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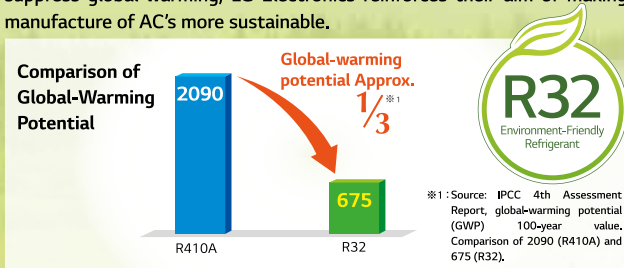


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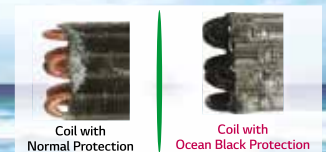
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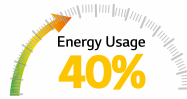
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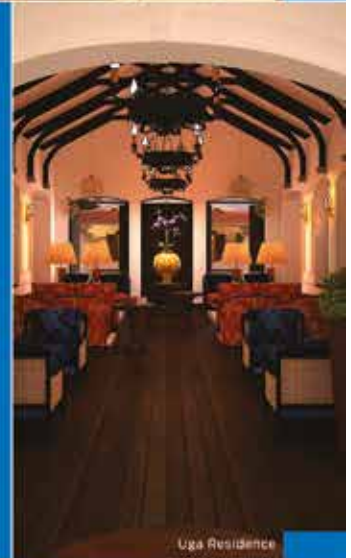


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editorial

The human imagination is the fundamental characteristics that separate us from any other living creature and it is this ability that ensures the growth of our species. It is the Imagination within the human mind, which leads to ideas, and cultivates creativity. It is why the human race is a progressive one, and it is exactly why creativity should know no boundaries but should be channeled into every avenue possible. In any profession creativity should be encouraged. We have as a race segregated the creative from those who don't display glaring set ideals of creativity, however it is seldom realized that when we think out of the box, and construct new ideas and means of bettering a situation, any situation, we are being creative, and therefore there is no need for segregation, rather creativity should be a means of collaboration and celebration of ideas and expressions from any one in any profession and any industry.

Often many misconstrue the profession of Architecture as limited to the creative aspect of designing a building. It is not merely on paper that the professional architect must be creative. Drawing up a solution is one aspect, and as the initial part of any project is this, it is easy to box the architect's creativity to this arena alone. However this is just the very first layer of series of events leading from the drawing stage to the realization of the tangible built form. Solutions for the build-ability of an idea, handling contextual constraints, and providing solutions to technical aspects of realizing an idea is all part and parcel of the profession and are all parts which need creative and critical thinking. If we think of the solutions set before us by our predecessors alone, we are not moving forward. Creativity in its essence means innovative, useful and progressive, and becomes thereby the most important way forward.

In ensuring that one remains creative, that the imagination of an individual is sustained and encouraged to grow, it is important for any professional to venture into different areas of interest. As a hobby or an integral part of one's life the pursuit of other interests will enable one to observe analyze and react to situations in a multitude of ways which help solve issues with creative means.

Humans as a species have proved that the imagination and creativity we hold is truly limitless, we are always trying to create new things and explore uncharted territory in hopes of learning and growing. It is here that it becomes truly inspiring to see and learn from those who venture beyond what has been taught and beyond what has been chosen by them as a profession. By witnessing the products of those who chase their passion and channel their energy into perfecting an interest, creates a platform for anyone to venture beyond the parameters of comfort and try new things or sharpen skills that are already possessed. It is our duty to learn from these progressive individuals and encourage the future generations to follow in the footsteps of those who hold creativity as the propeller of growth.

Architect Roghithan Ratnam
Chobe National Park, Northern
Botswana



Peshali Perera

Editor

theeditorslarchitect@gmail.com



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A single shot shows so much detail, a cub venturing and learning from his mother to vigilantly eat fresh kill. This unpredictability makes it more of an enjoyment for the photographer.

Photographs by Architect Rogithan Ratnam

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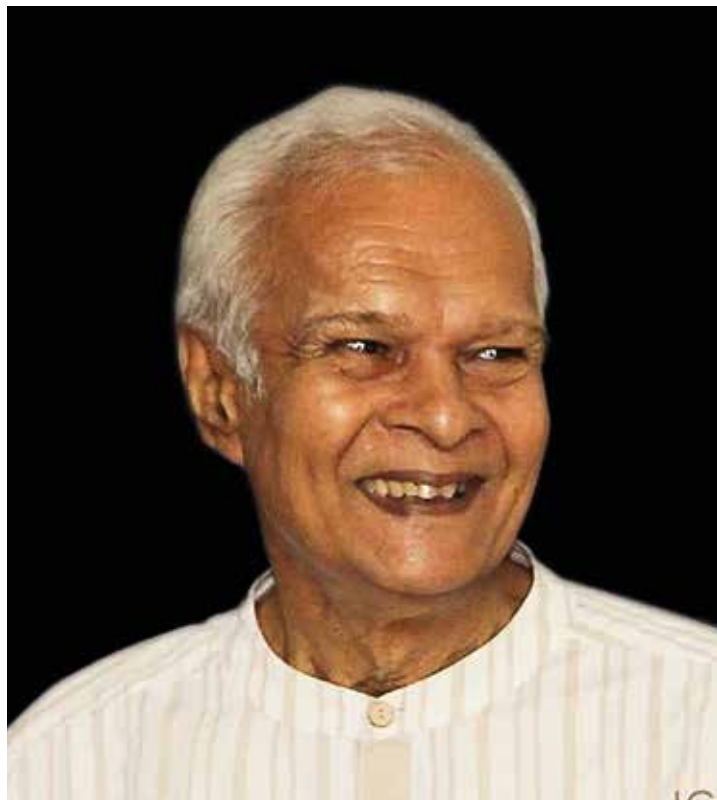
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ISSN 1391-5363

Press Council P1460

“a life lived with personal integrity and a vision devoted to architectural education in Sri Lanka”

archit.
chris
de saram



christopher john de saram fia
1939 – 2018

My association with Chris De Saram goes back many years.

In the late 1920s, our parents were student contemporaries in England and later Civil Servant colleagues during the closing stages of the colonial administration, in pre-independent Ceylon. Chris and I also lived in the same Kollupitiya, Colombo neighborhood and therefore our families had close social interaction. Chris was much senior to me in age, hence he was more of an elder brother to me than an equal comrade.

Chris had his primary and secondary education at St. Thomas College Mount Lavinia. He was a bright student in his day, but never a

sportsman, even though his father was an Oxford University Boxing Blue. Chris was quiet, interested primarily in literary pursuits. He read widely and took to art and painting as a recreational hobby. Chris's childhood love for books would eventually translate to an antiquarian collection of rare and valuable documentation. His library was always an available reference source to interested colleagues and students.

