

**THE CHARACTER OF TRANSITION SPACE
BY PATTERNS**

**AN EXAMINATION OF CHRISTOPHER ALEXANDER'S
A *PATTERN LANGUAGE*, WITH SPECIAL REFERENCE TO
TRANSITION SPACES, IN THE WORKS OF
GEOFFREY BAWA**

**A Dissertation Presented to the
Faculty of Architecture**



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**For the Final Examination
In M.Sc (Architecture)**



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PREFACE

It seemed that the Archt. Geoffrey Bawa has been using some patterns in his transition spaces, and in most cases, the patterns, seemed some analogy with the patterns mentioned in the *A PATTERN LANGUAGE*, of Christopher Alexander by himself.

In addition to that, the patterns being used varies from place to place, then, through the above phenomenon, I was able to examine some relationships between the character of “Transition space by Patterns”, specially, generated due to the location in which it occurs.

By analyzing some selected examples, it seemed, that the character generated by patterns for a particular location is directly related to the generating forces which are arising through out that context, and then to the basic relationships of patterns which established by themselves in space, This relationships of patterns was the definite order for the character in that context.

After identifying the basic patterns of relationships in space, due to the particular generating forces, these relationships can be interlocked with different shapes, with different materials, with different colours, to reflect the character, particular for that location.

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INTRODUCTION

0.1 The Study

When we visited some places in which we feel at home, more interacting, much more aliveness, remarkable freedom in to the mind.

Yet, there was nothing in the space but a group of elements from larger to smaller arranged to a order in the space. This feeling, the character, particular for a space can be identified in a second, by just seeing the main elements in that particular space. This feeling, the character of space. Does not depend on the shape of elements, material, or colour scheme, but some particular arrangement of the elements in the space, maintained by themselves.

This feeling, the character of particular space seems to be directly related to the number of main elements arranged by themselves in the space, and likely to be increased with the addition of other smaller elements in that particular space.

When we scrutinize the elements, it seemed that the character of space does not relate to the number of main elements in the space, but their relationships maintained by themselves in the space, and each element is associated with some specific activity that is happening over and again in that space.

Christopher Alexander states that each space is given its character by patterns of relationships in space is congruent with some specific pattern of events¹.

Therefore, The character of particular space can be identified just by seeing its patterns of relationships in space and nothing else, But these relationships are a matter of mental images, and cannot be seen, thereby so that they may be identified, they can be created in different shapes, different materials, and different colour schemes, in keeping with the basic relationships in space unaltered.

1. Alexander Christopher The timeless way of building, 1977, 93 P

Therefore Christopher Alexander called these relationships as “Pattern” which is the common invariant from which endless variety of characters have been created in the world¹.

Finally, we can identify the character of space by its pattern, patterns of relationships.

0.2 IMPORTANCE OF THE STUDY

According to the modern theory towards the architecture, Christopher Alexander states that, the total world is made of patterns, patterns of relationships in space², the patterns are not just patterns of relationships, but patterns of relationships among other smaller patterns, which themselves have still other patterns hooking them together.

Therefore to experience character of a particular space, it is very necessary to find out the relevant patterns, patterns of relationships, particular for that space, as there are particular field of patterns of relationships for particular space, and this will be the basis for generation of character of that space.

After finding out the necessary relationships between the patterns - the mental image, then it can be interlocked with any kind of material things, so that it may be generated, by different shapes, different materials, and different colours and so on.

Christopher Alexander in his book, “A *Pattern Language*” has identified lot of patterns, patterns of relationships which generate the character of any space, accordingly, for a Transition Space, he has identified the relevant field of patterns of relationships, and has embedded with their own, materials to generate the character of Transition Space.

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1. Alexander Christopher The timeless way of building, 1977, 85 P
 2. Alexander Christopher The timeless way of building, 1977, 91 P

Arch. Geoffrey Bawa, himself, has identified their field of patterns, for his transition spaces, and has been embedding their patterns in its right place so that they may be established the real relationships between themselves, according to the location and function of the buildings.

Therefore the above study shows ^hvery important phenomenon in architecture, that is to say, to find out character of any particular space, what we have to do is to identify the relevant pattern of relationships between themselves and nothing else.

0.3 INTENTION OF THE STUDY

The intention of the study is to examine the character of space by patterns, patterns of relationships, that are the invariant, common to all characters of spaces.

After identifying the character of any space, generated by patterns of relationships, in depth study is carried out to look in to how the character of transition space is generated with the help of patterns of relationships, mentioned, in the *A Pattern Language* of Christopher Alexander.

Then, an examination is made, with regard to the patterns of Geoffrey Bawa, and how he has been using his patterns in transition spaces, in its due places so that they may establish relevant patterns of relationships with themselves, in space according to the location and the function of the buildings.

Finally, the character of space is identified as field of patterns of relationships in space, and can be created endless variety of shapes, with different materials and different colours, according to the existing location and the function of the buildings.

0.4 SCOPE AND LIMITATIONS

Generally a Transition Space is meant to be a space in between the main door of the building and the main entrance of the road.

But in cases, where there is no enough space in between the main door of the building and the main entrance of the road, this space has been created within the building up to the main door of the living room.

The character of transition space depends on the patterns of relationships, context, and the function of the buildings, to see these differences in character, different types of buildings mainly in function, have been selected in this case, such as three houses, one education center and one hotel.

Only local example of which the selected works of archt.. Geoffrey Bawa have been selected for the case studies, as in his designs, the above phenomenon very clearly can be presented through a photographic studies. The selected works include the architect's own house at Lunuganga, and Colombo house, Ena de Silva House in Colombo, The Triniton Hotel at Ahungalla, and Integral Education Centre at Piliyandala.

The Character of place begins to feel when it is being embellished with the relevant patterns of relationships in space and glows with its full intensity, when the space has been interlocked with its all patterns, and at the same time, our mind begin to run free, leaving a freedom in to our mind. This is the stage, at which we are experiencing the character of that space.

Though the character of transition space is at its peak, when it has been embellished with all the patterns of relationships in space, sometime this feeling may be changed completely by one pattern in the transition space, say a distance view, while he is about to enter to the transition space from the main entrance of the street.

Tunnel and funnel effect is a coined pattern used to describe the pattern of Geoffrey Bawa's. This is meant to be a walking through a tight space to roomy area. This pattern considers with the pattern of Trelliswork in the *Pattern language*.

Distance view is also a coined pattern used to describe the pattern of Zen view of pattern language.

The drawings and photographs also brings limitations with the themselves as they may not be quite successful in forwarding the inherent qualities of the 3-d spaces as actually experiencing them.

0.5 METHODOLOGY

A case study approach has been adopted as the methodology of the study.

At the outset, the character of space is identified as a field of patterns of relationships in space, generated as result of constant patterns of events (activities) that are happening the most in that space, and the world is completely made of these patterns of relationships.

At the next stage, in depth study is carried out to look in to, how this character is generated to a transition space by the patterns mentioned in the *A pattern language*.

Finally, through the selected case studies, an examination is made, how the archt. Geoffrey Bawa is using his patterns in his transition spaces, according to the location and function of buildings, through a photographic studies.

1.0 PATTERNS IN ARCHITECTURE

1.1 Nature Patterns

1.1.1 Character of a Tree

What do you feel by observing this tree? The character of Araliya Tree. From where does this character come?



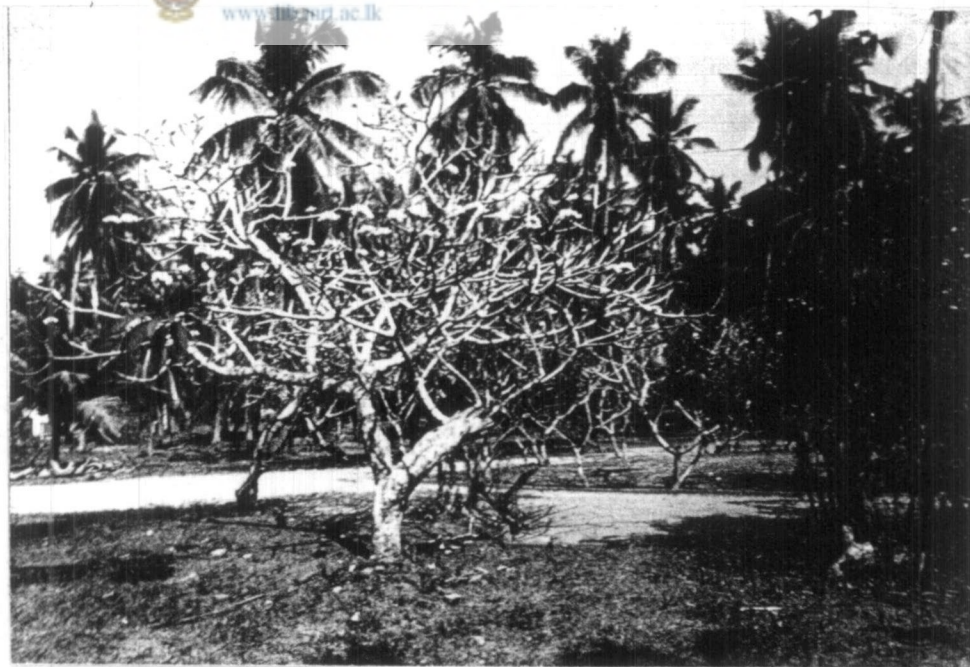
1.1.1.1 Elements

If we observe very carefully by what this character has been maintained, we would be able to see that it has been composed of elements that is to say, the Araliya Tree has been composed of a trunk, branches, leaves, flowers, roots and so on.

Then we can consider the 'Main Pattern' of the Araliya Tree has been composed of collection of 'Smaller Elements'



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Now what to do we feel over this Tree, Does it show its full character, certainly not...



Now imagine the feeling of this Tree, Do you understand that it is a Araliya Tree?, Yes, But it would not show its full character.



Now we understand, the character of a tree is directly related to its Elements, that is to say, the fewer the elements it has, and the less character would show over it.



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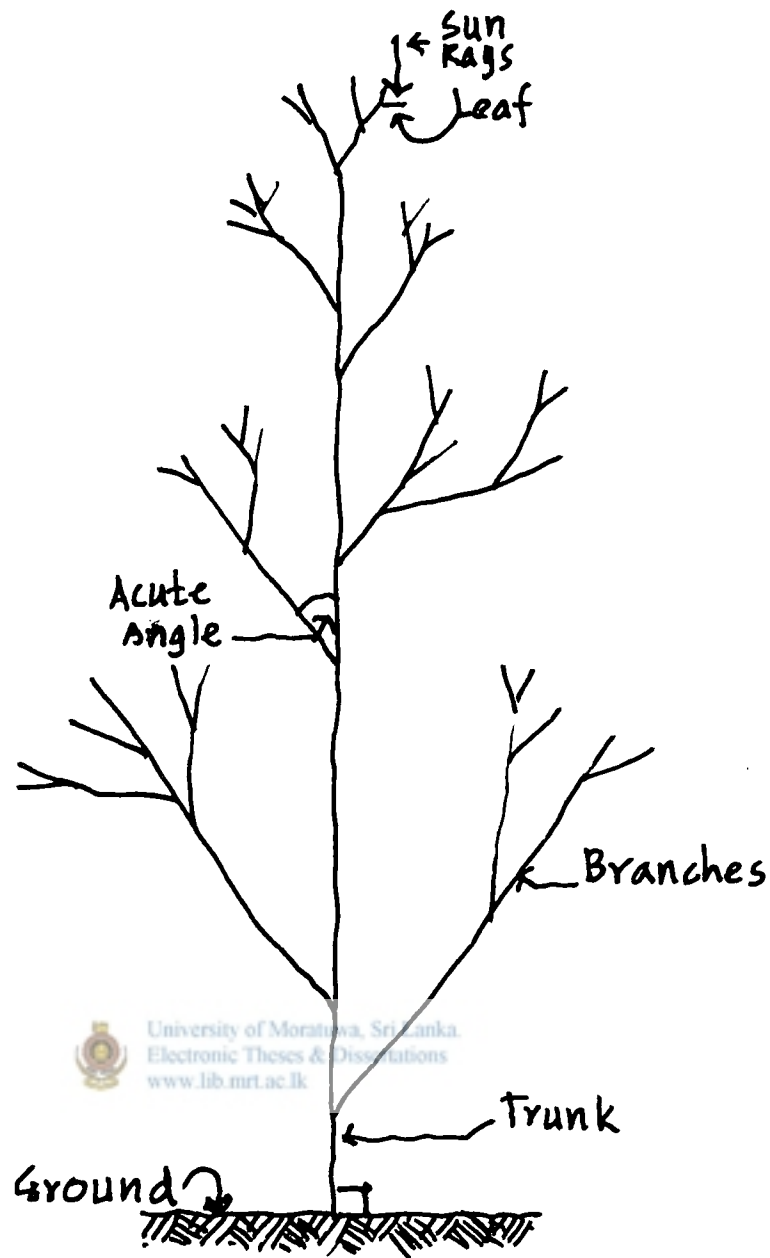
What do you feel by this? Do you feel that it is a tree, now what happened is its up side down; has been changed, and now it would not show any sense of a tree. Then we understand, to be a tree, there should be some relations between its parts being maintained by the ground to the tree, then to the space.

If we observe carefully, we would see a relationship between the parts as follows,

The tree trunk has emerged as right angle to the ground. The tree branches have emerged at an acute angel to the main trunk in a spiral manner around the trunk. Finally, the leaves have emerged, almost at right angle to the tree branches.

1.1.1.2.1 Relationships of elements

Now we understand, the character of a tree depends on the Elements of relationships, maintained to an order.

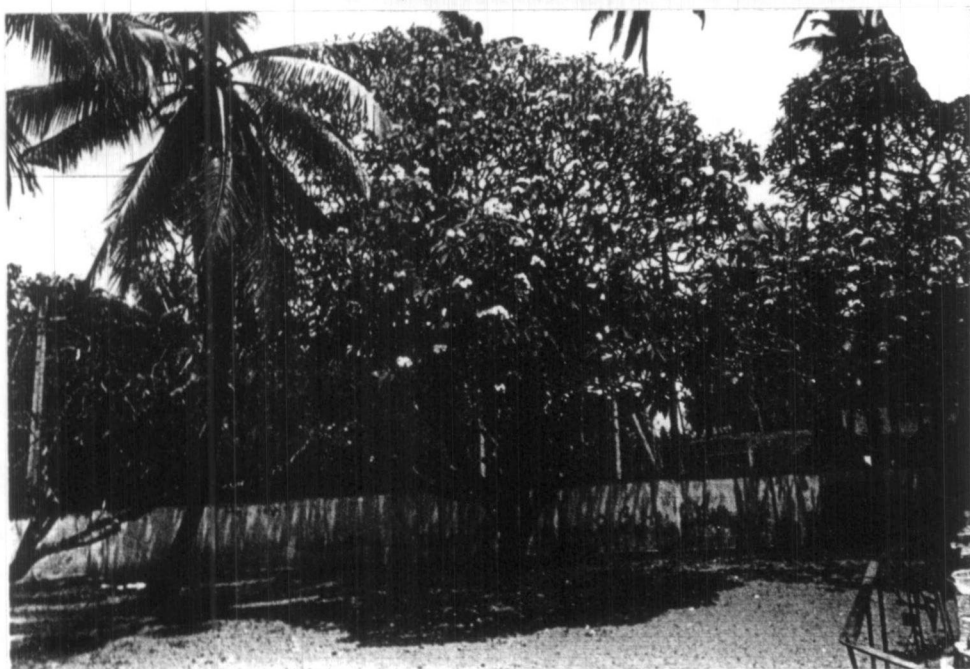


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Therefore we can identify, that the main pattern of tree is composed of collection of smaller Elements of relationships in space and nothing else.

If we see very carefully we would see, this relationship is common to all Araliya trees and can be considered as the common basis for all Araliya trees.

