hiranthi, Sudath and Nimal Ayya for their help and valuable assistance.



List of Illustrations

Fig-01	Visual illusion of size anti direction Source- Language of Vision
Fig - 02	Visual illusion of values Source – Language of Vision
Fig - 03	Visual Illusion of values Source – Language of Vision
Fig - 04	The Picture Field Source- Language of Vision
Fig- 05	The Spatial Forces Source- Language of Vision
Fig- 06	Source – Language of Vision
Fig- 07	Picasso. Crying Woman 1936 Source: Reproduction , The Art Institute of Chicago
Fig - 08	El Lissitzky. Illustration 1923
Fig - 09,10	Source - Language of Vision
Fig-11	Adeline Cross. Study of the advancing and receding space qualities of tone values. Source: School of design in Chicago.
Fig-12,13-	Magnetic field
Fig -14-	H.L.Carpenter. Discontinuous Sri Lanka. The affraction and repulsion of the space forces. Source: School of Design in Chicago
Fig -15,16,17-	Study of the advancing and receding qualities of colors
Fig -18	Source – Language of Vision
Fig -19-	Fluctuation of the figure and background. Source – Language of Vision
Fig -20	Mi Yujen. Landscape. Source: The Cleveland Museum of Art
Fig -21-	Calligraphy in Ts'Ao (running cursive) Style by Su Tung-P'o. Source: Field Museum of Natural History, Chicago.
Fig -22-	Adjacent color surfaces modify each other in hue and brightness. Source: Language of Vision-Gyorgy Kepes.
Fig -23	Source - Language of Vision
Fig -24-	Visual acuteness Source: Language of Vision-Gyorgy Kepes
Fig -25-	Harold Walter, College 1939
Fig -26-	Ruth Robbins. Study of dynamic equilibrium in texture values. Source: School of Design in Chicago

Fig - 27-	Kasimir Malevich. Supremacist Composition Source: Language of Vision-Gyorgy Kepes.
Fig -28-	Jean Helion. Linoleum Cut 1932. Source: Language of Vision-Gyorgy Kepes
Fig -29-	El Lissitzky. Proun 1923. Source: Language of Vision-Gyorgy Kepes.
Fig - 30-	Lester Beall. Advwertising Design. Source: Language of Vision-Gyorgy Kepes.
Fig - 31	Source: Language of Vision-Gyorgy Kepes
Fig - 32	Source: Language of Vision-Gyorgy Kepes
Fig - 33	Source: Language of Vision-Gyorgy Kepes
Fig - 34	Source: Language of Vision-Gyorgy Kepes
Fig -35-	Analysis of the visual tension created by opposing organizational directions. —Detail of Plea Mondrian's Composition 1915. Source: Language of Vision-Gyorgy Kepes
Fig -36-	B.I. Wolff. Painting 1941 Source: Language of Vision
Fig - 37-	Picasso. Drawing for a Crucifixion. 1932 Source: The Art Institute of Chicago
Fig -38-	L. Moholy Nagy- Photogram. 1941 Source: Language of Vision
Fig -39-	L. Moholy Nagy- Stairway. 1936 Source: Language of Vision
Fig-40	Source: Language of Vision
Fig-41	Source: Language of Vision
Fig-42-	1.Star of Pythagoras 2.The Divine Proportion 3.Star of Pythagoras in Regular Pentagram Source: Language of Vision
Fig-43-	Peruvian Textile. Source: Collection of The Fogg Museum of Art. Rhode Island School of Design
Fig-44-	Seurat. Le Chahut 1890. Source: Albright Art Gallery, Buffalo
Fig-45-	Theo Van Doeshurg -Cornposition Source: Art of This Century
Fig-46-	Sophie Taeuber-ArpCornposition 1931 Source: Courtesy of Art of This Century
Fig-47	Source: Language of Vision