Chris actively assisted his students in research in generously providing helpful lead references to varied topics. His interest in the collection of Sri Lankan antiques was merely for their historical and cultural significance. He was proud of what he had picked up over the years and

always had an interesting historic legend related to the objects. Assessing their commercial antique value was never his concern.

Chris was a product of the liberal education system of the times in which a student had space to develop their natural talents without the pressure of conforming to channeled paths. He passed the competitive University entrance examination that gave him admission to the prestigious University of Ceylon, Peradeniya. Typical of Chris, he decided to refuse admission, in order to obtain an education in a unconventional field of study at that time - Architecture, which entailed several years of study abroad. His mother, though a widow by then, agreed to manage the family income

and fund his education at the best and most recognized institution, The AA School Of Architecture in London. Prior to that eventful departure abroad, then by passenger ship with steamer trunk luggage, my father hosted Chris to a lunch at the then-popular “Modern Chinese Café” in Colombo, situated at the corner intersection of Lauries Road and Havelock Road. As a teenager, still in school, I now recall how captivated I was with Chris’s pioneering endeavor to chase a dream. My own interest in Architecture as a profession for myself may have been kindled at this point.

Having qualified as a professional architect, Chris returned to Sri Lanka in the early ‘70s and never once went back to England even for a holiday. He later explained to me that although he had had many options after his graduation from the prestigious AA School in London, he concluded that the quality of life in Sri Lanka, even with all its limitations, was far superior to the Western lifestyle. He never reconsidered or regretted his decision – that was characteristically the man, Chris De Saram.

The private sector architectural community in Sri Lanka received Chris enthusiastically and for some time he worked for several leading architectural firms as a consultant professional. He was a talented designer and enjoyed that role. However, he disliked the involvement in the business management aspects of the architectural profession and also the PR that was needed to secure architectural commissions. He therefore soon decided to opt out of the practice of the profession and instead picked the academic field and the teaching of architecture. Chris then joined the faculty of architecture at the University of Moratuwa, Katubedda as a lecturer in the late ‘70s and continued to serve in that vocation until his retirement.

It is in this role as a teacher that Chris excelled and his legacy will be remembered most. His methodology to teaching architectural design was unparalleled because his approach to the subject was in a holistic context. Chris was a master in this method, making his teachings meaningful with vivid illustrations drawn from his specialized knowledge spectrum and expertise in archaeology, art history, conservation, and environmental technology. He taught at all levels of the curriculum, with a commitment of tracking students’ progress

throughout the course. In this way, he spotted early talent, fostered and encouraged creative thinking and motivated students to reach high standards of excellence. The fortunate students that came under Chris De Saram’s teaching influence would vouch for this fact and confirm that their professional caliber today, be it in Sri Lanka or abroad is mainly due to the method of lateral thinking taught by this master teacher.

Chris never accepted university office even though he was the most senior in the faculty. The reason, he said, was a matter of personal principle. He wanted to devote all his time and efforts to the task of teaching architecture.

The other side of Chris is less known because he was a modest, self-effacing man who lived his life according to high standards of personal integrity and social justice. He did not impose these values on others nor was he self-righteous or judgmental of others.

Chris denied himself of all university privileges and even declined legitimate entitlements of two duty-free car permits and accepting only a modest lecturer salary. He did not do the entitled private practice in architecture, and instead dedicated all his free time to design studio appointments at the university. During university vacation time he held design workshops in his private residence at No. 14 Deal Place to assist students who needed special attention. Students recall, that although these sessions were informal, they were always held with academic decorum and discipline.

Chris was a man who rejected materialism in all its manifestations and lived a life of great simplicity. I recall one occasion when he purchased a brand new car, thinking that it would improve his mobility. He refused to drive and so employed a well-paid chauffeur who was always more smartly groomed than his employer. Soon however, Chris became disillusioned with his investment, as it did not meet his need. He told me that he intended to “get rid” of the car. I assumed he would sell the vehicle and square the loss. Instead, in his typical and in many ways unique generosity “got rid” of the car not by sale but by way of a gift to his chauffeur. He had even paid for the new insurance policy. Thereafter, in his un-ostentatious style, for the rest of his life, until he was no longer completely steady on his feet, he always

traveled by public bus.

That was Chris De Saram The Man - Unassuming, Unpretentious and unfailingly Generous. In the sad demise of Chris De Saram, we witness the end of an era and generation of professionals that strongly and proudly upheld the moral and professional codes of conduct in the field of architecture. With the passing of Chris, the younger membership of the Sri Lanka Institute of Architects has unfortunately lost a shining role model. The senior membership including myself however, have indeed lost a sincere friend and his invaluable counsel.

Arch. Chandana Ellepola FIA
27 November 2018

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dwelling

by architect gihan muthugala and nilooshi eleperuma
of iconcast chartered architects
photographs madushan indika de silva of mad factory



re:formed

A single family house (built in the 80's) in a partial state of abandonment is acquired by new owners, who demand a fresh functionality and aesthetic for their family's soon-to-be new home. The brief was to create open plan spaces with improved relationships to the garden, and a kitchen that could be enjoyed as a social space. Located in Moratuwa, this renovated home is simultaneously sophisticated and cozy; offering a homely retreat with contemporary comfort. The design intent was to capture the translucent and independent spirit and way of life of the dwellers modifying the existing house to form a designed built space and landscape. The original house accommodated a family of four and a maid; the new configuration needed to contain a family of five, a guest area, and covered parking for two vehicles. The challenge posed by the reconstruction and rehabilitation of the house is the integration of a new area in the existing footprint, maintaining a generous garden space.

It can be difficult to merge the different architectural concepts of the 1980s enclosure and contemporary disclosure without resulting in an incongruent aesthetic. In this case the architects managed to do exactly that, by reinventing the built form with a light-weight expansion. The new additions to the existing reinforced concrete structure grew from the grid of the original structure and were of structural steel, glass and timber fenestration; with the intension of differentiating the new from the old part of the house by the visual weight of materials; achieving a good dialogue between both.