Due to this reason, we can see variety of end lee shapes of Araliya trees in the world.

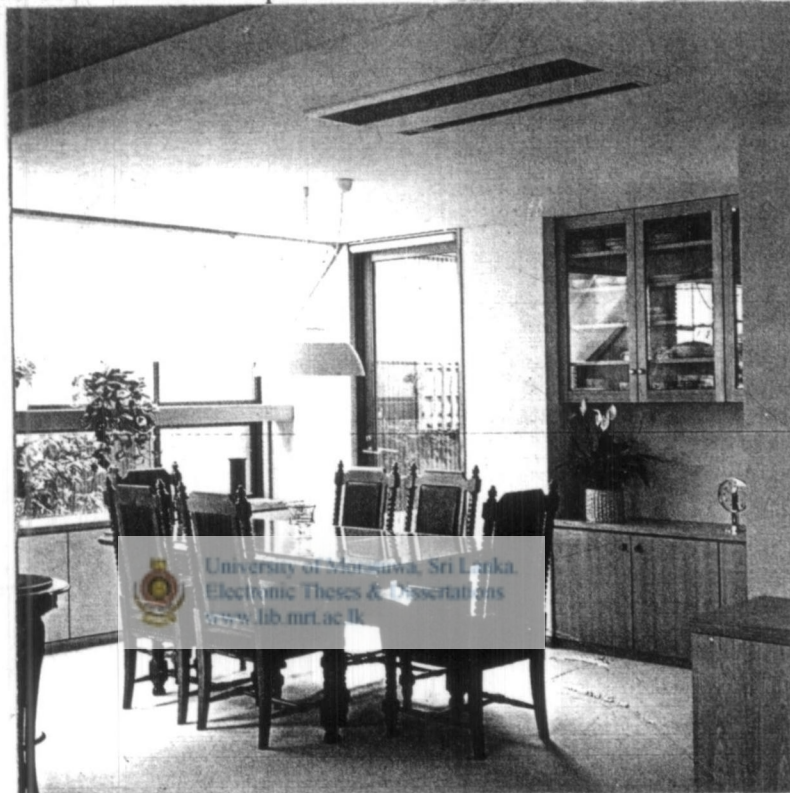


1.1 Man made patterns

1.1.1 Character of space

1.2.1.1 Elements

We can observe the same phenomenon in the man made environments also.

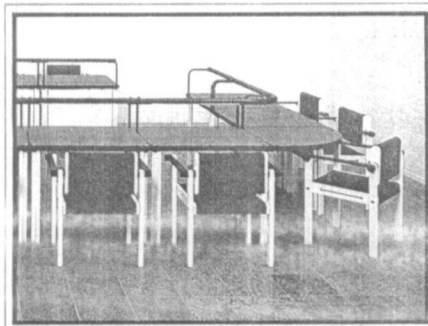
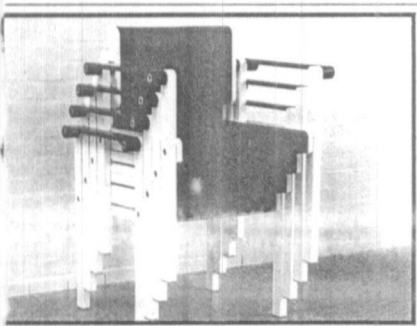


What do we feel in this? the character of a dining room. Why do we feel so? Because of main elements in the room. How does maintain this character?

The character we feel in this, generated by the main elements in the space, that is to say, by seeing these elements, they remind us the main activity in the space.

Therefore the character of dining room, expresses through these elements.

For instant, if we organized, the arrangement in to an another order by the same elements, now what do we feel by this arrangement? Do we feel like a conference room .



1.2.1.2 Patterns of relationships

Then we understand, by seeing the main elements itself can't judge the character of space, instead, it is some feeling bound with the arrangement of elements, that is why, when we look at the arrangement, just in a second we begin to feel the character of that particular space. Therefore there is some spatial relationship with the elements. Christopher Alexander states for a particular character of a space has its own pattern of relationship maintained between the patterns themselves¹.

Consider the above dining room, if we see very carefully, we would see some relationships between the elements of the space. That is to say, the dining table with its chairs is almost located in the middle of the room, then it maintains some relationships with the middle of the floor, then there is a relationship with the chairs and the immediate space between the wall, then that space some relationships with the surrounding wall, then the wall with the window and the door of the wall then wall with some relationships with the ceiling, then the ceiling with the light fittings, then the light fitting with the dining table, doors have some relationships with the sitting room and the kitchen and so on.

Then if we compare the elements with its relationships we would realize that the above elements are only the relationships. Christopher Alexander states that the above, so called elements is itself nothing, but a myth, and that indeed, the element itself is not just embedded in a pattern of relationships, but is entirely a pattern of relationships, and nothing else².

-
1. Alexander Christopher The timeless way of building, 1977, 86 P
 2. Alexander Christopher The timeless way of building, 1977, 88 P

He further stresses, finally the things which seem like elements dissolve, and leave a fabric of relationships behind, which is stuff that actually repeats itself, and gives the structure to a building or town.

Then we may forget about the idea that a character of space is made of elements entirely, and recognize instead, the deeper fact that all these so called elements are only labels for the patterns of relationships, which really do repeat.

That is why we see different styles of dining rooms, because same repetition is maintained by another material, colour and totally different shape. Because of this repetition, when we see a space having this relationship, our mind begins to run free; this is the character in that space.



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Above patterns of relationships are not isolated, but interconnected to one another. Christopher Alexander states that each one of these patterns is a morphological law, which establishes a set of relationship in space¹.

X r (A,B,.....), which means

Within a context of type X, the parts A,B,..... are related by the relationship r.

In the same manner, each law, or pattern is itself a pattern of relationships among still other law, which are themselves just patterns of relationships again.

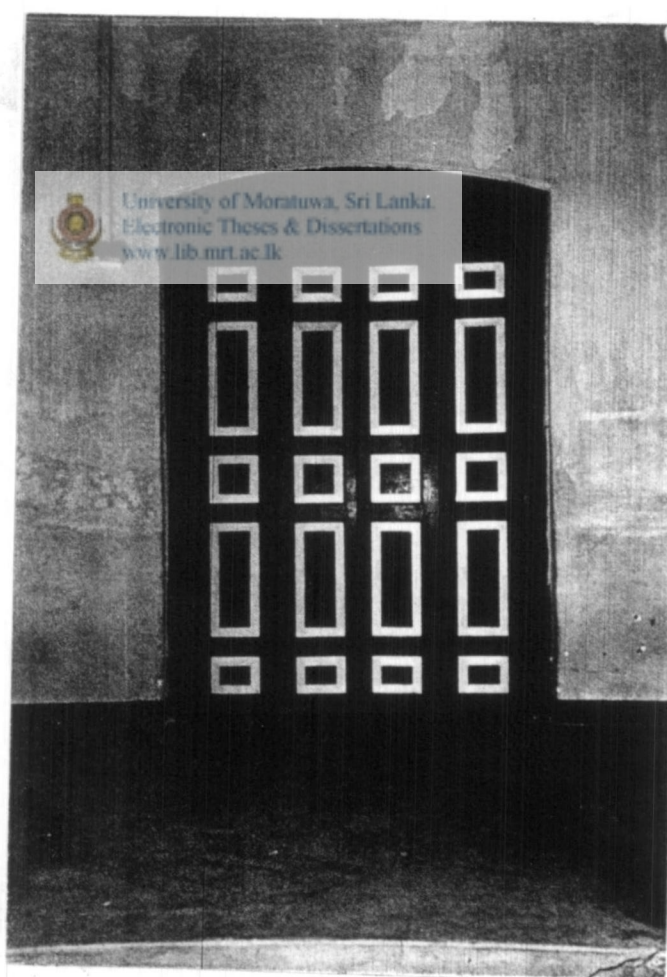
That is to say, each pattern is itself apparently composed of smaller things which looks like parts, of course, when we look closely at them, we see that these apparent 'parts' are patterns too.



1. Alexander Christopher The timeless way of building, 1977, 90 P



Consider the above example, the pattern we call a door. This pattern is a relationship among the frame, the hinges, and the door itself. Above parts in turn are made of smaller parts. The frame is made of uprights, a cross piece, and cover moldings over joints. The door is made of uprights, crosspieces, and panels. The hinge is made of leaves, and a pin. Even though each one is called as parts, in fact they are the patterns of the door itself. That is why each one may take an infinite variety of shapes and colour and exact size-without once losing the essential field of relationships, which make it what it is.



The patterns are not just patterns of relationships, but patterns of relationships among other smaller patterns, which themselves have still other patterns hooking them together, and we see finally, In the same manner the whole world is entirely made of all these interhooking, interlocking non material patterns.



In this manner, the total world is made of interlocking of patterns of relationships, each place is associated with its own patterns of relationships, that is why each place has its own character particular for that place.

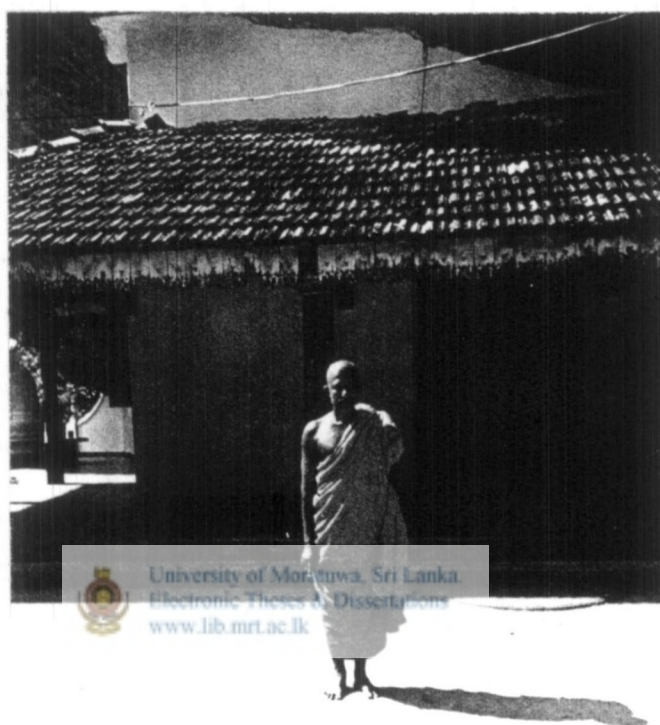
These patterns of relationships are mental images, to see for a naked eye, the to feel into the mind, these relationships have to be interlocked with some material things visible to the eyes. Christopher Alexander states that, every pattern of relationships is associated with some pattern events in space¹.

That is why we feel a character of space; otherwise we will not feel anything, as the patterns of relationships are mental images. Therefore every space to have a character its patterns of relationships should be in association with some pattern of events.

1. Alexander Christopher The timeless way of building, 1977, 83 P

Now we will see how both pattern of relationships and pattern of event are related in giving a character for a particular space, and even for a person.

1.2.1.3 Pattern of Events



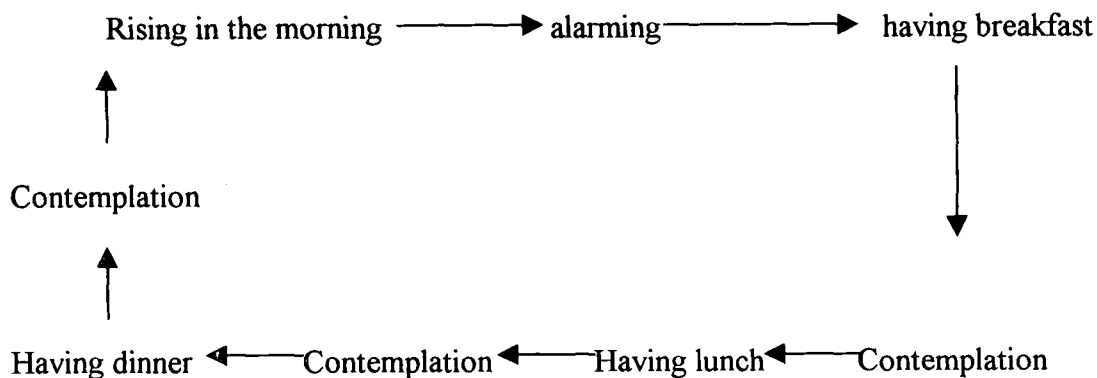
Who is this? A monk

What do you feel over him? Serenity.

Where does this quality come from? Christopher Alexander states that this quality-without a name-comes from certain patterns of events that keep on happening in his life¹.

1. Alexander Christopher The timeless way of building, 1977, 67 P

Consider his life, I see it is governed by a certain very small patterns of events which take part in over and again.



When we consider the above pattern of events, in his day-to-day activities, the most often happening activity is the **Contemplation**.



Christopher Alexander further states, the character of place is defined by the patterns of events, which keep on happening there most often¹.

In the above, day to day activities; the activity which is happening most often, is the Contemplation.

How this pattern of event is going to define the character of Monk?

1.2.1.4. Patterns, space relationships

Christopher Alexander states that we can't think of a pattern of event without thinking of a place to happen that activity². That is to say, we can't think of sleeping without thinking of a place to sleep.

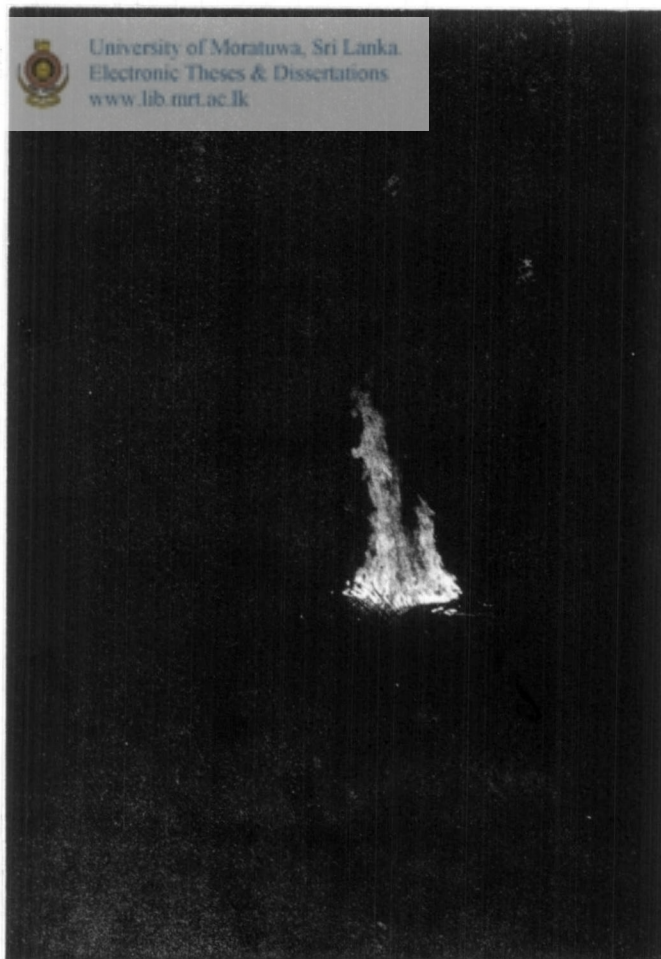
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1. Alexander Christopher The timeless way of building, 1977, 66 P
 2. Alexander Christopher The timeless way of building, 1977, 69 P

But in nature, we can't separate the pattern of activity from its place. Christopher Alexander says, in nature, this close connection between pattern of event and space is common place¹.

For example we will consider the word "Stream". It describes a pattern of event as well as a physical space at the same time. We do not separate the Stream from the Streambed. There is no distinction in our minds between the Stream and the bed of Stream. That is to say, both are happening in the same place just as **fire**.

As the monk is a part of nature; the above phenomenon is common to the monk as well. Thereby his pattern of event-Contemplation expresses through his body when he is walking he never moves his hand (Serenity Walking) face of serenity.

