

LB/2002/29/00

**MAINSTREAM ARCHITECTURE:  
AN EXAMINATION OF THE CONCEPT,  
IN THEORY AND PRACTICE.**



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations

A Dissertation Submitted to the University of Moratuwa  
As a Partial Fulfillment of the Requirements for the Degree of  
Master of Science in Architecture

ප්‍රඥප්තිය  
මොරටුව විශ්ව විද්‍යාලය. ශ්‍රී ලංකාව  
මොරටුව.

71710

72 "99"

72.01

L.C.C.K. DE SILVA  
Department of Architecture  
University of Moratuwa  
July 1999

71710

TH

## ABSTRACT

In broad perspective architecture can be defined as an art, which evokes pure aesthetic emotions in human beings.

A successful art is believed to be more concerned on the qualitative attributes of architecture rather than on quantitative attributes.

In order to adhere to the qualitative vocabulary of architecture; it is essential to cultivate awareness between the reality and our feelings, where the former derives what is essential in our life style.

An architectural product may be considered as one that has significant meaning when it can excite the intellect of a person and make him contemplative.

The continuing evolution of architecture, has gone through various phases through time; each defining its own mainstream architecture, which changed, or rather developed further towards what is recognised as mainstream architecture today.

The orchestration of progression can be regarded as the mainstream attribute of an architectural product, and it is through this phenomenon that a building is able to communicate and evoke meaningful emotions in man.

## ACKNOWLEDGEMENTS

My grateful thanks are due to the following.

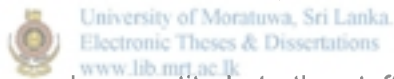
Arch. Vidura Sri Nammuni, Senior Lecturer, and individual tutor, for his inspiring discussions, encouraging words, and above all, for having confidence that this dissertation will be a success.

Dr. Ranjith Perera, Senior Lecturer and co-ordination of dissertations for giving me valuable comments and guidance.

Arch. Vigitha Basnayake, Senior Lecturer, for his advice and guidance towards this study.

The Academic staff of the Department of Architecture who supported me right throughout this study.

Arch. Ravin Gunerathne, for his free opinions and his willingness to help at any time.



Further I wish to forward my gratitude to the staff of Kandalama Hotel, Lighthouse Hotel and Le Kandiyana Hotel, Principal of S.O.S and head priest of Pokunuwita chapel for their support towards making the case study possible.

My parents who have given me their relentless support, and who have been sources of strength to me, right throughout this course.

My batch-mates for helping me in numerous ways.

My friends Asela, Nath, Udayanga and Jagath for the help and support given.

For Kelume and Kamini generous help provided throughout this endeavor.

To all those who helped me in numerous ways to make this study a success.

## TABLE OF CONTENTS

---

<b>Abstract</b>	II
<b>Acknowledgements</b>	III
<b>List of Plates</b>	VI
<b>List of Figures</b>	X
<b>Introduction</b>	01
0.1 The Study	01
0.2 Need of the study	01
0.3 Intention of study	02
0.4 Method of work	02
0.5 Limitation of the study	03



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

## CHAPTER ONE

---

### THE IDEA OF MAINSTREAM ARCHITECTURE AND ITS EVOLUTION

1.1	As Well built buildings	04
1.2	As Beautiful buildings	06
1.3	As Meaningful buildings	07
1.4	As Beautiful spaces	12
1.5	As Articulation of space	18
	1.5.1 Unity in articulation of space	21
	1.5.2 Mass in articulation of space	22
	1.5.3 Contrast in articulation of space	25
1.6	As non servile environments	26