A new layout and form

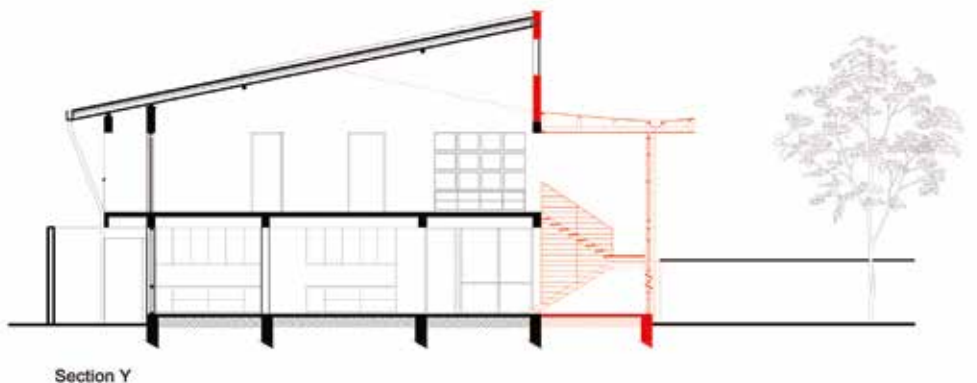
The transformation of this house saw the living area expanded. The layout and form were adjusted to make the space more open plan and social, making the garden an extension of the living space for entertaining friends and family.

As one arrives at the compound, the full depth and width of the site is in view with the paving and vegetation stretching the view to the perimeter. The external expression of the form is derived from the geometry of volumes in the extended façade and roof.

Based on the concept of living in a garden and gathering under a roof, the most prom-



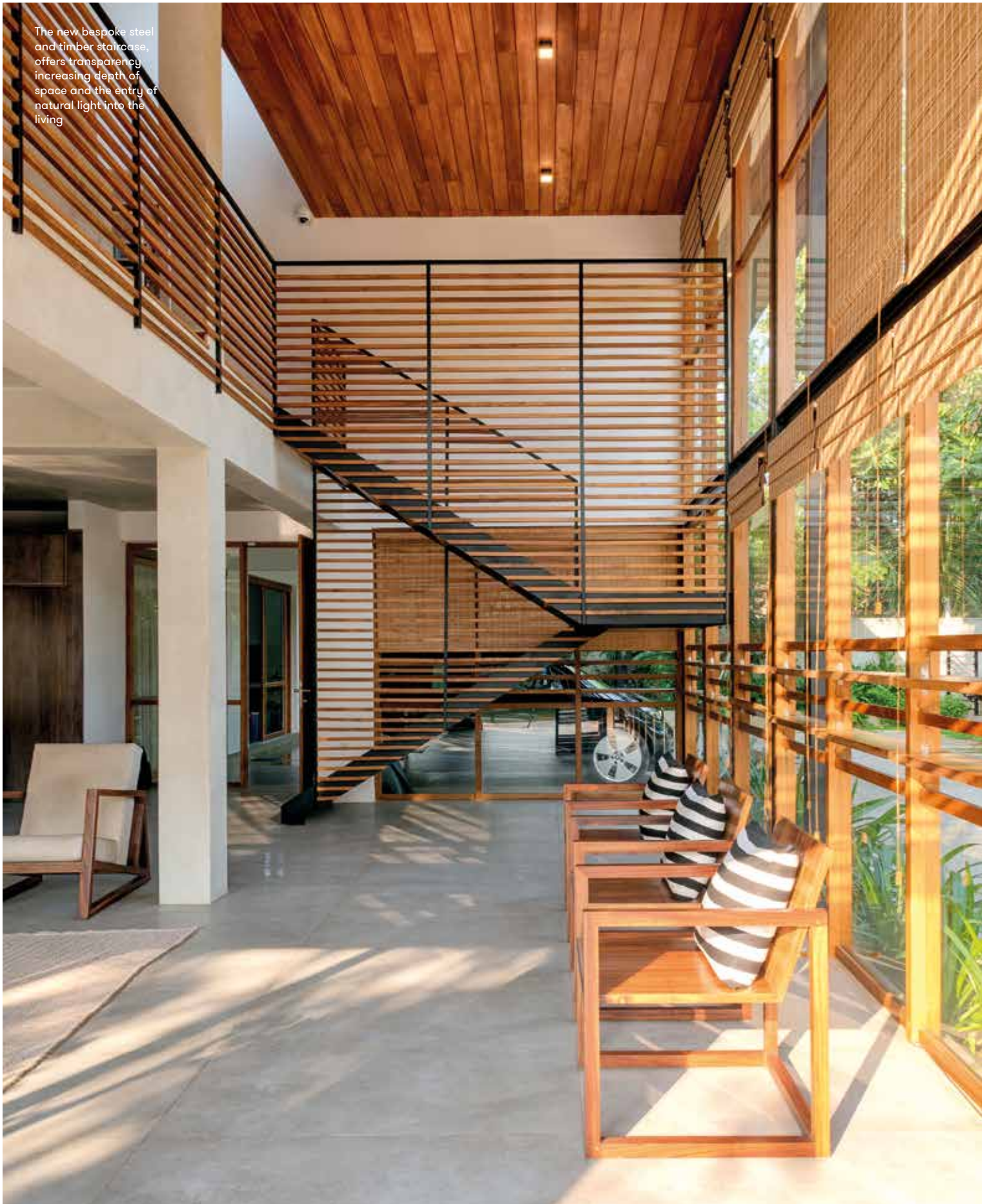
The reformed dwelling stands in stunning contrast to the built form previously occupying the premises; nestled in its designed landscape





This renovated home is simultaneously sophisticated and cozy, offering a homely retreat with contemporary comfort.

The new bespoke steel and timber staircase, offers transparency, increasing depth of space and the entry of natural light into the living





PROJECT DETAILS

PRINCIPLE ARCHITECTS:
Gihan Muthugala and Nilooshi Eleperuma

LAND EXTENT:
8,800 sq. ft.

BUILT AREA:
5,400 sq. dt.

LOCATION:
Rawathawatte, Moratuwa

CLIENT:
Shaminda and Lanka Peiris

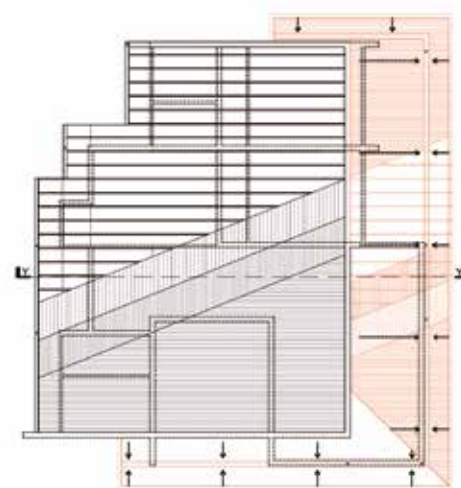
PROJECT COST:
Rs42 million

PROJECT COMPLETION:
December 2017

The house actively prioritizes permeability mindful of its impact on the character of space



First Floor Plan



Roof Plan



The open-plan kitchen located adjacent to the dining and the ample kitchen island allow for unobstructed circulation and space for friends and family to gather around to enjoy meals

inent modification is in the addition of a glass envelope along the pre-existing grids of the structure where the height is doubled. This projection of the existing house favors the reading of spatial continuity from old to new, and from the interior to the exterior. The plan here was to design a space to provide a specific and distinctive external living experience indoors.