All above quality is a result of a pattern of events.



1. Alexander Christopher The timeless way of building, 1977, 73 P

The same phenomenon can be applied in defining a character of space also;

From where this character comes from, is it by chance, certainly not, it is due to some definite activity, that is to say, each pattern of relationships in space is associated with some specific activity with it. Christopher Alexander says that the activity cannot be separated from the space where it occurs and there is a fundamental inner connection between each activity and the pattern of space in which it happens.

For example, consider an activity of **watching the Street**, sitting on the **front verandah**.

What aspect of the space is it, which connected to the above activity? Certainly it is not the whole verandah; in its entirety it is instead, just certain specific relationships.

For instance, in order for the above activity to happen, it is essential that the verandah should be a little raised above the level of the Street, it is essential that the verandah be deep enough, to let a group of people sit there comfortably and it is essential, of course, that the front of the verandah be open pierced with openings, and that the roof is therefore supported on columns.

It is the bundle of relationships, which is essential to watch the Street. Therefore, by establishing the above relationships in a verandah we can see the character of that space.

Christopher Alexander states as follows:

‘The quality without name in us, our livensess our thirst for life, depends directly on the patterns in the world, and the extend to which patterns which lives, release this quality in us. But they release this quality in us essentially because they have it in themselves.’¹

1. Alexander Christopher The timeless way of building, 1977, 122 P

Even when we see the space with the smaller patterns of relationship in space just in a few second, our mind begin to run free interact with the patterns, a liveness, this is because of the relationships of patterns in space, a well balanced composition have been maintained in space.

At the end what we examined is, every space is given its character by a field of smaller patterns of relationships in space, generated so that they may held to sustain the main activities in that space

By seeing this, we feel some quality, particular for that place our forces in the mind run free-remarkable freedom in to the mind.

This freedom, comes in to the mind, is due to the fact that the character of the space.



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2.0. CHRISTOPHER ALEXANDER'S PATTERNS

2.1 Generation of Character of Transition Space

2.1.1 Organic Order

2.1.1.1 Pattern of relationships.

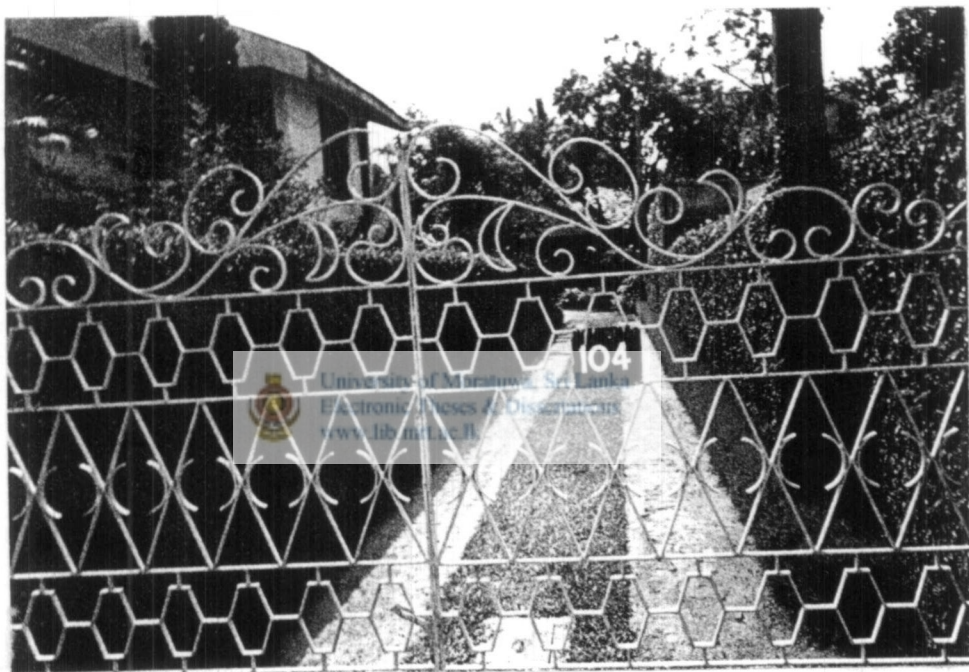
Every place, space and every organism has its own character and this character begins to express when its order being satisfied with its patterns of relationships. Christopher Alexander defines this organic order as the kind of order that is achieved when there is a perfect balance between the needs of the parts and the need of the whole¹.



1. Alexander Christopher

The Oregon Experiment, 1975, 14P

Its parts maintain the above character of tree, by balancing the relationship of parts.



In the same manner, the above order of transition space has been generated with relationships of patterns.

2.1.2 Structure of patterns

2.1.2.1 Context



If you just look at them; you will be able to identify them as Araliya trees, but if we scrutinize their order; we will be able to detect them as two different orders, because; the two different orders have been formed by slightly different patterns. Their shapes of trunks are slightly different, some of them are fat; some are thin, and the same is applicable to the branches and leaves and flowers also.

Then we would be able to see, even for the same class of tree slightly different patterns. Fuller and Tipppo states that the growth of a tree depends on two factors such as heredity and environment¹. According to the heredity its progression is maintained, while the environment decides its full growth by its parts.

That is to say, according to the place where it grows, there is its own field of forces, in one place the intensity of sun is very low, surrounding trees are different, water content is different, nutrients are different, salinity of the soil is different, the composition of soil is different and there are a lot of different forces, particular for a place.

Above all, depends on the environment, that is to say; those depend on the location or context of the tree. Therefore, according to the context in which they are laying, we can see endless variety of orders, one differs slightly from others.

Christopher Alexander states that the character of place depends on the context where it is located and each pattern is a relationship between a certain contexts, a certain system of forces, which occurs repeatedly in that context, and a certain spatial configuration, which allows these forces to resolve themselves².

Therefore, for a particular character of space, which is directly related, with the patterns of relationships, has its own set of patterns organized, due to the constant generating forces in that context.

Context —————> Systems forces —————> Configuration

Therefore, the Generation of character of transition space will vary from place to place. The full character of space can be seen in a place where the generating forces are high in number, while the less character can be experienced in a context where there is less generating forces in that context.

-
- | | | |
|----|-----------------------|---|
| 1. | Fuller and Tipppo | <u>A Text Book of Botany</u> , 1968, 544P |
| 2. | Alexander Christopher | <u>The timeless way of building</u> , 1977 253P |

Christopher Alexander states, the context for a transition space lies in between the street and the main door of the building and the forces, which are generating through the context will vary from place to place¹. That is to say, the context may be a busy place or a somewhat busy or a calm place.

2.1.2.2 Forces

For example, if we think that the context is a busy place, then; what happens is; due to busyness of the street, to walk, to ride, in such a street, need careful attention, specially adopted for that street. This attention is so powerful; Christopher Alexander states that, in a second, people built up a street mask to behave in such a street¹. As a result of this street mask, constantly in the mind, generating a field of forces in conflict as follows.

Then the people having this “street mask” try to find out a breathing place, between the outside and inside – a place of preparation, where a person can change his frame of mind and adapt to the different conditions:

From loud, noisy road, to be quiet

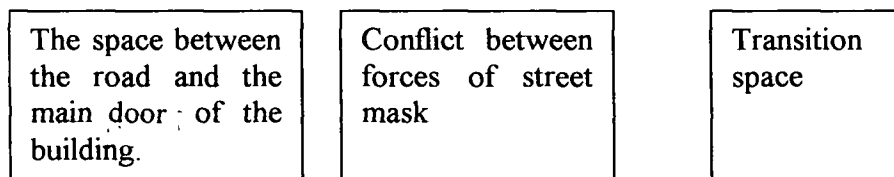
From public, to private

From vulnerable to intimate

From exposed feeling of street to protected feeling of indoors

2.1.2.3 Space configuration

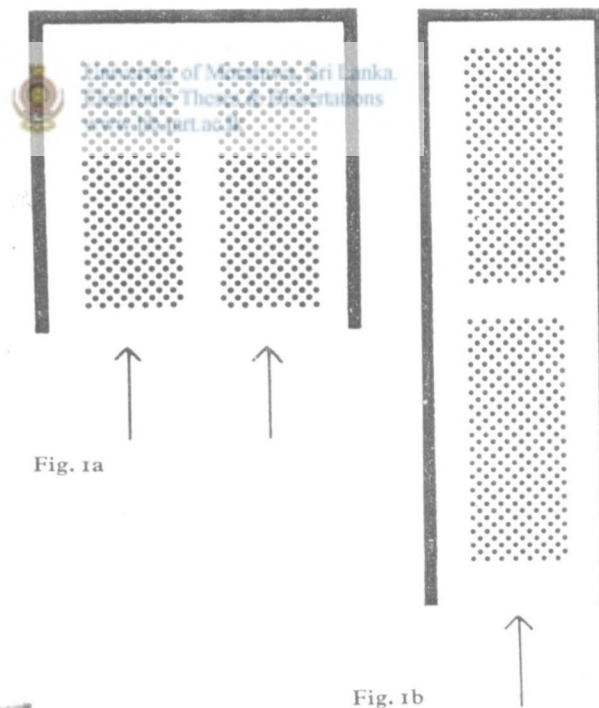
Context → System of Forces → Configuration



1. Alexander Christopher The timeless way of building, 1977, 255P

As a result of the above mentioned, field of forces in conflict now the space in between the road and the main door of the building, begins to re-arrange so that it may resolve the conflict among forces.

Now we will consider how to arrange the patterns (space configuration) to resolve the conflicts. Christopher Alexander states that the idea of conflict is the basis to derive the patterns¹. The key fact is; that forces are not inherent in conflict. There are some arrangements of the environment in which force do conflict and the other arrangements in which they do not. The task in deriving a pattern is to examine all the arrangements where the conflicting forces occur together and determine which arrangements cause the conflict and which prevent it.



1. Alexander Christopher The timeless way of building, 1977, 120P

For example, we will see how the patterns call the two car garage is derived from the following forces as follows:

1. People try to keep their car under cover
2. People try to park their cars so that they can drive them away without having to move any other cars.

If the garage contains the pattern, that is if the two cars can be parked side by side as in fig. 1a., both things which people are trying to do can operate freely. People can park their cars under cover without the risk of having to move another car when they want to get their own out again. There is no difficulty, the garage functions smoothly.



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Now will consider a two garage, which does not contain this relationship. A garage in which the car spaces are one in front of the other as in fig 1b. What happens to the two forces now? One of them must give way to the other. If both cars go under cover, it will not be possible to drive one of them without moving the other. Then the forces are in conflict.

As in the same way, we can derive patterns, which resolve the conflict among the forces of street mask.

Therefore, to resolve the conflict of the above forces, the following space configuration begins to re-arrange as follows:

2.1.3 Patterns of Transition Space

2.1.3.1 Main pattern

As a result of street mask, by now, a field of psychic forces has been set up in the mind. The main force would be trying a place in-between the outside and inside, a place of preparation.

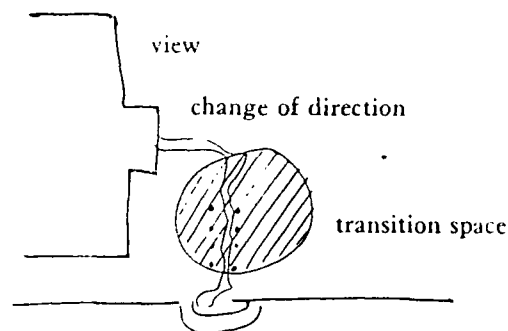
Therefore, the following forces are in conflict: -

1. People try to find out a place of preparation before they go to the building directly;
2. People try to find out a place to protect from the exposed feeling of street.

To resolve the above forces, Christopher Alexander states, they should arrange a space in-between the main door of the building and the main entrance of the street as a transition space¹.

He further states, the above space which organized in-between the main door of the building and the main entrance of the street, as the main pattern of transition space, need to be filled with the following smaller patterns of relationships in space to give the full character of transition space as follows:

- Change of level
- Change of sound
- Change of light
- Change of direction
- Change of smell
- Change of surface
- Change of enclosure
- Change of view
- Change of sight



1. Alexander Christopher

A pattern language, 1977, 552P

2.1.3.2 Small Patterns

By now the main pattern for the transition space has already been set up,, in-between the main door of the building and the main entrance of the street. Then to reflect with the character particular for that context, the above-mentioned small patterns begin to maintain their relationships in space.

2.1.3.2.1 Main Gateway

This is the first pattern of transition space. This pattern resolve the conflict of forces with regard to where the entry point is at a distance so that the people to preposition to the desired point.

Without this pattern the following forces are in conflict:

Forces



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1. People try to identify the entrance at some distance away to pre-orient to the point at advance;
2. People try to walk along the shortest path.

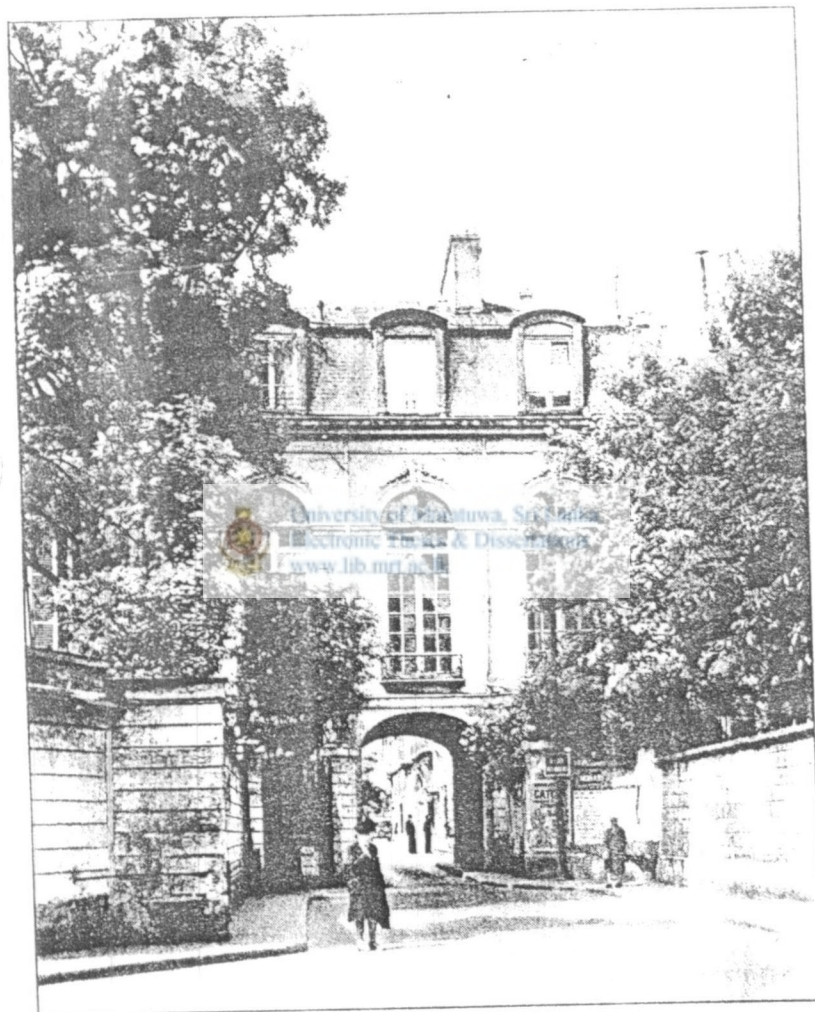
Pattern

“ Make every boundary in the city which has important human meaning – the boundary of a building cluster, a neighborhood, a precinct – by great gateways where the major entering paths cross the boundary”¹

1. Alexander Christopher

A pattern language, 1977, 276P

53 MAIN GATEWAYS**



2.1.3.2.2 Garden Wall

This pattern resolves the conflict of forces with regard to sound and sight of the street. Without this pattern, the following forces are in conflict:-

1. People try to avoid vulnerable sight of the street
2. People need to have some sense of quietness from the noisy road
3. People by nature, would like to contact with nature.