Fig-48-	Linear diagram of a Painting by Juan Gris. Source: Language of Vision
Fig-49-	Source: Language of Vision
Fig-50-	Sano Di Pietro. Madonna And Child Source- The Smith College Museum of Art
Fig-51-	Nicolas Poussin. Drawing Source- The William Rockhill Nelson Gallery of Art
Fig-52-	Nicolas Poussin. Triumph of Bacchus Source- The William Rockhill Nelson Gallery of Art
Fig-53-	Spanish Cave Drawing. 30,000-10,000 W C. Source- Reproduction, The Art Institute of Chicago
Fig-54-	Madonna and Child with AngelsItalian School xiii Century. Source- National Gallery of Art, Washington, D.C.Kress Collection.
Fig-55-	Advertising Design 1941-Paul Rand. Source- Language of Vision
Fig- 56-	Source – Language of Vision.
Fig-57-	Drawing by eleven year old Spanish child Source – Language of Vision
Fig-58-	Ladislav Sutnar. Photograph Source – Language of Vision
Fig-59-	Aerial Photograph Source – Language of Vision
Fig-60-	Ladislav Sutnar – Book Jacket Source – Language of Vision
Fig-61	Source – Language of Vision
Fig-62-	Clifford EttelStudy of transparency Source – The Art Director's Club of Chicago
Fig -63-	Last Judgment - German 1460 Source - Reproduction, The Art institute of Chicago
Fig - 64 -	Amadee Ozenfant. Purist Still Life Source – Courtesy of Art of This Century.
Fig -65-	G.F. Keck. Detail of a House Photograph by F. Keck Source – Language of Vision
Fig -66-	L. Moholy Nagy. Space Construction 1930 Source – Language of Vision
Flg-67-	Gyorgy Kepes, Photomontage. Source – Language of Vision.
Fig-68-	Gyorgy Kepes, Advertising Design Source – Language of Vision.
Fig -69-	Jack Waldheim. Superimposed Photography – 1943 Source – Language of Vision.



Fig - 70-	William Burtin. Advertising Design – 1940 Source – Language of Vision.
Fig -71-	Cassandre. Air Orient – 1932 Source -The Museum of Modern Art
Fig - 72-	Le Corbusier, Drawing. Source –Carl .O. Schniewind
Fig - 73-	E. McKnight Kauffer, Poster Source –The Museum of Modern Art
Fig -74-	Perspective drawing by Piero della Francesco. Source –The Museum of Modern Art
Fig -76-	Jere Donovan, Photomontage. Action Herbert Bayer Design Class 1939 Sponsored by The American Advertising Guild
Fig -77-	Tintoretto, Hercules And Antaeus Source – Wadsworth Atheneum.
Fig - 78-	A.M. Cassandre, Poster - 1932 Source –The Museum of Modern Art.
Fig -79-	Di Paolo. Baptist in the Wilderness Source - The Art Institute of Chicago
Fig -80-	Tintoretto, Venus and Mars with Three Graces Source - The Art Institute of Chicago
Fig - 81 & 82-	Source – Language of Vision
Fig -83-	M.Halberstadt, mirroring. Source – School of Design, Chicago
Fig -84-	James Brown, Distrotion in Mirror. Source – Language of Vision
Fig - 85-	African Wood Carving, Fetish of Pahouin Tribe, Gabun Source - Reproduction, The Art Institute of Chicago
Fig -86-	Picasso, Dancer 1907 Source- Collection of Walter P. Chrysler, Jr.
Fig-87-	Juan Gris, Painting Suurce - Smith College Museum of Art
Fig -88-	Russian Ikon, St. Nikolai Source - Hemmer Galleries, New York
Fig -89-	Mixed perspective Source – Helga Eng. Psychology of Children's Drawing
Fig -90-	Mixed profile Source – Helga Eng. Psychology of Children's drawing
Fig -91-	Bushman Painting Source - Language of Vision