The demolition work included removal of a bulky concrete staircase and peripheral walls on both floors, at locations isolating the interior from the garden. The new bespoke steel and timber staircase offers transparency, increasing depth of space and the entry of natural light into the living, redefining the character space and appropriation of it.

The open-plan kitchen located adjacent to the dining and the ample kitchen island allow for unobstructed circulation and space for friends and family to gather around to enjoy meals. Smaller scale rooms have been added at the rear of the site, for kitchen, laundry and maid's areas.

Abundant Openings

The house actively prioritizes permeability mindful of its impact on the character of space. Particular care was taken in the way fenestration is integrated with the new constructed volume; a timber screen provides visual relief, friendlier than the opaque masonry walls of the old struc-

Particular care was taken in the way fenestration is integrated with the new constructed volume; a timber screen provides visual relief





The layout and form were adjusted to make the space more open plan and social; making the garden an extension of the living space



ture; timber in its natural finish mediates more delicately between public and private space.

The simple but significant glass and timber façade framed by a sleek steel structure, rendered in black, wraps the extended corner of the house offering a contemporary feel on the exterior. The façade takes advantage of the views and the sunlight; timber screens and blinds lining the east face of the glassing ensure an abundance of natural light to flood the interior, forming shadow patterns that enliven the space throughout the day.

Inside - Outside:

The dining opens out to a timber deck forming a spill over space for outdoor entertainment. All interior spaces are open to green trees with large openings. A neutral palette offers prominence to vegetation to create a seamless and airy living space.

The bedrooms and bathrooms, the more intimate spaces of the home needing better privacy, are contained in a solid block in contrast with the translucent screen, while the living, dining and kitchen social areas are open and exposed to the exterior.

The reformed dwelling stands in stunning contrast to the built form previously occupying the premises; nestled in its designed landscape. **A**

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A photograph of a modern, multi-story building at night. The building features a mix of white and dark wood paneling. Several balconies are visible, each with a black metal railing and illuminated from within. Large windows and glass doors are also lit up, showing the interior of the building. The sky is dark, and the overall atmosphere is warm and modern.

**“in nature,
action and reaction
are continuous.”**

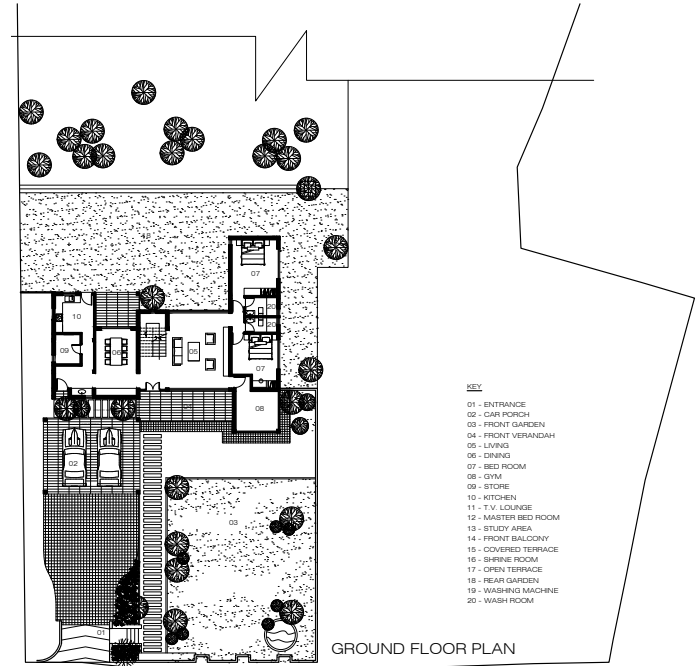
everything is connected to everything else. no one part is isolated.
everything is linked and interdependent”– swami prajnanpad



by architect thisara sharada
photographs architect lahiru pitawelage



The living room is double height and opens to the front and rear gardens with large timber French windows, which provides ventilation



Warm lighting has been used to enhance the relaxing and calm quality of the house



Throughout the design, this house is a combination of leaner-shaped elevations with simple form, colors, textures and materials



The leaner in keeping with the concept has been set into the external views from the road



FRONT ELEVATION

The external form has taken on materials of timber, steel and rough textured plaster walls, as these materials and applications work well in a tropical context





The large French windows, the orientation of the building, the gardens and setbacks have all ensured that there is sufficient light coming into the house



PROJECT DETAILS

PRINCIPLE ARCHITECT:
H. Thisara Sharada

PROJECT ARCHITECT:
Chamika Darshani

CLIENT:
Chiran Wijesinghe and
Upekha Siriwardena

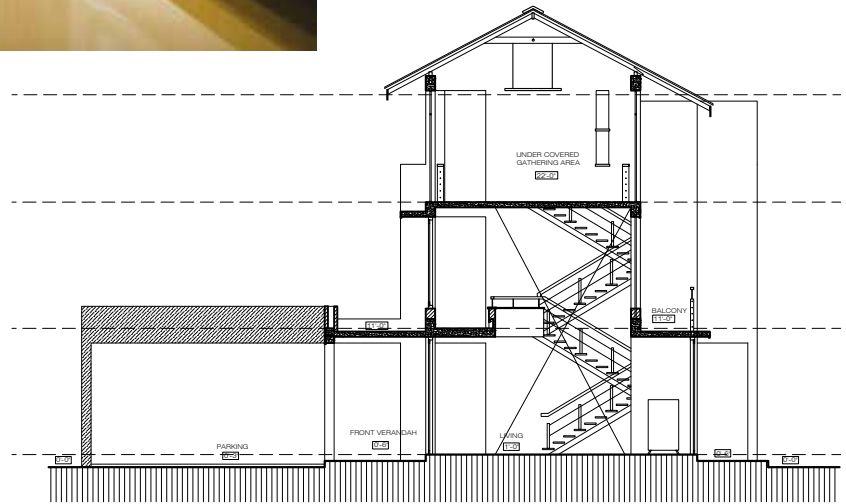
SITE EXTENT:
03 acres

AREA OF THE PROJECT:
2,590 sq.ft / 491.9 sq.m

COMPLETION:
2016

PROJECT PERIOD:
18 months

A mix of gloss tiling for main spaces and rough or semi-rough tiling for the other spaces in relation to their functions have been carefully chosen to suit the function as well as to compliment the color tones and overall concept of the user



Keeping this concept in mind throughout the entire design process, this house is the combination of leaner-shaped elevations with simple form, colors, textures and materials. Located at a 10m distance from Ragama town, on a 03-acre land, the architect has created a harmonious image of a house and garden.