Pattern

“Therefore, some kind of enclosure to protect the interior of a quiet garden from the sights and sounds of passing traffic. If it is a large garden or a park, the enclosure can be soft; can include bushes, trees, slopes and so on. The smaller the garden however, the harder and more definite the enclosure must become. In a very small garden, form the enclosure with buildings or walls, even hedges and fences will not be enough to keep out sound.”

173 GARDEN WALL*



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2.1.3.2.3 Trelliswork

This is a pattern, which provides the sense of enclosure and intimacy.

Forces

People try to have some sense of protection, to protect from the exposed feeling of street.

1. People try to have some sense of intimacy, from vulnerable street.
2. Therefore, to resolve the above forces in conflict, the following pattern is essential.

Pattern



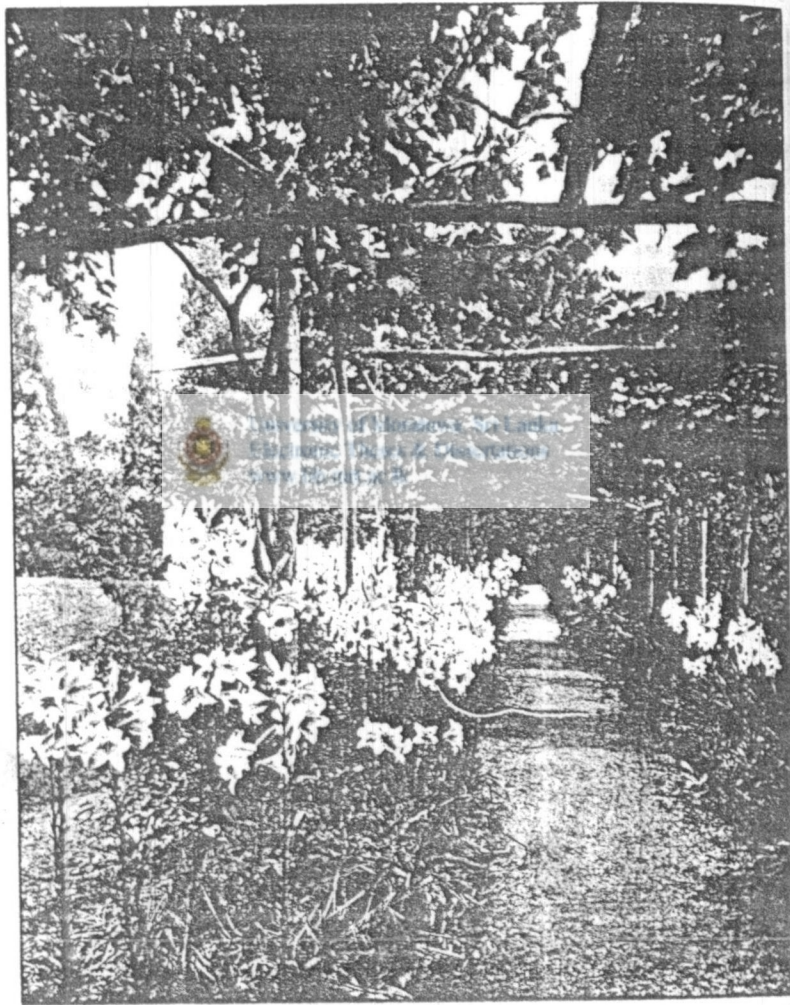
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“Where paths need special protection or where they need some intimacy, build a trellis over the path and plant it with climbing flowers. Use the trellis to help the outdoor spaces on either side of it.”¹

1. Alexander Christopher

A pattern language, 1977, 811P

174 TRELLISED WALK**



2.1.3.2.4 Tapestry of light and dark

This pattern emphasizes the final goal of a journey by the use of intensity of light.

Forces

1. People need to identify the main entrance of the building very easily.
2. People like to move towards the light, as people by nature are phototropic.
3. People like to pre-orient for a target in advance of a journey.

To resolve the conflict between the above forces, the following pattern is essential.

Pattern

“Create alternating areas of light and dark throughout the building, in such a way that people naturally walk towards the light, whenever they are going to important places, seats, entrances, passages, places of special beauty and make other areas darker, to increase the contrast.”¹

Now we have derived the main pattern of the transition space, then we have to embellish the main pattern by smaller patterns, which have arisen as a result of minor psychic forces happening in that context at the same time.

1. Alexander Christopher

A pattern language, 1977, 646P

I 35 TAPESTRY OF LIGHT
AND DARK *



2.1.3.2.5 Zen View

Christopher Alexander states that this pattern is so powerful in a little movement; our mind can be changed to another attention by that distant view by arranging this pattern in-between the transition space.

By having this pattern, the conflict between the following forces can be resolved.

Forces

1. People want to clear his mind totally, before they get into their house.
2. People like to see a glimpse of distant view, as it is so alive, its power will never fade.

Therefore, he says by adding a Zen View in-between the transition space, the following forces can be resolved:



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Pattern

“If there is a beautiful view, don’t spoil it by building huge windows that gape incessantly at it. Instead, put the windows, which look on to the view at places of transition – along paths, in hallways, in entryways, on stairs, between rooms. If the view window is correctly placed; people will see a glimpse of the distant view as they come up to the window or pass it, but the view is never visible from the places where people stay.”¹

1. Alexander Christopher

A pattern language, 1977, 643P

134 ZEN VIEW*



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2.1.3.2.6 Entrance Room

This is the last small pattern of the transition space. This pattern emphasizes the sense of the end of the journey, in addition, it provides a place to say good bye to friends and

Forces

1. A person answering the door often tries to see who is at the door before they open it.
2. People do not want to go out of their way to peer at people on the doorstep.
3. People try to make their good bye as non-abrupt as possible and seek a comfortable break.

The following pattern will resolve the conflict of the above forces.



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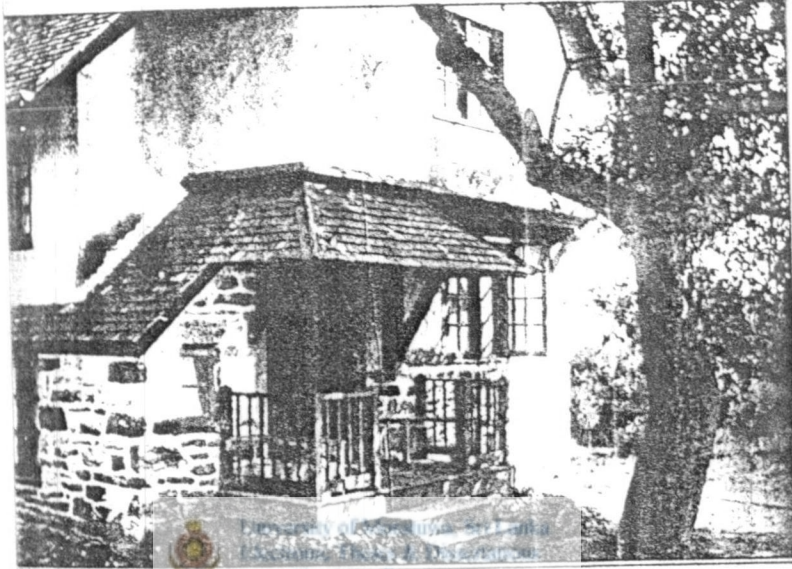
Pattern

“At the main entrance to a building, make a light filled room which marks the entrance and straddles the boundary between indoors and out-doors, covering some space out-doors and some place indoors. The outside part may be like an old-fashioned porch, the inside like a hall or sitting room.”¹

1. Alexander Christopher

A pattern language, 1977, 625P

I 30 ENTRANCE ROOM**



2.1.3.2.7 A change of direction

This pattern gives the sense of physical transition. Without this pattern the following forces are in conflict:

Forces

1. People usually mark with physical transition with a change of direction;
2. People begin to feel that they are in a new location.

Pattern

“To mark with a physical transition, change the direction of transition path, in-between the main door of the building and the road.”¹



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1. Alexander Christopher

A pattern language, 1977, 552P

2.1.3.2.8 A change of smell

This pattern gives the sense of new locations.

Without this pattern, the following forces are in conflict:

Forces

People try to know the new location by some sensual change in that location.

People like to have different smells while they are walking along a path.

Pattern

“To mark with mental transition, the transition path needs to be embellished with flower plants which gives the sense of smell.”¹



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2.1.3.2.9 A change of surface under foot

This pattern gives the sense of new location.

Without this pattern, the following forces are in conflict:

Forces

1. People like to walk on different surfaces
2. People give a sense of new location, by changing the surface under foot.

1. Alexander Christopher

A pattern language, 1977, 252P

Pattern

“To give a sense of new location, the surface texture needs to be changed in the space in-between the road and the main door of the road.”¹

2.1.3.2.10 Level change

This pattern gives the sense of discontinuity from the road.

Without this pattern, the following forces are in conflict:

Forces

1. People like to walk in changing their level
2. People like to have discontinuation from road to their destination.



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Pattern

"To resolve the above conflict, the following pattern is essential"²

To give the sense of discontinuity from the road to their destination, it is essential to have a couple of steps in-between the road and the main door of the building.

The above order established by the patterns of relationships is responsible for the context in which it is located, that is to say, the context is a place by which a busy road is situated, thereby, to resolve the powerful street mask, the above order maintained by the above pattern of relationships is very essential.

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- | | | |
|----|-----------------------|--|
| 1. | Alexander Christopher | <u>A pattern language</u> , 1977, 552P |
| 2. | Alexander Christopher | <u>A pattern language</u> , 1977, 552P |

But, if the context begins to differ, accordingly, the order begins to be changed, by the patterns of relationships. That is to say, the pattern of relationships will differ from place to place. The main reason is; the intensity of the street mask will vary from road to road.

Therefore, we can see different types of orders, from place to place, thereby the character of transition space will differ from place to place, the richer the order of space, by patterns we can experience the full character of that space, while the lesser the patterns of relationships, we experience the less character over this space.

112 ENTRANCE TRANSITION**



3.0 GEOFFREY BAWA'S PATTERENS- (CASE STUDIES)

3.1 The House at Lunuganga

The house at Lunuganga, has been located at the western corner of the southern province. It consists of 25 acres of land with a existing house, was purchased by its present owner the Archt. Geoffrey Bawa in 1949. The Dedduwa Lake surrounds the whole land. This lake is a backwater of the Bentota river.

The falling of trees, and changing the ground forms, they have prepared a marvellous spatial organization, commencing from the main entrance, through the vivid experience of space to the main space of the house. Anyone visiting from the entrance of the garden to the main space, can experience a very good spatial relationships throughout the path.

3.1.1 Street Mask



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Anyone travelling Colombo – Galle road, in a couple of second, would establish a very strong 'street mask'. Otherwise to walk, or to ride in such a street, will be very dangerous because of congested vehicles and traffic jams.

3.1.2 Character of Transition Space

Having experienced the busy town life of Aluthgama, a person gets the first glimpse of the place while moving across the causeway that separates the Bentota river from the Dedduwa lake. Far away, across the water is seen a hint of a roof, shadowed by trees, and a lane of a terrace wall, balancing themselves with a seemingly untouched green profile. Passing the many shades of trees, pools of rice beds, a narrow village roadway finally leads the impatient traveller to the land of Lunuganga. A spacious open compound greets him unhesitant, yet hiding a gloomy

with it catch his eye towards the gloomy tunnel covered with many patterns of relationships, at the same time, mind begins to run free, leaving a unremarkable freedom behind.



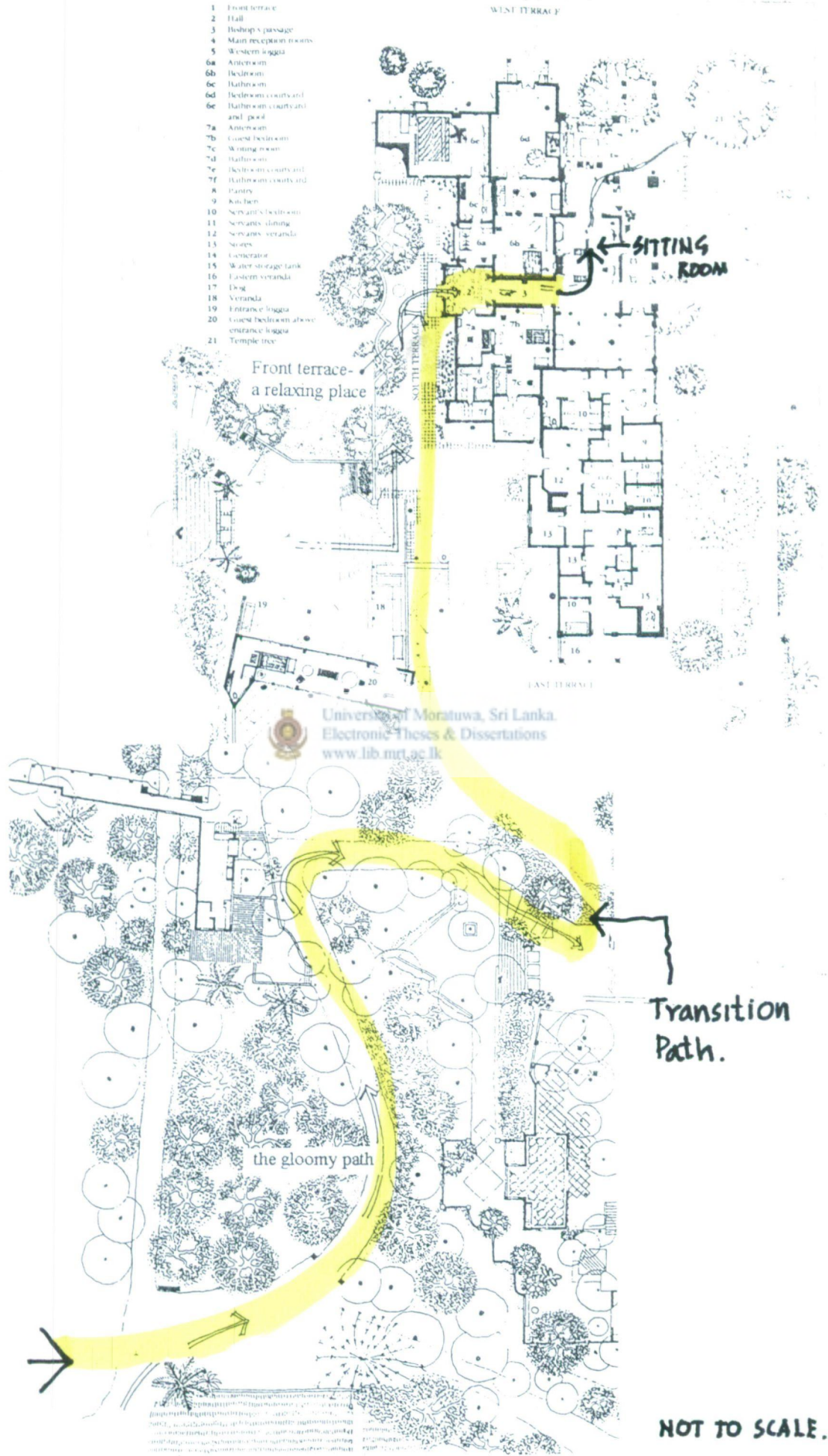
3.1.3 Main Pattern

The main pattern of transition space begins at the main entrance while it ends with the drawing room of the house.