Fig -92-	Morton Goldsholl Advertising Design - 1943 Source - Language of Vision
Fig -93-	Picasso, Girl with Yellow Hat 1921 Source - Collection of Falter P. Chrysler, Jr.
Fig - 94-	Paul Rand, Advertising Design 1943 Source - Collection of Falter P. Chrysler, Jr.
Fig -95 -	Source - Language of Vision
Fig -96-	Braque, Still Life on Table Source – Chester Dale Collection , The Art Institute of Chicago
Fig -97-	A.M. Cassandre, Advertising Design, 1937 Source –Container Corporation of America.
Fig -98-	Linear diagram of a painting of A. Ozenfant Source –Language of Vision.
Fig -99-	A.M.Cassandre,Poster Source The museum of Modern Art.
Fig -100-	A.M.Cassandre,Poster Source - The museum of Modern Art.
Fig -101-	Jean Carlu,Poster Source - The museum of Modern Art.
Fig-102 -	Kasimir malevich, Spremalistic Elements. Source Art of This Century.
Fig-103 -	El Lissitzky, Composition. Source – Art of This Century.
Fig-104 –	Kasimir malevich, Spremalistic Composition. Source – Art of This Century.
Fig-105-	Joseph Binder, Poster Source – Language of Vision
Fig-106-	W. Burtin, Advertising Design Source – Language of Vision
Fig-107-	Taylor Poore, Poster 1939 Source – Language of Vision.
Fig-108-	Rodchnko, Composition1918 Source – The Museum of Modern Art
Fig-109-	Frank Levstik, Steel Structure, Photograph. Source – The Museum of Modern Art
Fig-110-	Ladislav Sutnar, Advertising Design. Source –The Museum of Modern Art
Fig-111-	Paul Rand, Advertising Design. Source – The Museum of Modern Art
Fig-112-	R.B.Tague, Analysis of the Recording and advancing of a Frank Lloyd Wright House Source –The Museum of Modern Art

Fig-113-	Piet Mondrian, Composition Source –Art of This Century
Fig-114-	Theo Van Doesburg. Drawing and Typographical Design Source –Art of This Century
Fig-115 –	Plet Mondrian, Painting Source – Language of Vision
Fig-116 –	Ladislav Sutnar, Cover Design. Source – Language of Vision
Fig-117 –	Theo Van Doesburg, Composition Arithmetique Source – Language of Vision
Fig-118 -	Jean Helion,Linoleum Cut Source – Language of Vision
Fig-119 -	Lester Beall. Poster Source – Language of Vision
Fig-120 –	F. Levstik, Photograph Source – Language of Vision
Fig-121-	Physical Modulation of Light Source – Language of Vision
Fig-122-	Frank Levstik ,Photograph Source – Language of Vision
Fig-123-	Milton Halberstadt ,Photograph Source – Language of Vision
Fig-124-	R.B.Tague & W.Keck. Light Study. Source – School of Design in Chicago
Fig -125-	Painting by a Child
•	Source - The Munson-Williams-Proctor institute School of Art
Fig -126-	Lester Bell, Advertising Design
	Source - The Smith College Museum of Art
Fig -127-	The Game of War, Detail From The Adventures of Kibi
	Source The Museum of Fine Arts, Boston
Fig -128-	Shading in Perspective
	Source -Language of Vision
Fig -129	-Raphael Santi, Alba Madonna.
	Source –National Gallery, Washington, D.C. Mellon Collection
Fig -130-	Rembrandt, Portrait of the Artist.
	Source The Metropolitan Museum of Art
Fig -131-	Picasso, Pierrot.
	Source –The Guggenheim Museum of Non-Objective Art



Fig -132-	Claude Lorrain, Landscape.
	Source –The Cleveland Museum of Art
Flg -133-	L. Moholy Nagy, Marsellie Pattern, 1929.
	Source -Language of Vision
Fig -134-	Texture Contrast.
	Source -Language of Vision
Fig -135-	Walter Peterhans, Ophelia- Homage to Rimbaud
	Source -Language of Vision
Fig -136-	Bernice Abbott, Night View
	Source -Language of Vision
Flg -137-	R.J.Wolff, Painting.
	Source –Courtesy of T.B. Foley
Fig -138-	Gyorgy Kepes, Experiment With Light- 1940.
	Source -Language of Vision
Fig -139-	L. Moholy Nagy, Photogram - 1923
	Source -Language of Vision
Fig -140-	N. Lerner, Study of Light Volume
_	Source-School of Design in Chicago
Fig -141-	T.M.W.Turner,Burning of The House of Parliament- 1834.
	Source- The Cleveland Museum of Art
Fig -142-	Georges Seurat, Detail of Sunday on The Grand Jatte
	Source-The Art Institute of Chicago
Fig -143-	W.Kandinsky, Picture with three spots
	Source-The Guggenheim Museum of Non-Objective Art
Fig -144 -	E.G.Lukacs, Action.
	Source-Herbert Bayer Design Class
Fig -145 –	H.L.Carpenter,Movement.
	Source-Language of Vision
Fig -146 -	Paul Rand ,Cover design.
	Source-Language of Vision
Fig - 147-	Ch. D. Gibson.
	Source - The Gentleman's Dilemma cc. 1900