## CHAPTER TWO

---

### CONTEMPORARY DEFINITION AND THE ATTRIBUTES OF MAIN STREAM ARCHITECTURE

2.1	The concept of Orchestration of Progression	31
2.1.1	Progression through Orchestration	32
2.1.2	Experience in relation to Progression	33
2.1.3	Communication and Healing	33
2.2	Attributes of Orchestration of Progression	34
2.2.1	Approach	34
a.	Approach way	35
b.	Building approach	35
c.	About to enter	36
d.	Entry sensation	37
2.2.2	Entry	37
a.	Having entered experience	37
b.	Intermediate connectors	37
c.	Intermediate climaxes	38
d.	Final transformation	38
2.2.3	Main Space	38
a.	The climax	39
b.	The consolidation	39
2.3	Sub Principles	39
2.3.1	Interplay of 'Here' and 'there'	39
2.3.2	Interplay of 'This' and 'That'	40
2.3.3	Interplay of 'Push' and 'Pull'	41
2.3.4	Similarity between beginning and end.	41

## CHAPTER THREE

---

### CASE STUDIES

Kandalama Hotel - Dambulla	43
S.O.S Children's School - Piliyandala	52
Lighthouse Hotel - Galle	59
Pokunuwita Chapel - Horana	66
Le-Kandiyan Hotel - Kandy	71



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

CONCLUSION	78
------------	----

REFERENCE	80
-----------	----



## LIST OF PLATS

- Plate 1.1 A pre-historic Rock shelter in Palestine
- Plate. 1.2 Post and Lintel, the fundamental forms used in building all over the world.
- Plate. 1.3 Anthropomorphicized Sun-God images in Saimaly rock drawings.
- Plate 1.4.a Prehistoric Iberian round house
- Plate. 1.4 Taos Pueblo, New Mexico
- Plate 1.5.a Decorated capitals in the form of lotus buds, symbols of the abundance and fertility of the Nile. The temple of Amenophis III, Luxor.
- Plate. 1.5 The great temple of Ramses II at Abu Simbel
- Plate. 1.6 Frieze at the entrance to the Great Temple, Abu Simbel.
- Plate. 1.7 Pyramid of Cheops (Khufu)
- Plate. 1.8 View from the Northwest , Parthinon.
- Plate 1.9 Exterior and Interior of Colosseum, Rome
- Plate 1.10 Panthion and its rotunda, Rome
- Plate 1.11 Nave, Sta. Maria Maggiore, Rome
- Plate 1.12 Hagia Sophia. Constantinople
- Plate 1.13 Nave, Hagia Sophea. Constantinople
- Plate 1.14 Nave and Choir, St.Sernin,
- Plate 1.15 King's College Chapel, Cambridge
- Plate 1.16 Palazzo Rucellai, Florence,
- Plate 1.17 S. Maria della Salute, Venice.
- Plate 1.18 Villa Rotonda . Vicenza
- Plate 1.19 Piazza del campidoglio space articulation through the open end mass arrangement.
- Plate 1.20 Space Articulation through the concentration of the objects. The olonnaded circle spreads before St. Peters.
- Plate 1.21 Space Articulation through the dispersed objects, Piazza del Popolo
- Plate 1.22 Helios in his at versailles , France
- Plate 1.23 La Superga, Turin
- Plate 1.24 St. Martin –in-the –Fields, London
- Plate 1.25 Eiffel Tower, Paris.
- Plate 1.26 Barcelona Spain by Antoni Gaudi
- Plate 1.27 Centre Georges Pompidou, Paris.
- Plate 1.28 Building for change Expo' 70
- Plate 1.29 Ronchamp, by Le Corbusier
- Plate 1.30 Falling Water by Frank Lloyd Wright