3.1.4 Smaller Patterns

In this transition space, we can see ten patterns of relationships in space, such as the main gateway, tapestry of light and dark, trelliswork, Zen view, change of

- 1 Front terrace
- 2 Hall
- 3 Bishop's passage
- 4 Main reception rooms
- 5 Western loggia
- 6a Bedroom
- 6b Bedroom
- 6c Bedroom courtyard and pool
- 7a Anteroom
- 7b Guest bedroom
- 7c Writing room
- 7d Bedroom
- 7e Bedroom courtyard
- 7f Bedroom courtyard
- 8 Pantry
- 9 Kitchen
- 10 Servant's bedroom
- 11 Servant's dining
- 12 Servant's veranda
- 13 Storey
- 14 Cooperator
- 15 Water storage tank
- 16 Eastern veranda
- 17 Dog
- 18 Veranda
- 19 Entrance loggia
- 20 Guest bedroom above entrance loggia
- 21 Temple tree



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Transition Path.

NOT TO SCALE.

Main Pattern

surface under foot, change of sound, change of smell, change of direction, entrance room and change of level.

3.1.4.1 Main Gateway

Because of high street mask, anyone coming to this place try to find out the main gateway in advance, to pre orient the entrance.

Without any difficulty, anyone can identify the main gateway, as white posts, in contrast to the gloomy tree cover.



3.1.4.2 Tapestry of light and dark

After identifying the main gateway, through which we can see a very fascinated transition space. Anyone visiting this place could see a very well organized series of lighted and dark patches along this transition path, actually they are not the artificial lights but natural sun light, arranged by cutting some canopies of trees in order, and letting sunrays to come down in between the cut parts of canopies on to the ground.

People by nature, phototropic, therefore they begin to move through the space, towards the lighted space, but once arrived to a lighted area, then far away, you can see another series of very visible larger patch of lighted areas, in this manner, by emphasising the mind towards light, people, constantly move towards the light, thereby, street mask begin to clear.

In this manner this pattern will extend up to a large entrance court.



3.1.4.3 Row of Trees

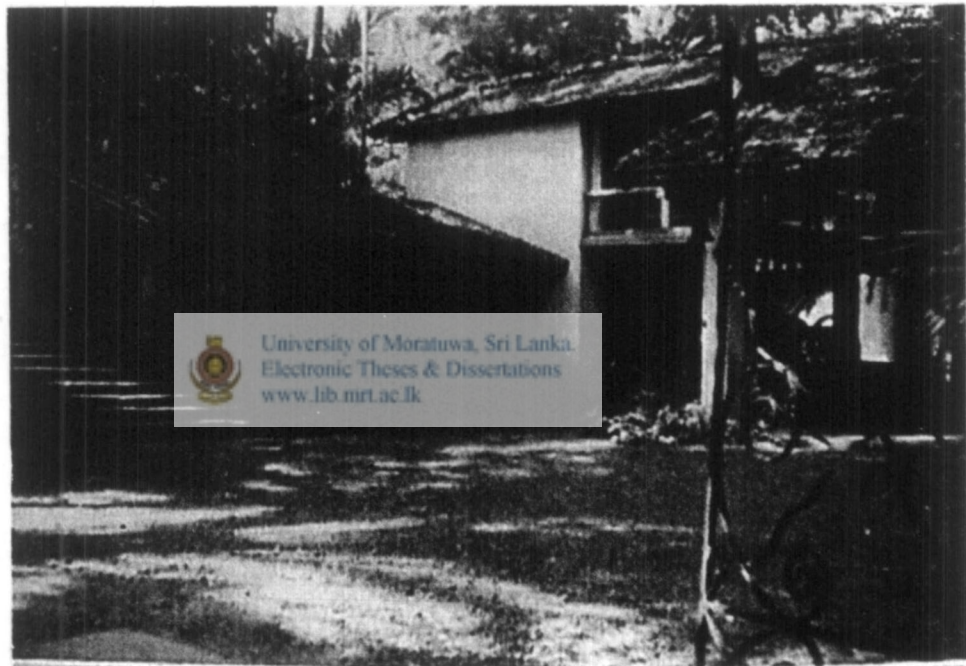
Along the transition space, we can see a densely built row of large trees. Therefore, anyone walking through this space would begin to feel some sense of enclosure, some protection and intimacy with the nature as the both sides opens to the nature.

This pattern would help to resolve the forces of exposed feeling of public road and by vulnerability of public road. This pattern also extends up to the entrance court.



3.1.4.4 Change of Surface

Throughout the transition space up to the entrance court, the surface texture under foot has been changed to a gravel road. By this pattern we have some feeling of physical transition, from metal and tarred road to a gravel road.



3.1.4.5 Change of Sound

While walking through this transition space, anyone can experience the sounds of birds sound of 'Reheyyo'! As this sound is typical to a forest area, instantly we begins to feel some sense of wildness, a sense of new location. This pattern would help to resolve the conflict of following forces :

1. Exposed feeling of public road
2. Feeling of street vulnerability
3. People by nature like to be in touch with nature.

This pattern can be experienced throughout the transition space.

3.1.4.6 Change of Level

Anyone coming from the main entrance, then through the transition space, before reaching to the entrance court, have to climb a serious of steps to reach the terrace of entrance court.

By experiencing this type of pattern anyone begins to feel that he has come to a totally different location. In this pattern, people will be able to resolve the conflict following forces.

1. People like to have discontinuation from the road to his destination.
2. People by nature like to live in a high elevation.

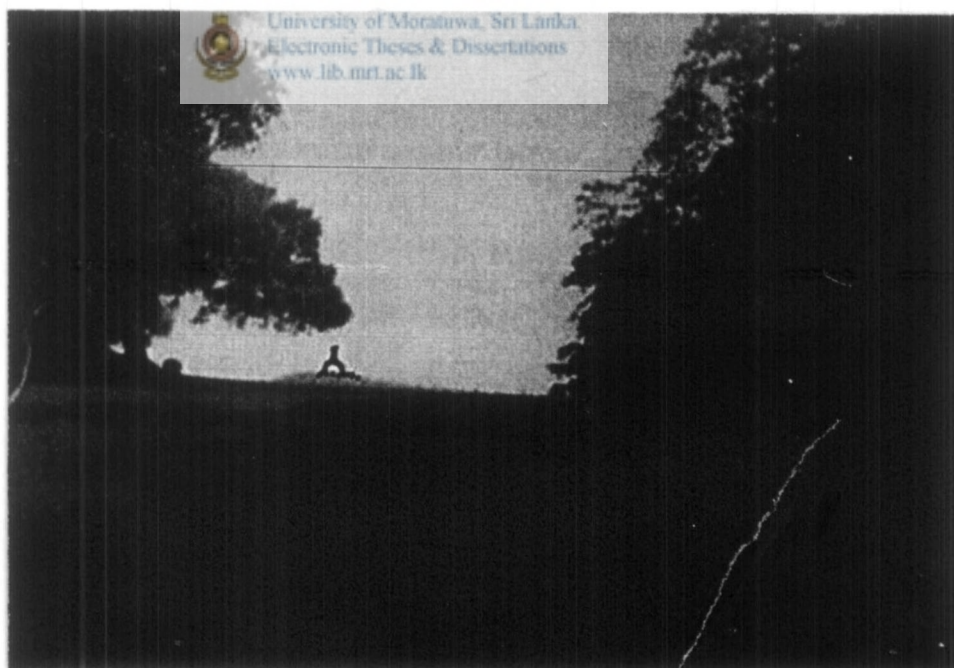
By this pattern, the transition space is divided into two spaces say, lower transition space and higher transition space of entrance court.



3.1.4.7 Zen view

This pattern is the Katukuliya temple, which is situated far away, can be visible to a naked eye, on a high elevation, arranged so that it may visible to a person who is coming from the entrance court to the entrance room at an angle to the left hand side.

Christopher Alexander says, this pattern is the most powerful pattern of the smaller patterns of transition space.



3.1.4.8 Change of direction

In two places, the transition space, has been changed its directions. First change begins at the entrance court while the other change is made on the way to the entrance room. By this changing in direction, would feel some sense of new location.

3.1.4.9 Change of smell

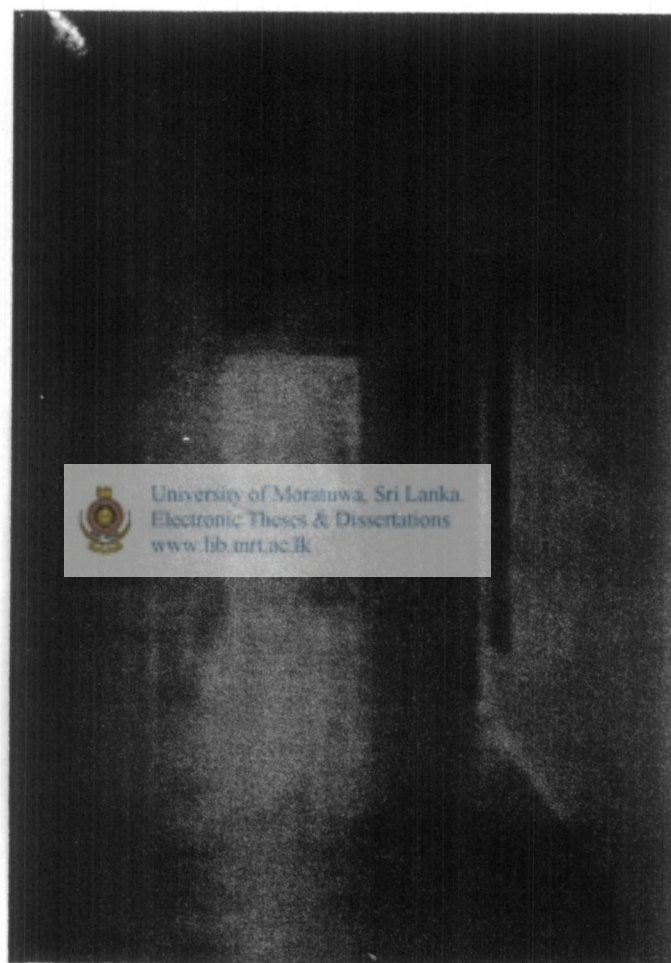
Anyone coming from the main gateway and passing through the transition space, little by little, would begins to smell of wilderness, because of this, our forces with regard to street mask, at the same time begins to gradually clear.



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3.1.4.10 Entrance Room

This is the last pattern of transition space and it ends with the drawing room of the house. This is long narrow space in which we feel a tunnel effect. Anyone coming through this entrance door, along this tunnel, again begins to feel some enclosure, protection. This entrance room connect two spaces at its both sides, one is from the transition space while the other is from the drawing room. Almost in the middle of the room is very dark, but because of the much light coming from the drawing room side, anyone just arriving from the transition space, would continue his movements towards the light which is coming from drawing room in which we feel unremarkable freedom into the mind by just seeing the smaller patterns of drawing room.



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3.2 **Goeffrey Bawa House in Colombo**

The present form of the house is a result of constant alteration made to existing house located in a by pass lane off Bagawantalawa road. This is the third house on the left hand side, down the lane. This house has been spread all over the land forming the rhythmic space relationships between the road and inner spaces, just like a single pattern. Anyone visiting this house can experience a smooth flow of spaces from the road to the inner spaces of the house. Without a transition space, this feeling is vanished because it is the main pattern which connects the space relationships between the road and the intimacy gradient. (Inner spaces of the house).

3.2.1 **Street Mask**

Bagawantalawa road is a by pass of the Read Avenue which is running in between the college house and Colombo campus science faculty. During the daytime, this avenue is rather congested due to the two well known schools of Thurstan and Royal college. Therefore to drive or walk in this road need to have special attention called as 'Street Mask'. As this road is very busy, built up street mask would be a strong one.

3.2.2. **Character of transition space**

Anyone coming from the main gateway, at its approach way, can experience the character of transition space. Among the patterns the very powerful pattern say, distance view, has been arranged at the far end of the transition space, with the other patterns of tapestry of light, and tunnel and funnel effect as the main patterns of transition space.

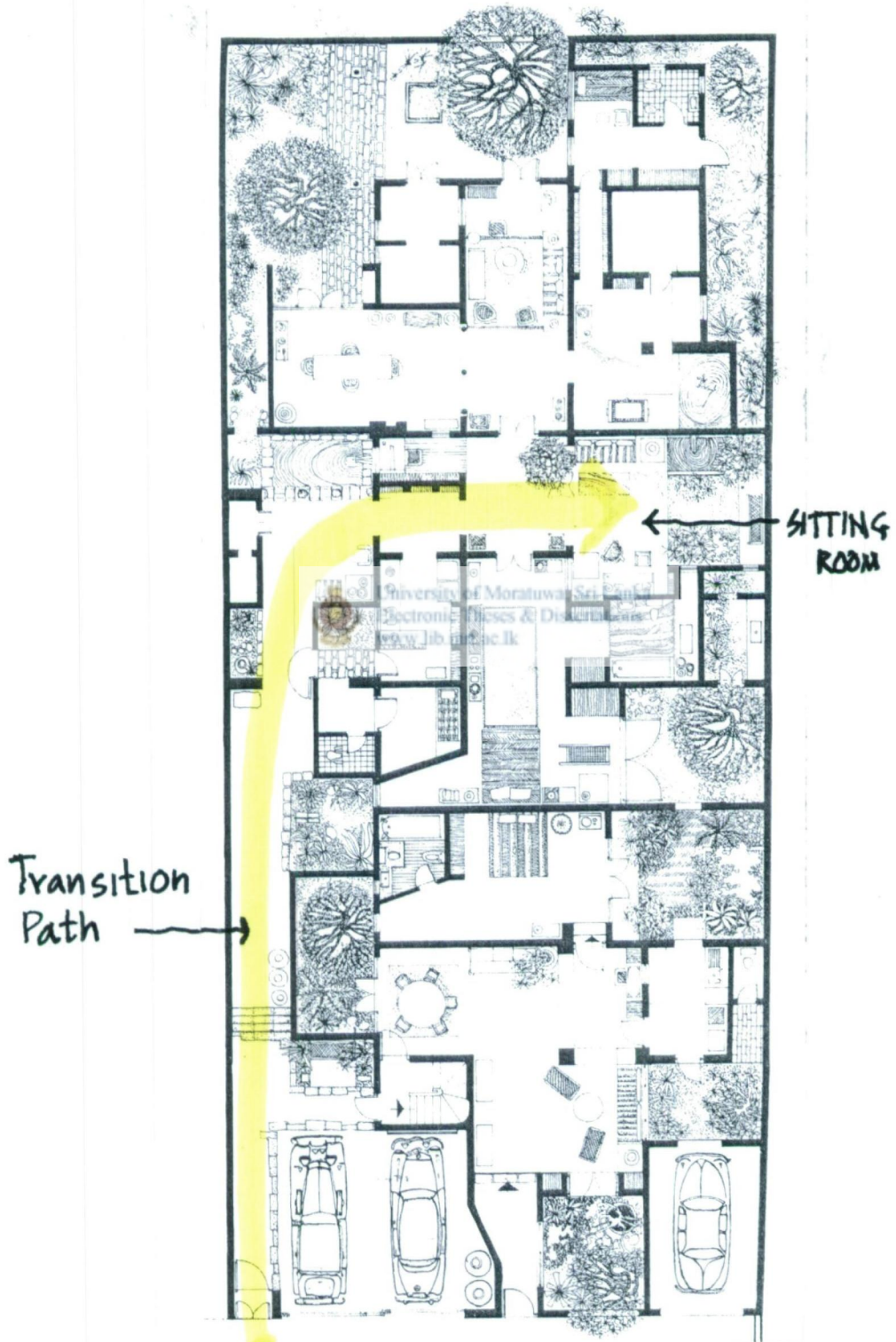
Therefore by seeing these patterns, at its approach way, anyone can clear of his street mask, sighting with relief.



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3.2.3.1. Main Pattern

House is the domain of every user, therefore, before anyone goes into his sitting room, he tries to clear of his street mask. But in this case, there is not enough space to create a transition space in between the main door of the house and the main gateway of the street. Therefore taking into the consideration the importance of the transition space, Geoffrey Bawa has created an indirect transition space within the house. That is to say, in between the main gateway of the street and the sitting room of the house. Then this space is created with different patterns so that he may experience the character of the transition space. Among the patterns of transition space following patterns can be identified such as the main gateway, garden wall, tunnel and funnel effect, distance view, change of level, change of surface, tapestry of light can be seen.