Fig- 148	HaHarunobu. Windy Day Under Willow Source - The Art Institute of Chicago
Fig- 149-	Maffei, Painting Source – Language of Vision
Fig- 150-	G. McVicker, Study of Linear Movement Source –The Art Directors' Club of Chicago
Fig- 151-	Lee King, Study of Movement Representation Source –School of Design in Chicago
Fig- 152-	Marcel Duchamp, Sad Young Man in a Train Source –Art of This Century
Fig- 153-	Harold E. Edgerton, Golfer Source –Language of Vision
Fig- 154-	Soviet Poster Source –Art of This Century
Fig- 155-	A.M. Cusssndre. Poster Source – Art of This Century
Fig- 156-	F. Levstik, Photograph Source –The Art Directors' Club of Chicago
Fig- 157-	Paul Klee,Male and Female Plant Source- Art of This Century
Fig- 158-	Paul Rand, Advertising Design Source - Art of This Century, Sri Lanka
Fig- 159-	Joseph Feher, Advertising Design Source- Art of This Century
Plate-1	Lunuganga- Archt: Geoffrey Bawa
Plate-2	Triton Hotel, Ahungalie- Archt: Geoffrey Bawa
Plate-3	Scheme of Residential Buildings
Plate-4	Tea Factory Hotel, Nuwara-Eliya
Plate-5	Triton Hotel, Ahungalle- Archt: Geoffrey Bawa
Plate-6	Pekada, Padeniya Temple
Plate-7	Hotel Royal Lotus, Girithale
Plate-8	Hotel Le Kandyan, Kandy
Plate-9	People with rural market buildings
Plate-10	Light House Hotel ,Galle
Plate-11	Light House Hotel ,Galle
Plate-12	Oberoi Hotel, Colombo
Plate-13	Kandalama Hotel,Dambulla

Plate 14 -	Boston, Five Cents Savings Bank.
	Source - The Photography of Architecture, Akiko Bush
Plate 15 -	Hirschhom Museum, Washington, D.C.
	Source - The Photography of Architecture, Akiko Bush
Plate 16 -	Smith House, Connecticut.
	Source - The Photography of Architecture, Akiko Bush
Plate 17-	New Harmony Atheneum, Indiana, USA
	Source - The Photography of Architecture, Akiko Bush
Plate 18 —	Ronchamp. France
	Source - The Photography of Architecture, Akiko Bush
Plate 19 –	bostonCity Hall,Massachusetts.
	Source - The Photography of Architecture, Akiko Bush
Plate 20-	USA. Operation Centre., Virginia, USA.
	Source - The Photography of Architecture, Akiko Bush
Plate 21-	USA. Operation Centre., Virginia, USA.
	Source - The Photography of Architecture, Akiko Bush
Plate22 -	USA. Operation Centre., Virginia, USA.
NI100	Source - The Photography of Architecture, Akiko Bush
Plate23 –	Apartment House, Tel Aviv, Israel. Source - The Photography of Architecture, Akiko Bush
	3001ce - The Friorography of Architectore, Akiko bosh
Plate24 -	Apartment House, Tel Aviv, Israel. Source - The Photography of Architecture, Akiko Bush
Plate 25 -	Coliseum Book Store, New York Source - The Photography of Architecture, Akiko Bush
Plate 26-	Piazza d'Italia, New Orieans, Louisiana. Source – The Photography of Architecture, Akiko Bush
Plate 27 -	Firremans Training Centre, Randalls' Island, New York. USA Source - The Photography of Architecture, Akiko Bush
Plate 28-	Ford Foundation, new York,. USA. Source - The Photography of Architecture, Akiko Bush
Plate 29-	Pennsylvania Station, New York. USA Source - The Photography of Architecture, Akiko Bush
Plate 30-	The Guggenheim Museum, New York, USA. Source The Photography of Architecture, Akiko Bush
Plate- 31	Citycorp Center, New York, USA. Source The Photography of Architecture, Akiko Bush