Form

The house takes a leaner plan form along the road. The leaner concept has been set into the external views from the road. The planning reflects this form, with the main spaces of the house, such as the living, dining, kitchen and bedroom being planned in a leaner manner. The house gives a welcoming feel with its planning as the house is adorned with a wide set front entrance verandah and a 03 vehicle car park combined.

Special features and internal spaces

The living room has a large double height and

opens to the front and rear garden with large timber French windows, this provides ventilation into the house, and makes the living room environment comfortable. On one side of the house and main living space is a vibrantly contrasting wall element set as a backdrop for an intricately detailed steel and timber staircase, which connects all the floors. The other side of the main space has a double height feature white wall which is adorned with selected paintings to suit the interior concept. It is a well-lit wall with a leaner timber bench for informal gathering.

A gym space with an isolated garden is enclosed in open able timber louvers and a fixed glass wall, the timber louvers add depth to the space and is a key feature of the house.

Materials

The external form has taken on the materials of timber, steel and rough textured plaster walls, as these materials and applications work well within this tropical context. A mix of gloss til-

ing for main spaces, and rough or semi rough tiling for the other spaces in relation to their functions have been carefully chosen to suit the function as well as to compliment the color tones and overall concept of the user.

Lighting

The large French windows, the orientation of the building, the gardens and set backs have all ensures that there is sufficient light coming into the house in the day time. Warm daylight lighting has been used to enhance the relaxing and calm quality of the house. Externally, wall wash light has used to highlight the featured wall and key timber panel of the house.

Front garden

The landscaping was kept simple with most of the existing trees preserved and planned around along with a few specified trees in specific locations set to suit the garden, in keeping with the overall concept. The design has been kept minimal yet elegant and is an example of the concept the architect had set. **A**

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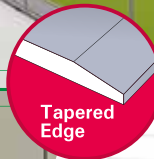
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house

this open-house concept takes its cues from the
neighbouring lake, as well as the linear pool that runs
the length of the house

by architect thisara thanapathy

photographs thilina wijesiri

by the
thalawathugoda

lake

A fairly large garden was kept in the front to make the house inconspicuous from the lake side and helping to maintain a green belt around the lake





T

his sub-urban house facing the Akuregoda Lake is constructed on a narrow, linear and sloped plot. There are two narrow roads along the long boundaries on either side. The building developments on these two sides are not desirable to look at. The design solution was to create an introverted house, while having a strong spatial relationship with the lake, using the existing slope. A fairly large garden was kept in the front to make the house inconspicuous from the lake side and helping to maintain a green belt around the lake.

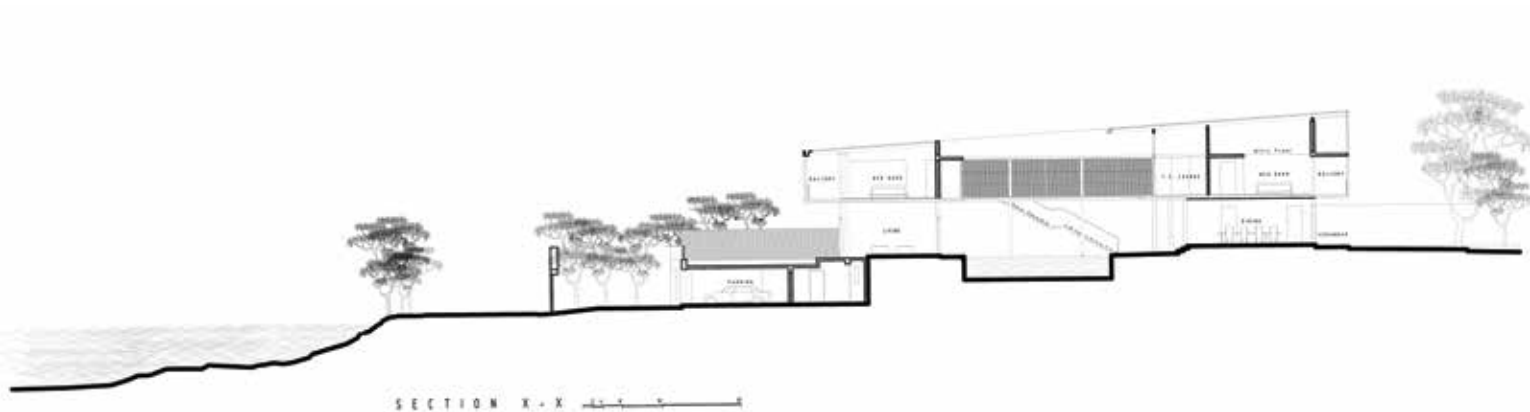
A traditional Sri Lankan and tropical tool in architecture, the courtyard is the most distinguishing feature of the residence. A courtyard enclosure with a linear pool centers an expressive, introverted space, which characterizes the main central cosmos of the design. It is directional towards the garden from the rear, and relates to the lake at front by forming an intangible visual connection between the two water bodies. The arrangement of the ground floor, excludes disturbance from the street below, making the pool enclosure directly connected through, in the visual axis of the distant lake, front garden and rear garden while conjoining the lake as an element of the front garden.

A reflection of the interior façade, glittered on the pool surface, refines under night light, imitating time, topicality and emotions of the dwelling. The interior space blends and merges with the immensity of the external space. It is about space which can be sensed and felt rather than the form as an object to be seen. The main house consists of parking

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Timber screens and the random use of structural steel pillars along with cantilevered balconies create a sense of lightness to the concrete and masonry structure of the house





A courtyard enclosure with a linear pool engenders an expressive, introverted space, which characterizes the main central cosmos of the design



A reflection of the interior façade, glittered on the pool surface, refines under night light, imitating time, topicality and emotions of the dwelling.



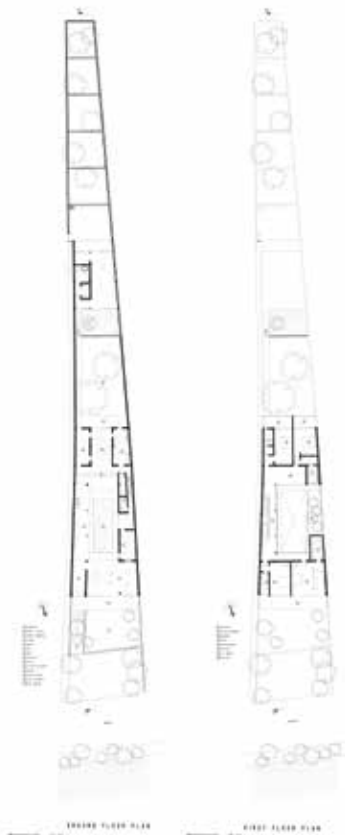
A courtyard enclosure with a linear pool centers an expressive, introverted space, which characterizes the main central cosmos of the design.