Main Pattern.

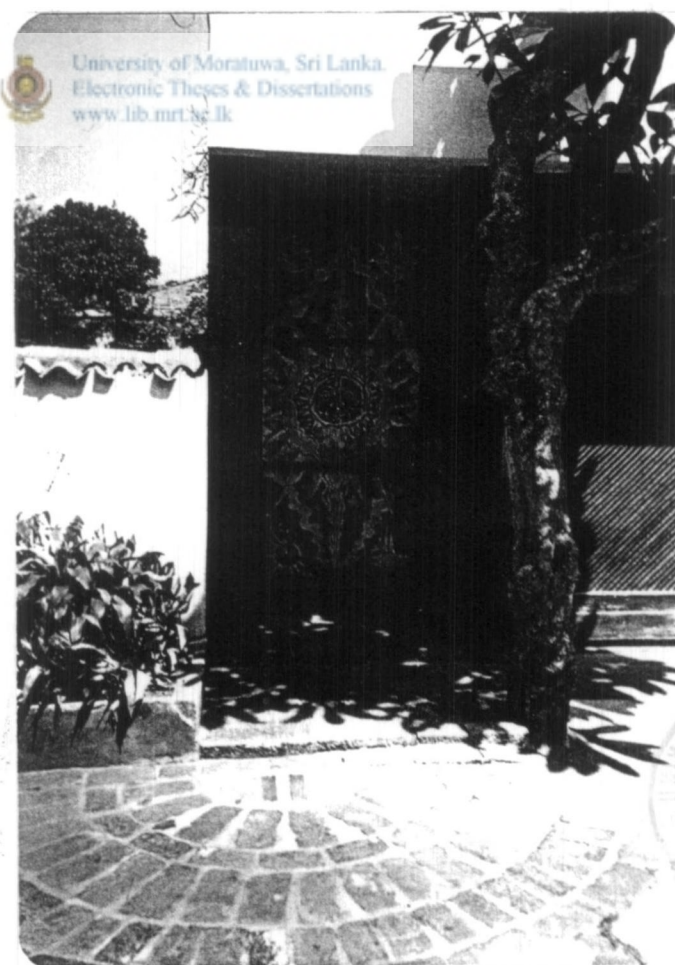
NOT TO SCALE.

3.2.4 Smaller Patterns

3.2.4.1 Main Gateway

Anyone having this street mask tries to find the main entrance without any trouble. This entrance very easily can be identified by marking it with a moonstone paving at the front of the main gateway.

The main door has been decorated with fine art works, will also mark the importance of the entry point and by seeing the art works done on the door, anyone can clear his street mask to some extent, as our attention is abstracted towards the decoration of the door.



3.2.4.2 Blind Wall

Any person having this street mask, try to free from the exposed feeling of public street and at the same time tries to quite from the sound of public road, therefore to resolve the above conflict of forces, we should have to have some physical barrier just in front of the house to free form the above forces.

If anyone has entered from the main gateway to the inner space, will beings to feel some quietness from the sound of the public road to the privateness. Therefore by having the above pattern, we can resolve the conflict of above forces of street mask.

3.2.4.3. Tunnel and Funnel Effect



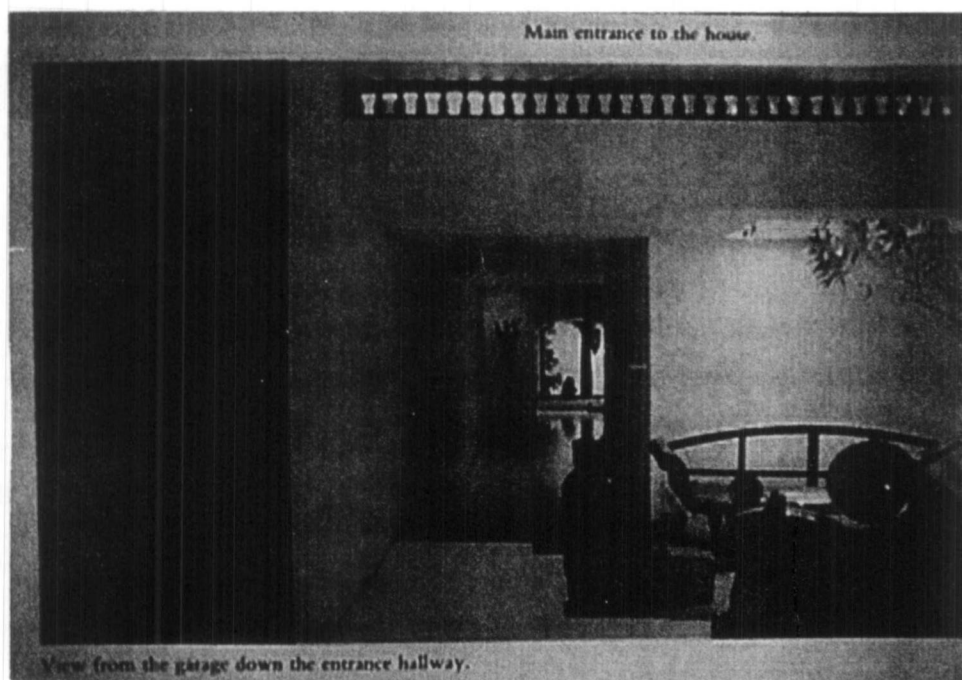
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This is a relation of protection, enclosure and intimacy. By experiencing this pattern, the user begins to feel of protection, and a separate world, totally different from the earlier experience, happened in the street.

Anyone coming from the main gateway, first of all will begins to feel some enclosure, and protection because of the side walls being built so close to one another.

After having walked through this tight space, suddenly come to a somewhat larger space, at the point of staircase, at this point user begins to feel some sense of freedom into the mind, as though he was pushed to a larger space from the tight space.

In this manner to some extent, the user may be able to clear of his street mask to some extent.



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3.4.4.4. Tapestry of Light and Dark

By this pattern, the user is preconditioned to a distant target. People by nature is phototropic, therefore they begin to move towards the light. In this case, with the help of serious of open to sky courtyards, the intensity of sun light falling through these courtyards have been controlled in such a way, anyone coming from the main gateway, by observing the intensity of lighted areas, then begins to move towards the space where light intensity is high. In this way, the mind of the user is concentrated towards the lighted space, and then his street mask gradually begins to clear of his mind.

3.2.4.5. Distance View

This is the powerful pattern of the transition space, as it is the pattern, which helps to facilitate the mental transition. Anyone coming from the main gateway, first of all will be able to see the view at the far end of the transition space. By seeing this pattern, our mind is attracted towards it, then gradually with the help of pattern of tapestry of light and dark, the user begins to move towards this end.

Our concentration toward this view is so powerful, at the end we will be able to clear of the street mask.

3.2.4.6. Change of Smell

Where the transition path bends towards the sitting area, is the kitchen. Because of the smell of the foods being prepared in the kitchen, suddenly to an experiencer would begin to feel that he arrived at a totally different location. In this way the experiencer may be able to clear of his street mask to some extent.

3.2.4.7. Change of Direction

In this pattern, the experiencer would begin to feel that he has come to a new location; thereby he would be able to clear of his street mask to some extent.

3.2.4.8. Change of Surface under foot

When we come to the main gateway, at its front we will be able to see, the change of surface texture from metal and tarred to cobble paving. This paving at the front has been arranged to a shape of moonstone.

When a person, coming from the street to this place, first of all by seeing this change of surface texture to a cobble paving, he would be able to feel that he has come to a new location, in this way, it will help to clear of the street mask to some extent.



3.2.4.9. Level Change

By having this pattern at the front part of the transition space, anyone coming to this place would begin to feel that he has come to a new location, thereby, his physical transition is made at this point.

3.3 The Ena De Silva House in Colombo

This house is designed for a friend, Ena De Silva, soon after Geoffrey Bawa started his practice. This house has been occupied by a number of artists from time to time, and built in the 1950s on a very restricted site of less than fifteen perches. It is located in a strip of mixed residential land bordered by two highways. It borders another by road running in parallel to them from another side while the other two sides bordering similarly restricted residential lands.

The house runs over the entire land has rather an unorthodox spatial configuration with a number of built and inbuilt strips. Within the very restricted rectangular site, however, the built area is kept to a minimum in such a way that the whole entity is perceived as a single open space.

3.3.1. Street Mask



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To ride or walk in the Galle road needs a very careful attention, therefore anyone walking or riding the Galle road in a couple of second would establish a street behaviour particular that road. As there is large number of vehicles and traffic jam, the 'street mask' set up in the mind is very strong. Therefore to clear of this street mask, the transition space should have a very strong character built up by patterns.

3.3.2 Character of Transition Space

Any person having soaked with street mask of Galle road environs, will very fast clear of his street mask, by once looking through the opened door, at once, you will see a most extraordinary vista of the interior far away : a thickening beam of darkness in a straight sequence of rectangular hollow frames ending up with a dazzling brightness at the very end.

Our attention is so attracted towards this vista that our forces with regard to street mask, in just a second clear of the mind leaving a deep sighs with relief.

3.3.3. Main Pattern

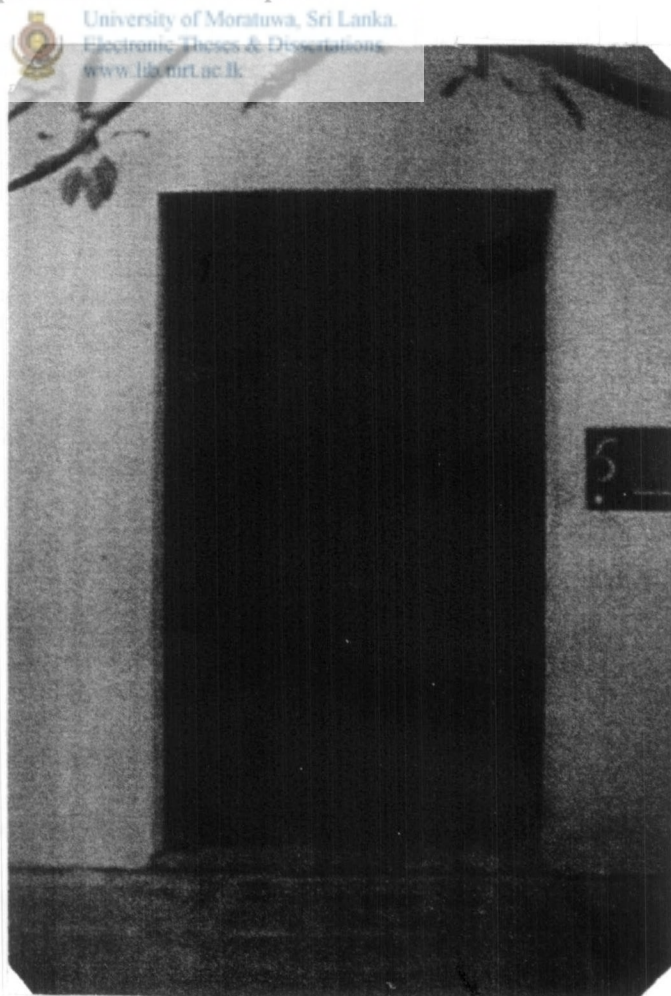
As there is no enough space in between the main door of the living room and the main door of the street, a special transition space has been created within the house. In this transition space we can see about eight patterns.

3.3.4. Smaller Patterns

3.3.4.1 Main Gateway

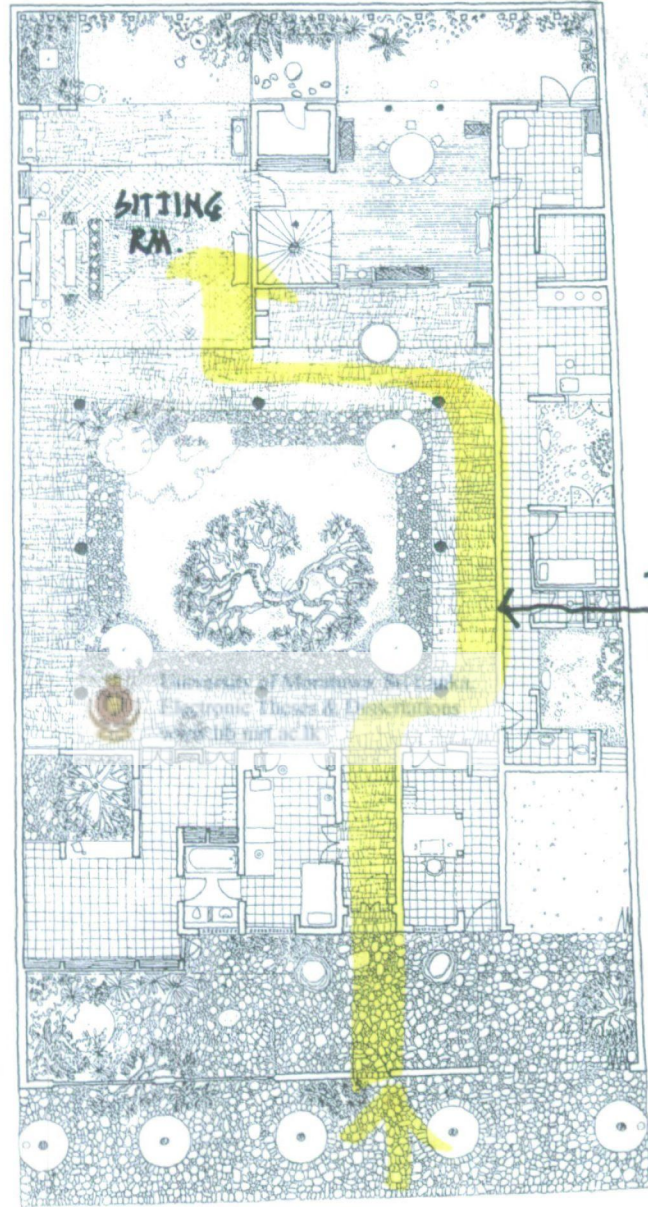
Anyone having this street mask, try to find out main gateway so that he may pre-orient to the entrance in advance, thereby to avoid unnecessary delay. In this case anyone coming to this house will see the main gateway as a clear rectangular gloomy cut made in the high white wall.

This is the first pattern of transition space.



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FIRST FLOOR PLAN.

Transition Path

Main Pattern.

NOT TO SCALE.

3.3.4.2 Garden Wall

This is a pattern which provide some sense of protection from street and at the same time, it also provide a quiet interior.

As this bordering street is a very busy street, this type of pattern is very essential. By having this pattern, anyone coming from the street would feel some sense of quietness. To carryout this function very well, this pattern built to a height of one storey. By having this pattern, following forces of street mask can be resolved.