Plate32-	Salzman House, Colorado, USA. Source The Photography of Architecture, Akiko Bush
Plate 33-	Galleria Vittorio Emanuelle, Milan, Italy Source The Photography of Architecture, Akiko Bush
Plate 34-	Vietnam Veterans Memorial Washington, D.C., USA. Source The Photography of Architecture, Akiko Bush
Plate 35 -	Diane Von Fustenberg Boutique, New York, USA. Source The Photography of Architecture, Akiko Bush
Plate 36 -	Linda Dresner Boutique, New York. USA.,
	Source - The Photography of Architecture, Akiko Bush
Plate 37-	The Kit Carson Foundation, New Mexico, USA
	Source - The Photography of Architecture, Akiko Bush
Plate 38-	Site Office, New York, New York. USA.,
	Source - The Photography of Architecture, Akiko Bush
Plate 39-	General Corporate Offices, San Francisco, USA.,
	Source - The Photography of Architecture, Akiko Bush
Plate 40 -	Art and Architecture Magazine's Case Study House, California,
	Source - The Photography of Architecture, Akiko Bush
Plate 41 -	Bank of California. San Francisco, California
	Source - The Photography of Architecture, Akiko Bush
Plate 42 -	Crystal Cathedral, Garden Grove, California. Source - The Photography of Architecture, Akiko Bush
Fig.160 -	Centre Pompidou Paris Source; Companion to contemporary Architectural thought' ,Ben farmer
Fig 161 -	Specialist conformity can tell us the right and the wrong way of evaluating buildings and places
	Source- 'Normdenken der Experten', Carre Bleu
Fig -162-	The process of activities
	Source: Gehl 1980
Fig 163 -	Model of man environment interaction.
	Source: kuller 1976
Fig 164-	(a) An unexpected irregularity can make us disappointed or angry; (b) A new norm is established once new ideas have established themselves over a period of time
Fig-165	Matrix of instrumental and spiritual quality Source - Companion to architectural thoughts, Ben farmer

Fig 166-	'Cube' of time-social agreement - level of spirituality Source - Companion to architectural thoughts, Ben farmer
Plate 43 .	Interior photograph without using a flash.
Plate 44 -	Interior photograph with a flash
Plate 45-	The morning sun makes the built environment much live quality in the fabric.
Plate 46 -	The quality of the same fabric at dusk
Plate 47 -	Artificial light itself has the ability showing the mood or emotion of a place different to that of daytime
Plate 48 -	Bright sunny with hot weather condition.
Plate 49 -	Rainy condition with people in built environment.
	Source - Practical photography Freeman J.
Plate 50 –	Lunuganga, Archt: Geoffrey Bawa
Plate 51 –	Lunuganga, Archt: Geoffrey Bawa
Plate 52 –	Lunuganga, Archt: Geoffrey Bawa
Plate 53 –	University of Moratuwa, Sri Lanka. Electronic Theses & Dissertations
Plate-54-	Entrance lobby, Kandalama
Plate-55-	Entrance tunnel, Kandalama
Plate-56-	Abstract view, entrance tunnel, Kandalama
Plate-57-	Entrance tunnel, Kandalama
Plate-58-	Entrance tunnel, Kandalama
Plate-59-	Entrance tunnel, Kandalama
Plate-60-	Main lobby, Kandalama
Plate-61-	Main lobby, Kandalama
Plate-62-	Main lobby, Kandalama
Plate-63-	Main lobby, Kandalama
Plate-64-	Bar, Kandalama
Plate-65-	Restaurant, Kandalama
Plate-66-	Corridoor, Kandalama
Plate-67-	Stairway, Kandalama