The use of natural materials such as cut cement and timber helps to connect the interior of the house with the outside greenery and the lake.



The use of natural materials such as cut cement and timber help connect the interior of the house with the outside greenery and the lake



PROJECT DETAILS

PRINCIPAL ARCHITECT:
Thisara Thanapathy

PROJECT ARCHITECT:
Tharusha Samarakoon

SITE AREA:
44 perches

TOTAL FLOOR AREA:
7,300 sq.ft

DESIGN PHASE:
3 months

CONSTRUCTION PHASE:
18 months

for three cars at lower ground level with other services like utility, staff rooms and the plant room of the pool. There is a service passage which gives access to the kitchen on the upper ground floor. The upper ground level consists of a spacious living - dining room and a small bar all opening into the court yard. There are four spacious bed rooms and a family room on the first floor. Two of these bed rooms are having framed views of the lake and the other two opens into the rear garden, while the family room faces the courtyard.

Extension of a separate bedsitter unit lies beyond a rubble wall of the rear garden, related to a courtyard, a shallow pond and a lengthy, stepped turf garden from either side. The rubble wall and plain roof slab covering the unit-provides a clear, unobstructed view of the garden turfs and a shallow pond towards the main house.

The use of natural materials such as cut cement and timber helps to connect the interior of the house with the outside greenery and the lake. Timber screens and the random use of structural steel pillars along with cantilevered balconies create a sense of lightness to the concrete and masonry structure of the house. **A**

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NO
25



an incremental approach

.....spaces “built to change” were given more emphasis than spaces “built to last”

by architect ranga dayasena

written by architect kusumitha gamage

photographs architect janaditya hewarachchi



The project was used as an investigational space where the architect experimented with new design concepts of how an existing space can be restored or modified to accommodate present day needs



Existing vegetation with several trees over half a century old were kept untouched, while enhancing them by using soft & hard landscaping elements to harmonize with the built forms

The scheme was to renovate the architect's ancestral home with new additions, sited on an approx. 22 Perch plot in the suburban city of Ratmalana, Sri Lanka. The 58-year-old house had been passed down for two generations with marginal additions & alterations. The client (architect) had borrowed several Sri Lankan vernacular architectural ideologies to re-create the spaces / ambiances to accommodate his requirements. The project aims to strike a balance between traditional and contemporary settings, creating a climate-responsive sustainable development.

The project had been carried out in phases pursuing an incremental approach. As an initial step, all additions and modifications which had been made to the house without an order or relation, by first users were removed revealing its original design. Afterwards the client's (architect's) new requirements were introduced by phasing out the construction, as and when the funds & time were available, essentially with a master plan in place.

The main addition was the architect's office space which was placed towards the road front as a "plugged-in", boxed type feature element without disturbing the existing roof scape. Entrance gateway and office washroom situated by the perimeter were also given a cubic formation to complement the plugged-in aesthetic. Two concrete sun shades were extended as terraces, one provides shade to the main entrance of the house and the other provides space for a double vehicle park. These rough-plastered, unpainted terraces and high boundary walls were allowed to expose to extreme weather over a period of time to gain



All openings with a sill were made to full height openings. Timber windows and their frames were recycled into new vertically pivoted doors and over panels, which helped gain more light and ventilation into the spaces



natural colour effects.

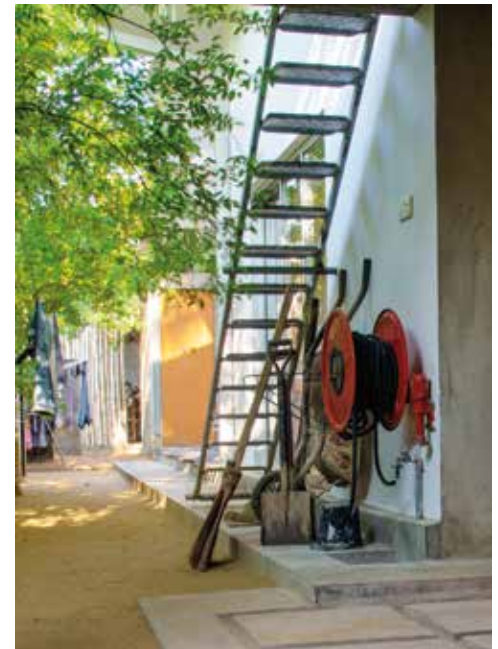
All openings with a sill were made to full height openings. Timber windows and their frames were recycled in to new vertically pivoted doors and over panels which helped gain more light and ventilation into the space. This also provided direct access to the garden through timber decks which act as a transition between interior and exterior.

The old garage was transformed as the shrine room with desired serenity. Pantry, family dining & wash rooms were remodeled with a reformation to the entire floor finish of the house to rejuvenate the overall functional and aesthetic arrangement. Interior walls were painted white to create a spacious simplicity. Feature walls were painted with cement slurry mixture,

Upcycled furniture (a coffee table out of discarded bamboo tats, a multipurpose table that accommodated many office functions and a book store out of an old bath tub, ottomans out of discarded vehicle tires)

Galvanized scaffolding ladders used in construction sites, formed access to terraces by joining two together, detailed and fixed for easy detachment.

Rubber hose used to water the garden and to wash vehicles is twined on a discarded fire hose reel for easy handling and maneuvering.



An incremental approach was adapted from inception to completion of the project where spaces “built to change” were given more emphasis than spaces “built to last”



The interior walls were painted white to create a spacious simplicity



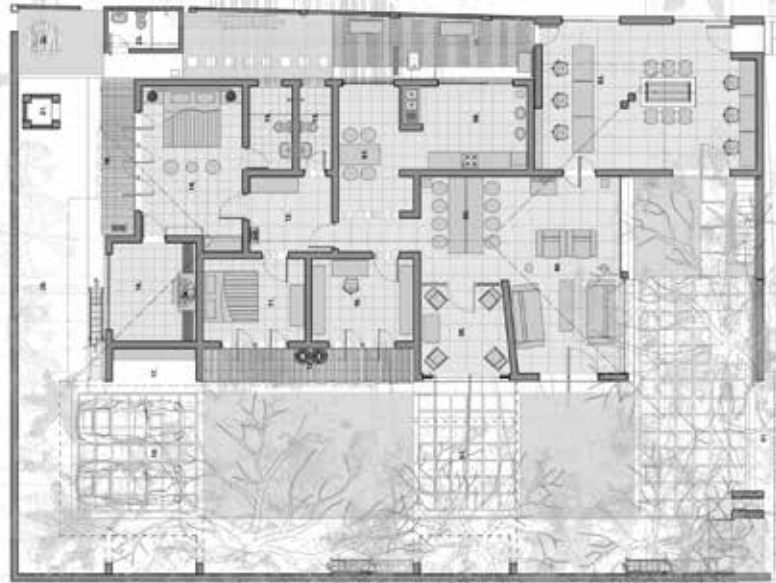
Overall refurbishments were carried out using rustic, easy maintenance designs and up-cycled elements



Timber windows and their frames were recycled in to new vertically pivoted doors and over panels which helped gain more light and ventilation into the space.