1. People try to protect from the exposed feeling of public road
2. People try to be quiet from noisy road.

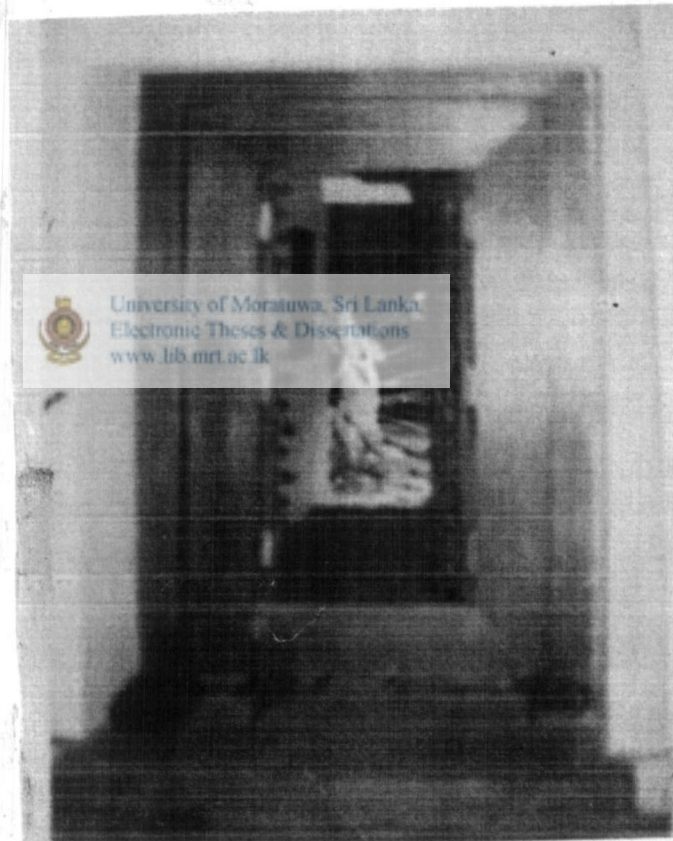


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3.3.4.3 Distance View

As the bordering street is very busy road, anyone coming from the street at its approach way could see a distance view arranged in the central courtyard. This is the Araliya tree planted in the central courtyard, almost in line with the main gateway of the street. This view can be seen as a framed view, then just by looking through the main gateway, our attention is absorbed towards the distance vista. With the help of this pattern, we would be able to clear of the street mask to some extent, as our attention is directed towards the vista at the far end.



3.3.4.4 Change of Surface under foot

By this design, people can get a physical transition, by feeling some change in surface under foot from metal and tarred surface to pebble paved area.

By experiencing this pattern, people would begin to feel some sense of new location completely changed from the outside tar boiling hot air experience.



3.3.4.5 Change of Level

By experiencing this pattern also, we begin to feel some physical transition. There is sudden change, by couple of steps, at the front part of the main gateway. By this pattern we feel that the experiencer has come to a new location.

3.3.4.6 Tunnel and Funnel Effect

Any experiencer who is coming from the main gateway, first of all should come to the front court, then will have to walk through a tunnel like space, built by closing the two side walls. This space will be about 6 foot in width, while in length will be about 14 feet, anyone walking through this space begins to feel some

intimacy, protection and enclosure. Then at the end, where this space meets the walkway of the central courtyard, the space just in sudden enlarge, then at this point our mind begins to feel some sense of remarkable freedom, just like we were pushed into a open space, from a tight space.

Without this pattern following forces of street mask begin to conflict.

1. People try to free from the exposed feeling of public road
2. People try to free from vulnerability of public road.

3.3.4.7 Tapestry of Light

This pattern also very nicely incorporated into the transition space indirectly. In this design all private and semi private activities are located in the inner wing. Therefore in this design, architect hopes the user of this house to be moved in a long way before they come into the sitting room which is located far left hand side of the inner wing. The main reason for this act is to experience as many patterns as he could to clear of the street mask.

Any experienter who coming from the main gateway, first of all will feel a gloomy inside, but far end can see lighted area (because of sun light of central courtyard).

As people are phototropic, they tend to move towards the lighted area. Because of the high concentration of mind towards the light, street mask, gradually begins to clear.

3.4 The Hotel Triniton at Ahungalla

The Hotel is located on the southern coast in the small township of Ahungalla is constructed in 1982 with 130 rooms. Its layout is largely shaped by the site, a long narrow beach front reached by an equally long narrow strip of land giving the access to the hotel from the main Colombo – Galle road.

3.4.1 Street Mask

During the daytime, Colombo – Galle road is very heavily congested with vehicular traffic. Therefore anyone to drive or walk in the road need a careful attention, thereby very quickly set up a street behaviour particular to that road. This is further developed with the heavily built up ribbon development on either side of the street.



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3.4.2 Character of the Transition Space

A visitor who finds it difficult to move with the pace of the Colombo – Galle highway with its heavily built up ribbon development on either side automatically halts for a deep breath at Ahungalle at a sudden interlude – A niche formed by a transparent entrance and eye pleasing transition space formed by patterns filtered through the grand iron gates of the Triniton Hotel.

3.4.3 Main pattern

This transition path commences at the main gateway of the street and ends with the entrance lobby of the Hotel, following the shape of the land.

The transparent entrance extends an open invitation

The Site

Transition Path

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The built form is primarily a linear spatial organisation

Entrance Lobby



to plan with ground floor

Main Pattern.

NOT TO SCALE.

3.4.4 Smaller Patterns

3.4.4.1 Main Gateway

A visitor who is soaked with street mask will try to find the main entrance of the Hotel. As it is very well formed by a grand entrance, setting a little a side to the road, anyone very easily will be able to find the main entrance of the hotel, letting his forces to run free, without any conflict can pre orientation to the entrance in advance.



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3.4.4.2 Tapestry of Light and Dark

When any visitor entering through the main gateway, will catches the glimpse of white and dark patches formed along the transition path formed by the sunrays, falling through the canopies of the trees, planted along the transition path.

As the people is phototropic, then he tends to move towards lighted place, once it is arrived to a patch of light, at far end there would be same serious of lighted patches formed by sunrays, then with the high concentration of mind, towards the lighted patches, he keeps on walking until he meets the last light patch of the transition space.

Because of this high concentration of mind towards the light his force of street mask, begins to clear gradually while he is walking along this space.



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3.4.4.3 Trellis Work

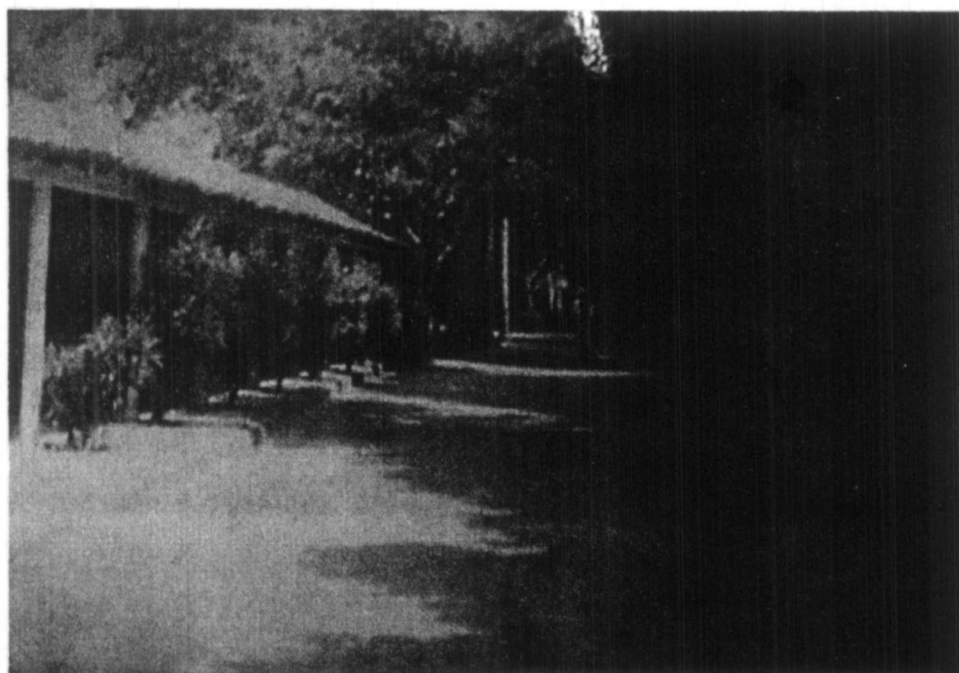
At the front part of the transition space we can see a heavily built up trees arranged into a order along the path. Therefore anyone walking through this space would begin to feel some sense of protection, enclosure and intimacy.

This feeling of experience is totally different experience that happened in the street. Therefore in this way, while anyone walking through this transition space would be able to clear of his street mask to some extent.

Any visitor, while he is walking through this space, at the third bend of the transition path, suddenly will enlarge to a wider open space, just like anyone were pushed to a open area through the tight space. At this point, we begin to feel unremarkable freedom into the mind. In this manner, the experiencer would be able to clear of his street mask to some extent.



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3.4.4.4 Distance View

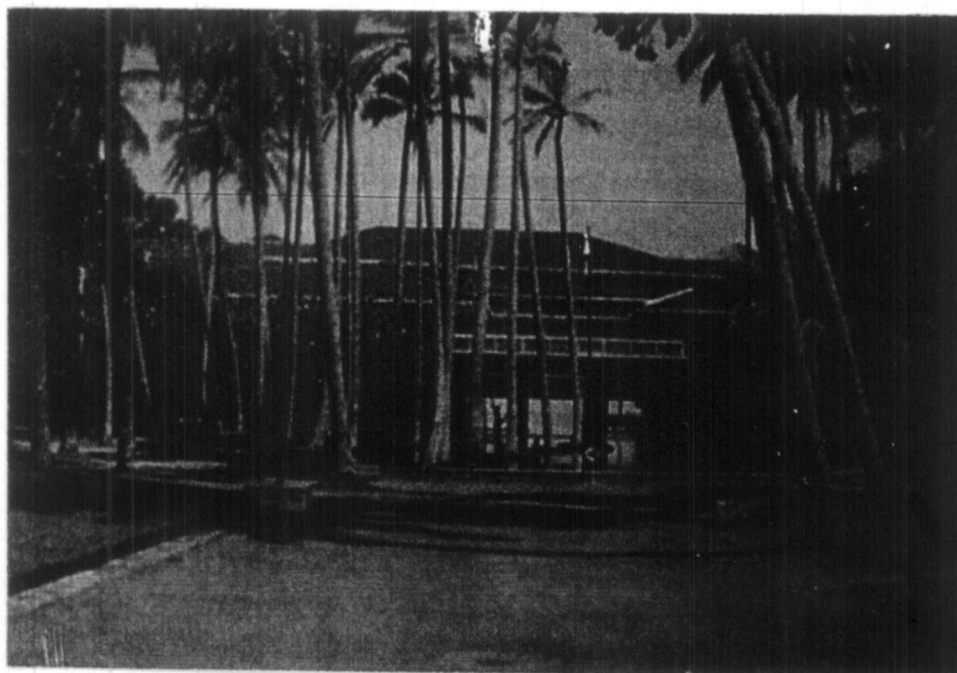
While anyone walking in the transition space will reach to a point where the transition path getting enlarged and locking forward will catch a distance view of fore water court.

As the axis of the entrance lobby is located at this path we will see a glimpse of Distance Sea through the entrance lobby also.

This glimpse of Distance Sea is viewed through the gloomy space of the entrance lobby. Then our intention to move forward will be increased. At this stage our attention is directed towards the distance view, at the same time our forces with regard to the street mask, begin to clear.

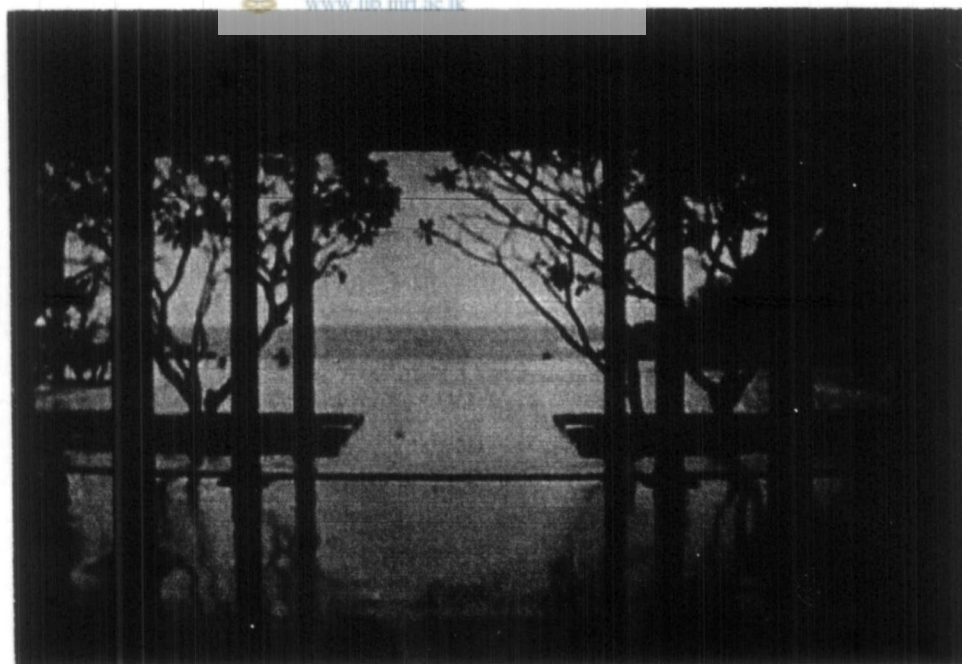


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3.4.4.5 Entrance Room

This is the last pattern of transition space. Anyone who is visiting this transition space, from its main gateway, must have experienced lot of patterns in the transition spaces on the way, by now he has reached to the entrance lobby which is totally surrounded by pool of water at the front side and the rear side, then anyone will feel that he has been isolated in a separate location. It is further increased, when he faced to the endless seaside, then our forces in the mind begins to run free, fascinating remarkable freedom into the mind. In this way, our forces with regard to street mask begins to clear totally from the mind.



3.4.4.6 Change of Sound

A visitor coming from the street, will be able to experience lot of patterns which embellish with the transition space on the way and finally come to a new location soaked with the sound of sea currents through out the day. As this is a totally a new experience, therefore anyone visiting this place would begins to feel the sense of privateness and isolation. Therefore in this manner, our forces with regard to the street mask just begin to clear.

3.4.4.7 Change of Surface under Foot

Total transition path is treated with gravel paving, anyone coming from the metal and tarred surface, then to a gravel road, would suddenly feel that he has come to a different location and at the same time, it will be helpful to clear the street mask to some extent.

3.4.4.8 Change of Smell

Anyone who is coming from the main gateway to the entrance lobby, would begins to smell different types of smell of foodstuff being prepared in the hotel. In this manner our attention is being focussed to food smell, thereby our mind beings to clear of the street mask.

3.5 The Integral Education Centre at Piliyandala

The integral education centre is located on a unique setting an undulated terrain of rubber plantation bordering the Boldoga lake, off Piliyandala – Moratuwa road, founded in the early 1980s, the centre is meant for youth and adult education, occasional seminars on a variety of theological and secular subjects and also for a holiday retreat.

It consists of a multi purpose hall, the major space, which spans the central valley, a lecture room, twenty bed rooms, general accommodation for the staff members, and the service areas.

3.5.1 Street Mask



Any person to walk or ride in Moratuwa-Piliyandala road will need a special attention, because of its noisiness and congestion. Therefore, any person riding or walking in this road, in a couple of second would build up a strong street mask, particular to that road.

3.5.2 Character of the Transition Space

Just as above cases, we would not be able to identify the character of transition space externally, instead, we can only see a well-defined main gateway at its front of the transition space.

But anyone entering from the main gateway will be able to experience some powerful patterns from which the transition spaces has been created.

In this transition space, we can see well-organized relationships of patterns in space. Because of the strong character of transition space, anyone walking through this transition space will be able to clear of his street mask completely.

3.5.3 Main pattern

As in houses, we would not find a typical transition space just in front of the building; instead, a space specially prepared for this purpose can be found just in front of the classroom.

This institution is primarily intended for students, the architect has very strictly considered the street mask of the students.

