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**THE SUBJECTIVAL & FORMAL COMPONENTS IN ARCHITECTURE :
AN EXAMINATION OF THE CORRELATION.**

**A dissertation submitted to the University of Moratuwa
As a Partial fulfillment of the Requirements for the Degree of
Master of Science in Architecture**



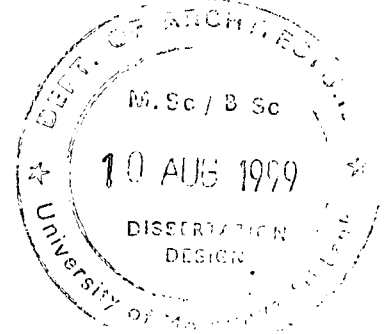
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ABSTRACT

The physical reality of architecture consists of the fabric of buildings and also of the people living in them. Scientific knowledge about the physical reality of architecture is provided by numerous branches of science, such as building science, environmental sciences and behavioural sciences. Parallel to scientific knowledge, and not necessarily coincident with it, people build up their own non-scientific conceptions of architecture. These include ideas about physical reality which are partially right, and partially wrong : the performance of building materials etc. and its effectiveness in filtering the inclemencies of the weather, its ability to withstand the action of time. People also conjecture as to the functions of buildings and their effects on the occupants and their neighbours. Furthermore, they make assumptions about the values symbolized in the building, its historical significance, & its ideological connotations.

Examining the '**link**' between these non-physical realities and physical realities, is the subject matter of this study. More elaborately, examining the role '**meaning**' plays in a work of architecture; as an attribute; the degree of its significance and need, and especially how it comes into being - that is how to put the elements together in an architectural work - synthesize the spaces and elements in a particular manner, to achieve an intended quality to bring about a certain order, are the subject matter of this study.

Often, an architect has to rely on his own creativity skills and intuition for a particular choice of form. Nevertheless, combining form and space into a single essence, not only to facilitate functional purposes, but also to communicate meaning, calls for having a '**conscious**' and '**thorough**' understanding of the **basics of synthesizing** with the entailed, already established philosophies a theories.

Therefore, the study intends to discuss these aspects, basically on a theoretical basis, examining the issues in terms of the value of aesthetics, having aesthetics as a broader base in understanding architecture.

It is hoped, by examining all these aspects, it will enable the designer to expand his wisdom towards creating a more '**significant architecture**' and a '**pleasant**' environment around for future generations.

“Raise architecture into the
sphere of poetic radiance,
Where you dreams that
you never tire of, where the
astonishment will not be
interrupted by fright, where
That which is built will
accompany our environment with dignity,
its language not offending us, its
masterly handwork defying weather and
time and outliving generations,
its beauty useful”

Krier, R.; 1998 : 315

AKNOWLEDGEMENT

* I am deeply indebted to archt. Vidura Sri Nammuni, group tutor, and fifth year master for the guidance and inspiration given to me through out this work, with valuable comments and correcting the draft, guiding me in the correct path.

* Dr. Ranjith Dayaratne who spared his valuable time, with his immense kindness, helping me along the path being a strength, encouraging me.

* Wasana akka, to whom I am so grateful for helping and encouraging me in bad moments.

* My friend Kamini, for being a true friend in need, being there for me always.

* Mr. Alahakoon, Susantha and Ruwan for helping me in taking photographs.

* Manoj malli for helping me in sorting out the photographs, numbering them for me.

* Sampath and Asitha, my brothers who went through the awful task of reading me the draft for typing without any complaints.

* Amma and thaththi for their never ending help, encouragement and silent blessings.

* And finally Ransiri, what can I say- for being what you are.



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