An interactive wall mural on the boundary wall facing the garden made by upcycling used clay curd pots, that turns into a light feature at festive times with illuminated clay oil lamps.

Outdoor upcycled furniture out of discarded wooden wire spools and vehicle tires.



Simplistic furniture that complements the overall theme of the house includes a coffee table made of polished boulders that hold a glass slab, and recycled wooden chairs.



The outdoor furniture is as rustic and has been created for easy maintenance using upcycled items like old tyres and recycled woodwork.



Light fittings out of natural (spheres made of dried toddy palm flowers), recycled (corroded steel shades) materials and upcycled found objects. (Strainers used in commercial kitchens). Recycled furniture (discarded railway sleepers used to create table and benches for office dining area)

PROJECT NAME:
Number 25 - an incremental approach

LOCATION:
Ratmalana

CLIENT / PROJECT ARCHITECT:
Ranga Dayasena AIA (SL)

SITE EXTENT:
6,000 sq. ft. (Approx. 22 perches)

BUILT AREA:
Approx. 2,900 sq. ft.

PROJECT COST:
Approx. Rs7,300,000

DURATION:
Approx. 18 months spanning over a decade

thereby effectively highlighting them while maintaining an earthy appearance. Furniture was selected to complement the overall concept of simplicity. Chairs of the old house were modified by additions of simple modern cushions. Overall refurbishments were carried out using rustic, easy maintenance designs and upcycled elements.

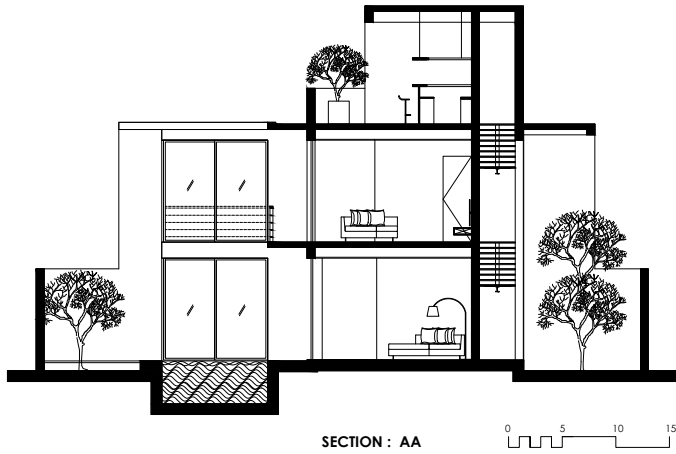
Existing vegetation with several trees over half a century old, were untouched, and enhanced using soft & hard landscaping elements to harmonize with the built forms from inception to completion of the renovation.

As the client/owner is a practicing architect, the project was used as an investigational space where he experimented on new design concepts of how an existing space can be re-

stored or modified to accommodate present day needs, while keeping interferences to the existing build and natural fabrics at a minimum. Further experiments were carried out on how new spaces and elements can be introduced to an existing setup by complementing the existing architectural language.

The easy maintainability of spaces and architectural elements during and post construction stages was also taken into consideration during the project as the construction was phased out while the house was inhabited during the entire construction process.

An incremental approach was adopted from inception to completion of the project where spaces “built to change” were given more emphasis than spaces “built to last”.⁴

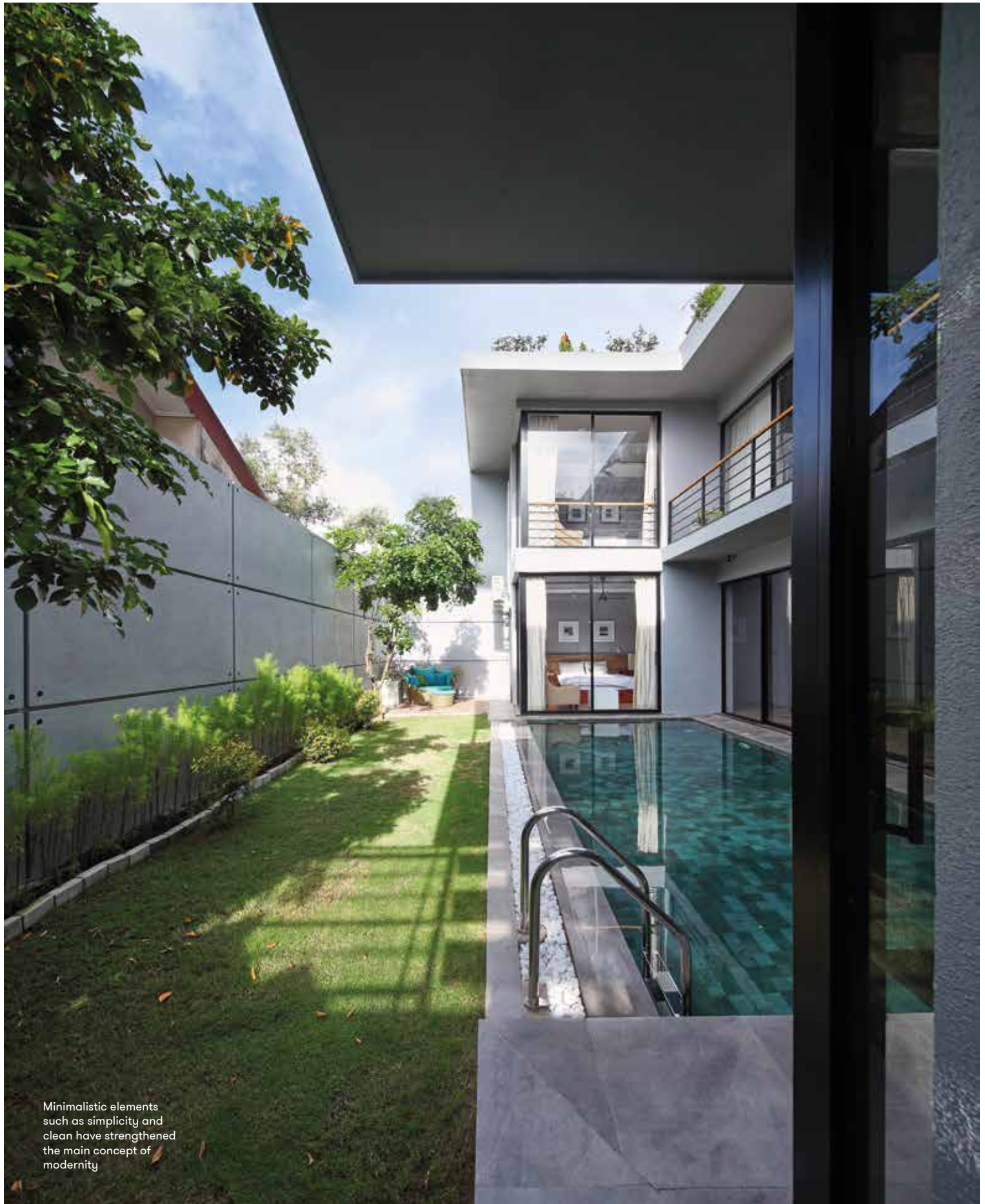


by architect kasun lakshan wathuyaya
photographs by architect eresh weerasooriya

salgado house







Minimalistic elements such as simplicity and clean have strengthened the main concept of modernity