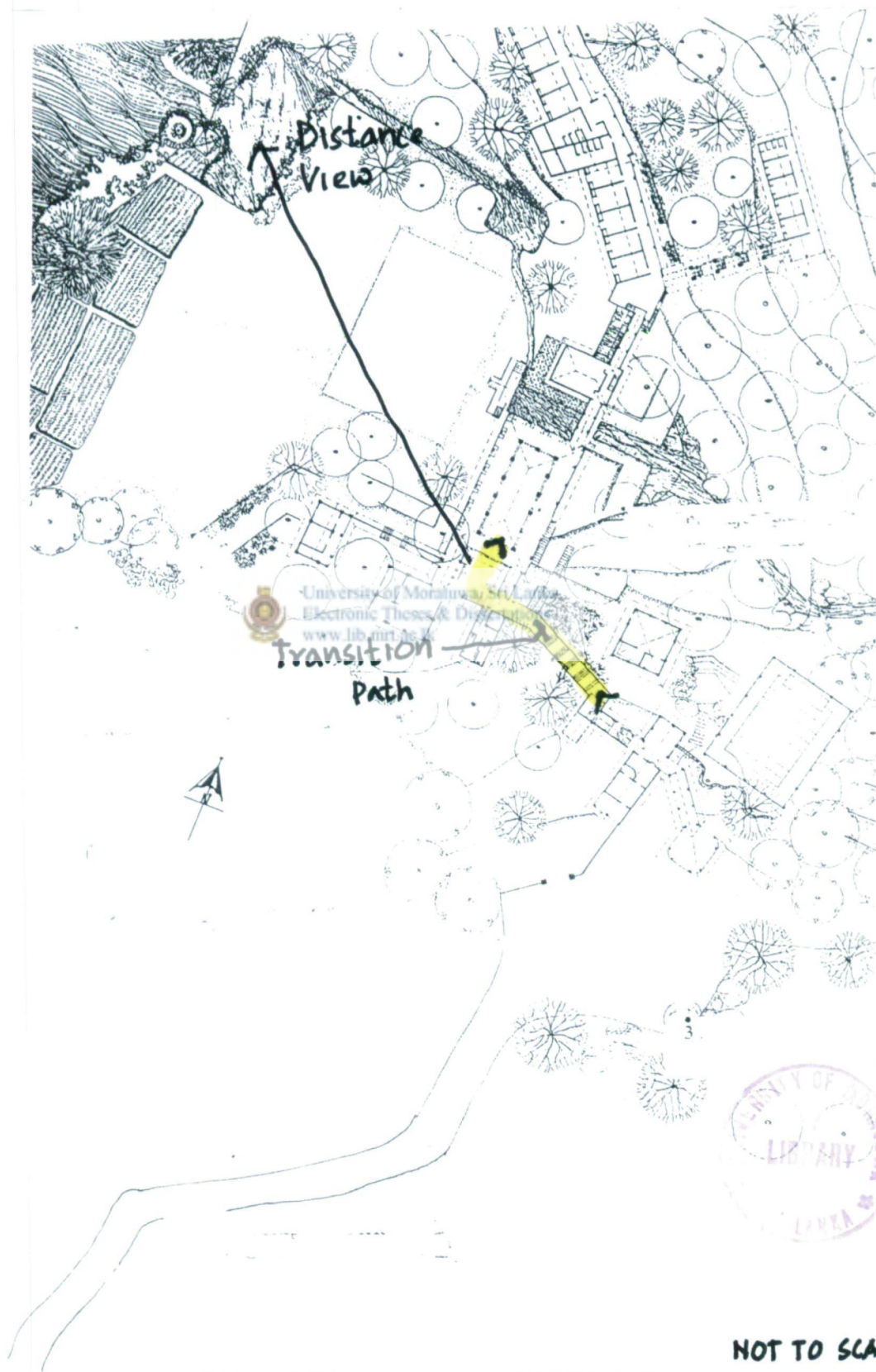


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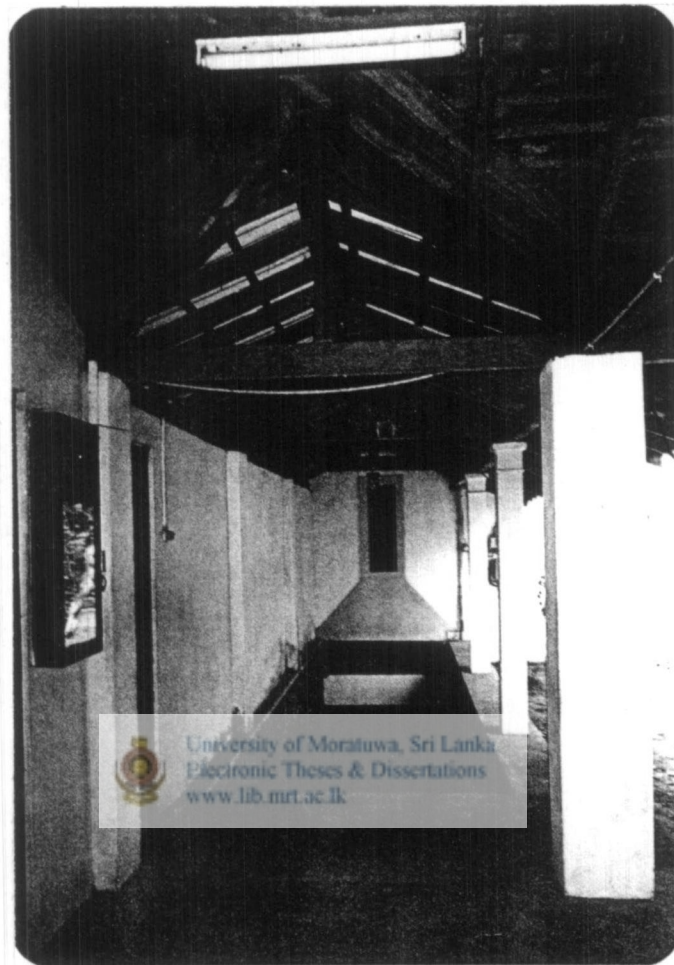
3.5.4 Smaller Patterns

3.5.4.1 Main Gateway

This is the first pattern of the transition space. Any student who has come with the street mask, will not difficult to find out the main entry way of the transition space. It has been marked as a gloomy cut made in the facing white wall for any student who is coming from entrance lobby. But for a movement waiting at the entrance and observing its gloomy character, will tend to move through the entrance into the transition space. In this way our attention is focused on to the gloomy character of the entrance, gradually our forces with regard to the street mask, begins to clear.



Main Pattern.

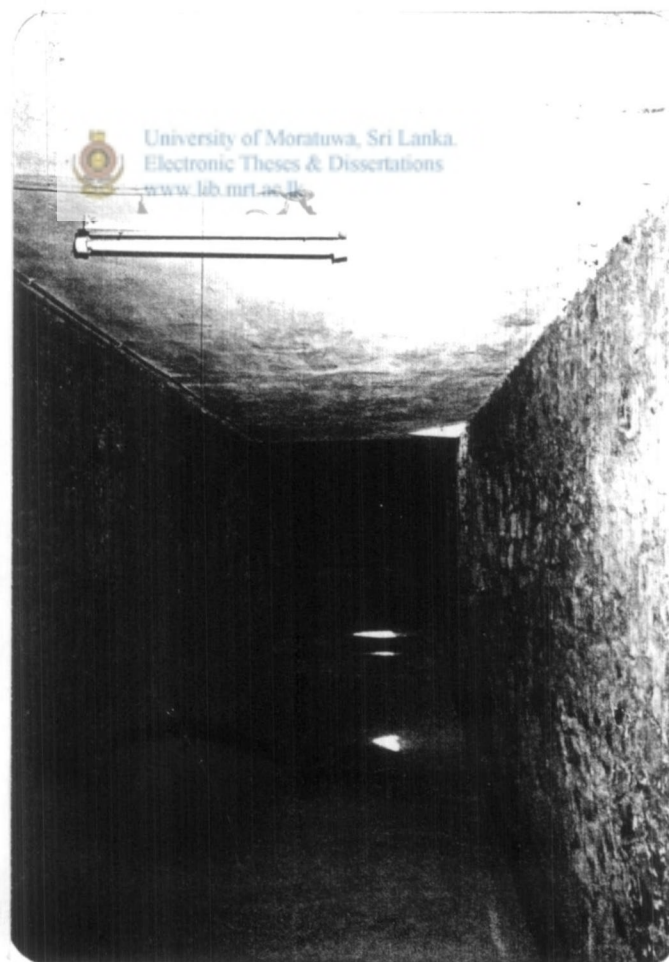


3.5.4.2 Tapestry of Light and Dark

Any student, entering to this space would begin to feel that this is a tunnel then with the help of series of steps, in front, will be able to reach to another level then turning to right, will catch two lighted space in front specially made at the concrete roof by cutting two rectangular shape cuttings, and made arrangements

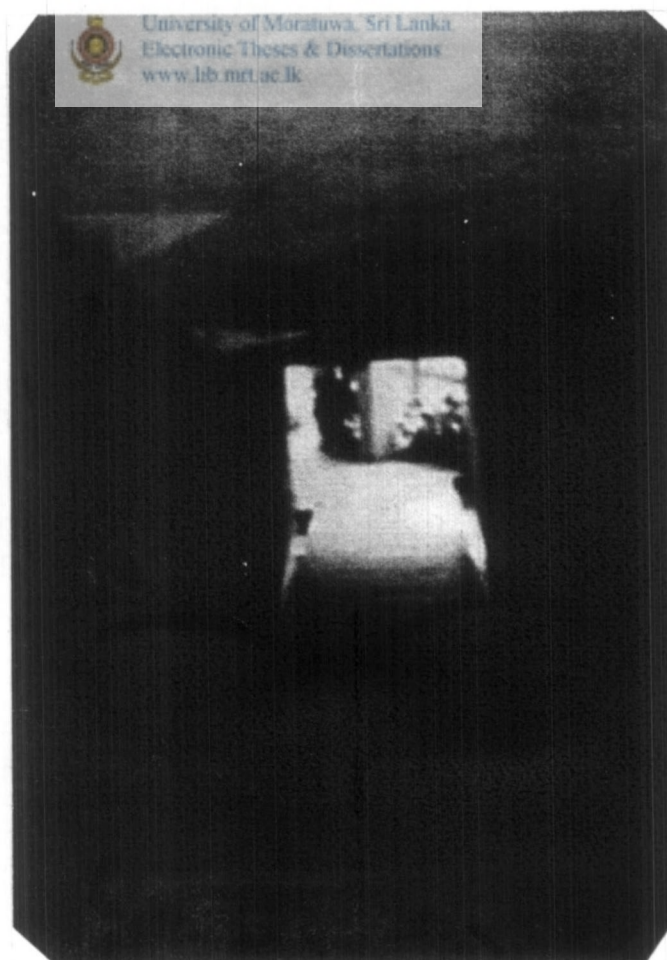


to fall sunlight through those holes to the floor. People by nature is phototropic, with the help of series of steps in front will be able to reach to the lighted space. After reaching to this space anyone will catch another much more brighter space few meters away from this, and facing towards it will move to find what it is finally will be able to understand that is because of the sunlight rays falling from the lower level of the class room. In this way by concentrating the mind towards the lighted space, anyone starting to work from the entrance will be able to reach to the lower level of the classroom facilitating to clear of the force of street mask..



3.5.4.3 Tunnel and Funnel Effect

Any student entering from the main entrance, at a high level will be able to reach to the lower level of the lobby of the classroom. In this way, any student walking through this tunnel will begins to feel some sense of enclosure, protection that is totally different experience happened in the street and with the help of steps and tapestry of light, students will be able to reach to the lower level at which any student suddenly begins to feel some sense of freedom into the mind that is because of the funnel effect, thereby forces of the street mask, begins to clear because of some protection and enclosure and funnel effect being experienced in this space. The width of the tunnel would be about 6 foot and both walls of the tunnel have been made of cut faces of rubble finish.



3.5.4.4 Distance view

This pattern will correspond with the pattern Zen view of Christopher Alexander's. This pattern is arranged at the place where any student goes turning this space to the classroom at the tangent to this path, on the left hand side by a view of the Bolgoda lake. At this point two important events are happened such as funnel effect and the distance view. Therefore any students coming from the entrance door on approaching to this place, all of sudden will begins to feel remarkable freedom into the mind that feeling is so powerful, our forces of street mask will completely will clear of our mind at this point.



3.5.4.5 Change of Sound

Any student coming from the entranceway, which is at a high level, to a lower level will be able to experience a totally different environment what he experienced at the higher level. This environment at lower level is completely a calm and quiet environment, full of sound of birds, just like rural environment. By experiencing this type of environment, our mind begins to identify that we have come to different location, thereby our forces in the mind would begins to clear.

3.5.4.6 Change of Level

Anyone coming from the main entranceway to the classroom will have to use a serious of steps. Therefore anyone coming in this way, would begins to feel that he is coming to a different location then at the same time his forces with regard to street mask, gradually clear of the mind.



3.5.4.7 Change of Smell

Any student coming from the main entrance to this classroom level will begin to feel that he has come to a place which is full of rural smell due to the environment. By experiencing this type of feeling, our mind begins to clear of the forces of street mask.

3.5.4.8 Change of Direction

Transition path takes the shape of letter z, any student coming from the entrance way to the classroom would begin to feel that he has come to completely a different place. And at the same time, our forces with regard to the street mask begin to clear.



CONCLUSION

Nowadays, due to the factors such as rapid urbanization, unplanned road systems and insufficient road widths, traffic congestion is experienced almost everywhere in the world. It is required to pay special attention therefore when you are using them. This attention is so powerful and intense, in few seconds, while a person walking in a street naturally he adopts to a style of street behaviour particular for that street called 'Street Mask'.

When they come into a house they naturally want to get rid of this street behaviour and settle down completely in a more intimate spirit appropriate to the house. But it seems not an easy task to adapt immediately to such a situation due to the intensity of this 'Street Mask'.



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In this manner, when a person goes directly from the road to his house, what happens is that he could not immediately settle down in the house with a real sense and required intimacy. This would result him being making troubles with the other members of the family, or showing abnormal behaviour in a particular setting. At the end what happens is, as a result of this constant psychic forces of 'Street Mask' he may visit other places where he thinks that he could overcome these forces or be living in the setting until it is cleared off the mind, Sometime these constant psychic forces might also lead to build up stresses in minds, even without confronting with new challenges.

Having identified the importance of this space as the first space to be experienced, Archt. Geoffrey Bawa almost in his every design, has included a 'Transition Space' as the first space of his space progression. But in cases where there is no enough space to provide the transition space in the front, he has created a similar space within the house as

a Transition Space, basically between the main door of the house to the living room which is perhaps located far inside the building. This phenomenon can be very clearly seen in the houses of Ena de Silva and Geoffrey Bawa in Colombo. This space has been very useful in resolving the conflict between the feelings created through the influence of 'Street Mask' with those of inside the house. In fact when you enter into a built environment designed by Geoffrey Bawa, from its approach way onwards you begin to feel some quality of space due to the release of psychic forces of 'Street Mask' through patterns of 'Transition Space'.

However it appears that most of the contemporary architects have not recognised the significance of this transition space thus restricting the users being given the opportunity of experiencing the spirit of the space in a particular setting.

It is a known fact that an entrance to a building should influence feeling inside the building. If the transition space is too abrupt there is no feeling of arrival, and the inside of the building fails to be an inner sanctum. Therefore, it is essential that every built environment is consisted with transition space. Enabling users to calm down minds, corrupted due to day-to-day conflicts that are being faced and also to enhance feeling of the quality of a particular space.

To generate a specific character to a transition space for a particular setting, it is required to identify the generating forces of "Street Mask" in the context, and to create the required sequence relationships of the space. These relationships would be the definite organic order of that particular character of the space concerned.


Having identified the required number of patterns of relationships of the space, the same can then be interlocked with many shapes with different materials and different

colours also giving an identity to that space. In this manner, character generated by the patterns of relationships could be experienced to any person in the same way he feels psychic forces generated by the 'Street Mask'.

Therefore this study reveals that, to be a successful built environment a transition space is a must that generated through patterns of relationships, which not only emphasise the sense of feeling of space but also enhance the identity of the space as well.



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