- Plate 2.1 View back to the house from the crown of Cinnamon Hill.
- Plate 2.2 A View of typical bedroom of Villa Marco
- Plate 2.3 Main Entrance stairs at Benthota Beach Hotel
- 
- Plate 3.1 Entrance Ramp -Kandalama
- Plate 3.2 The first glimpse, Kankalama Tank.
- Plate 3.3. Well shaded cave like Varandah
- Plate 3.4 Entrance Veranda
- Plate 3.5 Reception desk, charming beauty with elegant look.
- Plate 3.6 Tunnelled entrance way, guidance towards the reception hall
- Plate 3.7 Glimpse view of reception Hall.
- Plate 3.8 Smoothness, roughness, what lies ahead.
- Plate 3.9 The reception hall at a wide angle
- Plate 3.10 The climax, harmonise with nature and feelings
- Plate 3.11 The defined paths suggest journey and destination ahead..
- Plate 3.12 The well designed furniture strengthen the quality of space.
- Plate 3.13 Approach roadway
- Plate 3.14 Transparent gate with exposed rubble works.
- Plate 3.15 Distant view of the multipurpose hall.
- Plate 3.16 Entrance - long steps through Paving.
- Plate 3.17 The ground hugging nature of the building provides a sense of belongings and protection.
- Plate 3.18 An open view of the ground through the multipurpose hall.
- Plate 3.19 Link corridor from multipurpose hall to class room block.
- Plate 3.20 Well articulated lobby with wall murals by S.O.S children
- Plate 3.21 Corridor along side the rectangular courtyard.
- Plate 3.22 The climax-freedom...
- Plate 3.23 Side view from the high way.
- Plate 3.24 The entrance porte-coche`re
- Plate 3.25 Light-up entrance - resembling a cave.
- Plate 3.26 View of the spiral staircase - a ray of hope.
- Plate 3.27 The Stair well with reflecting pool.
- Plate 3.28 Seeing light - brighten the Ehops.
- Plate 3.29 The lounge.
- Plate 3.30 Extended lounge towards the rocky beach
- Plate 3.31 An invitation to open terrace.
- Plate 3.32 The courtyard keep the visual continuity of the spaces and provides the spectacular display of light and shade.
- Plate 3.33 The brightness afar fills the heart with new hope - A view one gets as one rising through the steps.
- Plate 3.34 Approach to the chapel from main road.
- Plate 3.35 View of St. Mary statue with the turn keeping the attraction always to the Right.
- Plate 3.36 The partial view of the Chapel with the turn..




- Plate 3.37 The stairway. Entrance  
 Plate 3.38 View of the built form by the entrance steps.  
 Plate 3.39 Lush greenery bordering the never ended sky.  
 Plate 3.40 The prayer - endless sky - feeling emptiness  
 Plate 3.41 A Birds-eye view of Le-Kandyan  
 Plate 3.42 Stepping along the delicated pathway  
 Plate 3.43 The guidance -retaining wall along Side the path.  
 Plate 3.44 The brightened landscape with the screened sun rays.  
 Plate 3.45 Directing the beholder "there' the entrance.  
 Plate 3.46 A bordering built entity with covering the entry.  
 Plate 3.47 Enthralled by the first glimpse at the entrance  
 Plate 3.48 The triple height entrance.  
 Plate 3.49 Stepping to the Entrance porch.  
 Plate 3.50 The Reception desk..  
 Plate 3.51. Panoramic view - Dumbara valley  
 Plate 3.52 Path way to the terrace.  
 Plate 3.53 The climax - and enhanced view.



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

## LISTS OF FIGURES

- Fig. 1.1 Evolution of basic forms, for the architecture of every culture, and for all kinds of religious spatial expression.
- Fig. 1.2 Setting out of dome with pendentives
- Fig. 1.3 Plan, St.Sernin, France
- Fig. 1.4 Humanizing the architectural body.
- Fig. 1.5 Geometrizing the human body.
- Fig. 1.6 Villa Rotonda, Plan
- Fig. 1.7 Simple formulation of objects, forming a space.
- 
- Fig. 2.1 Frontal approach
- Fig. 2.2 Oblique approach
- Fig. 2.3 Spiral approach
-  University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)
- 
- Fig. 3.1 Plan Kandalama Hotel
- Fig. 3.2 Plan S.O.S. Piliyandala.
- Fig. 3.3 Plan Light House Hotel
- Fig. 3.4 Plan Pokunuwitha chapel
- Fig. 3.5 Plan Le-Kandiyan.