Plate-68-	Corridoor, Kandalama
Plate-69-	Corridoor, Kandalama
Plate-70-	Roof light, Kandalama
Plate-71-	Roof terrace, Kandalama
Plate-72-	Corridoor, Kandalama
Plate-73-	Lobby, Kandalama
Plate-74-	front view, Steel House
Plate-75-	Entrance, Steel House
Plate-76-	Courtyard, Steel House
Plate-77-	Courtyard, Steel House
Plate-78-	Courtyard, Steel House
Plate-79-	Detail, Steel House
Plate-80-	Detail, Steel House
Plate-81-	Reflecting pond, Steel House
Plate-82-	Detail, Steel House
Plate-83-	Courtyard, Steel House
Plate-84-	Courtyard, Steel House
Plate-84- Plate-85-	Courtyard, Steel House
	Flectronic Theses & Dissertations
Plate-85-	Living, Steel House
Plate-85-	Living, Steel House Courtyard, Steel House
Plate-85- Plate-86- Plate-87-	Living, Steel House Courtyard, Steel House Lving, Steel House
Plate-85- Plate-86- Plate-87- Plate-88-	Living, Steel House Courtyard, Steel House Lving, Steel House Room, Steel House
Plate-85- Plate-86- Plate-87- Plate-88- Plate-89-	Living, Steel House Courtyard, Steel House Lving, Steel House Room, Steel House Dining, Steel House
Plate-85- Plate-86- Plate-87- Plate-88- Plate-89- Plate-90-	Living, Steel House Courtyard, Steel House Lving, Steel House Room, Steel House Dining, Steel House Night view, Steel House
Plate-85- Plate-86- Plate-88- Plate-89- Plate-90-	Living, Steel House Courtyard, Steel House Lving, Steel House Room, Steel House Dining, Steel House Night view, Steel House Living, Steel House
Plate-85- Plate-86- Plate-87- Plate-88- Plate-89- Plate-90- Plate-91- Plate-92-	Living, Steel House Lving, Steel House Room, Steel House Dining, Steel House Night view, Steel House Living, Steel House Stairway, Steel House
Plate-85- Plate-86- Plate-87- Plate-88- Plate-89- Plate-90- Plate-91- Plate-92- Plate-93-	Living, Steel House Lving, Steel House Lving, Steel House Room, Steel House Dining, Steel House Night view, Steel House Living, Steel House Stairway, Steel House Detail, Steel House
Plate-85- Plate-86- Plate-87- Plate-88- Plate-89- Plate-90- Plate-91- Plate-92- Plate-93- Plate-94-	Living, Steel House Lving, Steel House Lving, Steel House Room, Steel House Dining, Steel House Night view, Steel House Living, Steel House Stairway, Steel House Detail, Steel House Room, Steel House
Plate-85- Plate-86- Plate-87- Plate-88- Plate-89- Plate-90- Plate-91- Plate-92- Plate-93- Plate-94-	Living, Steel House Lving, Steel House Lving, Steel House Room, Steel House Dining, Steel House Night view, Steel House Living, Steel House Stairway, Steel House Detail, Steel House Room, Steel House View from room, Steel House
Plate-85- Plate-86- Plate-87- Plate-88- Plate-89- Plate-90- Plate-91- Plate-92- Plate-93- Plate-94- Plate-95- Plate-96-	Courtyard, Steel House Lving, Steel House Room, Steel House Dining, Steel House Night view, Steel House Living, Steel House Stairway, Steel House Detail, Steel House Room, Steel House View from room, Steel House Courtyard, Steel House

Plate-100-	Stair way, Timber House
Plate-101-	Details, Timber House
Plate-102-	Corridor, Timber House
Plate-103-	Main corridor, Timber House
Plate-104-	Living, Timber House
Plate-105-	Dining, Timber House
Plate-106-	Main corridor, Timber House
Plate-107-	Courtyard, Timber House
Plate-108-	Columns, Timber House
Plate-109-	Main corridor @ night, Timber House
Plate-110-	TV Area, Timber House
Plate-111-	Details,Timber House
Plate-112-	Exterior, Timber House
Plate-113-	Exterior @ night, Timber House
Plate-114-	Daylight pattern, Timber House
Plate-115-	View @ night, Timber House
Plate-116-	TV Area, Timber House & Dissertations