As the site is located in a tight urban context the architect opted to manipulate modern architectural principles in his design concept to ensure that the building will sit well within the given context as well as adapt seamlessly to the tropical climate. Taking a leaf out the book of minimalism, the architect has used concepts such as simplicity, clean lines, materiality and detailing to strengthen the main concept of modernity. The structure is a minimal structure, neat in detailing, open and free flowing, making the design far more than just a concept. Space allocation was a major concern in a tight urban setting and the architect has shown his skill in creating spaces with pleasant spatial progression which flows throughout the whole building.

As you enter the building, an entrance lobby is created as a transition space so that prominence is given to the spatial quality of the living area, the main space of the building. This ensures a gradual transition to the main volume, allowing for an uninterrupted experience of the main space. The living, dining and the kitchen spaces all designed together in conjunction with the openness of the living room make the main space prominent in design. It is with skill that the architect has linked the subspaces and the gradual transition to the main spaces that have allowed for a unique spatial planning, strengthening the progressive modernist concepts of design.

Considering climatic principles in the design the architect has created, a basic building form of a “U shape” and oriented the formation to make sure that there would be minimal climatic concerns as the building is exposed to a tropical climate. Further, the orientation of this building has been done so that the direct sunlight will be filtered into the spaces inside and it will minimize the effect of direct glare into the building.

The void created by the U-shaped building has been used as a space for the swimming pool, which is designed as the key element of the house. The other spaces of the house have been spun around the swimming pool making this the heart of the design. This positioning is intentional as now it is visible to all the other spaces of the house.

The main space of the living area directly opens out to the swimming pool creating a soothing atmosphere connecting both inside and outside. External and internal spatial relationship has been strengthened by this space allocation. Considering stack effect as a practical implementation, this space allocation has ensured the internal thermal comfort levels are maintained as the swimming pool will facilitate evaporative cooling to the inside spaces.

Daylight integration as well as embracing natural ventilation into the house was purely done by the usage of large openings. Even though the windows are comparatively large, the architect has intention-



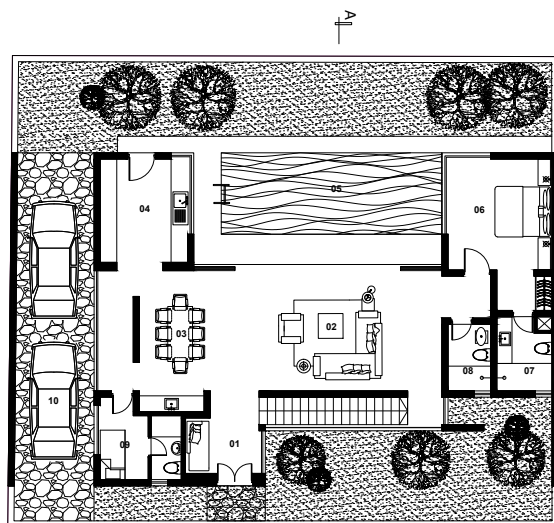
The structure is a minimal structure, neat in detailing, open and free-flowing



The dining and kitchen spaces are together in conjunction with the openness of the living room, making the main space prominent



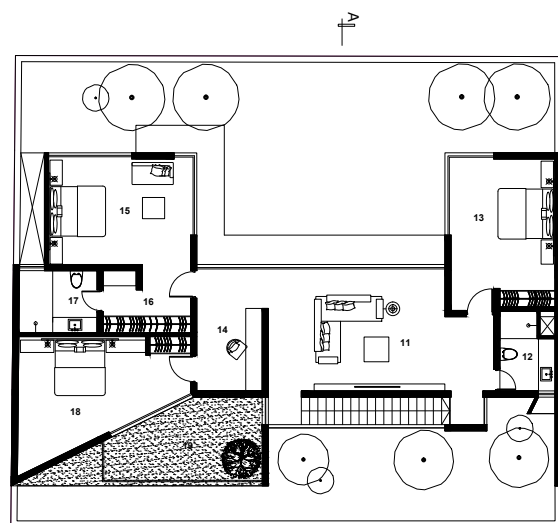
The main space of the living area directly opens out to the swimming pool, creating a soothing atmosphere connecting both inside and outside



LEGENDS

- 01. ENTRANCE LOBBY
- 02. LIVING
- 03. DINING
- 04. PANTRY
- 05. SWIMMING POOL
- 06. VISITOR BEDROOM
- 07. VISITOR BATHROOM
- 08. COMMON WASHROOM
- 09. SERVANT ROOM
- 10. GARAGE

GROUND FLOOR PLAN



LEGENDS

- 11. TV LOBBY
- 12. COMMON WASHROOM
- 13. BED ROOM
- 14. STUDY
- 15. MASTER BEDROOM
- 16. WALKING CLOSET
- 17. MASTER BATHROOM
- 18. BED ROOM
- 19. TERRACE

FIRST FLOOR PLAN



The architectural language of the house highlighting the details and materiality express the simplicity of the structure.





Timber variations have been used for the features and the flooring in some areas



Key elements like the elemental pantry in the kitchen, ornamental furniture, luminaires and the artworks have made the spaces unique

ally reduced the thickness of the window sashes to create internal and external penetration, effective as it reduces visual barriers. The design plays with the solid void segregation quite effectively as it opens out to the swimming pool from one side as the other opens out towards the garden. This space allocation has made sure that the house will be fully naturally ventilated as the architect has thought of generating cross ventilation through his design. The front façade of the house opens out to the garden and brings daylight into the house.

The architectural language of the house highlighting the details and materiality express the simplicity of the structure. Key elements like the swimming pool, the living feature wall at the back, elemental pantry in the kitchen, ornamental furniture, luminaires and the artworks have made the spaces unique and lifted the quality of the whole house.

The color gray has been used by the architect as a finishing color of the house. This was also done to reduce the internal reflection of

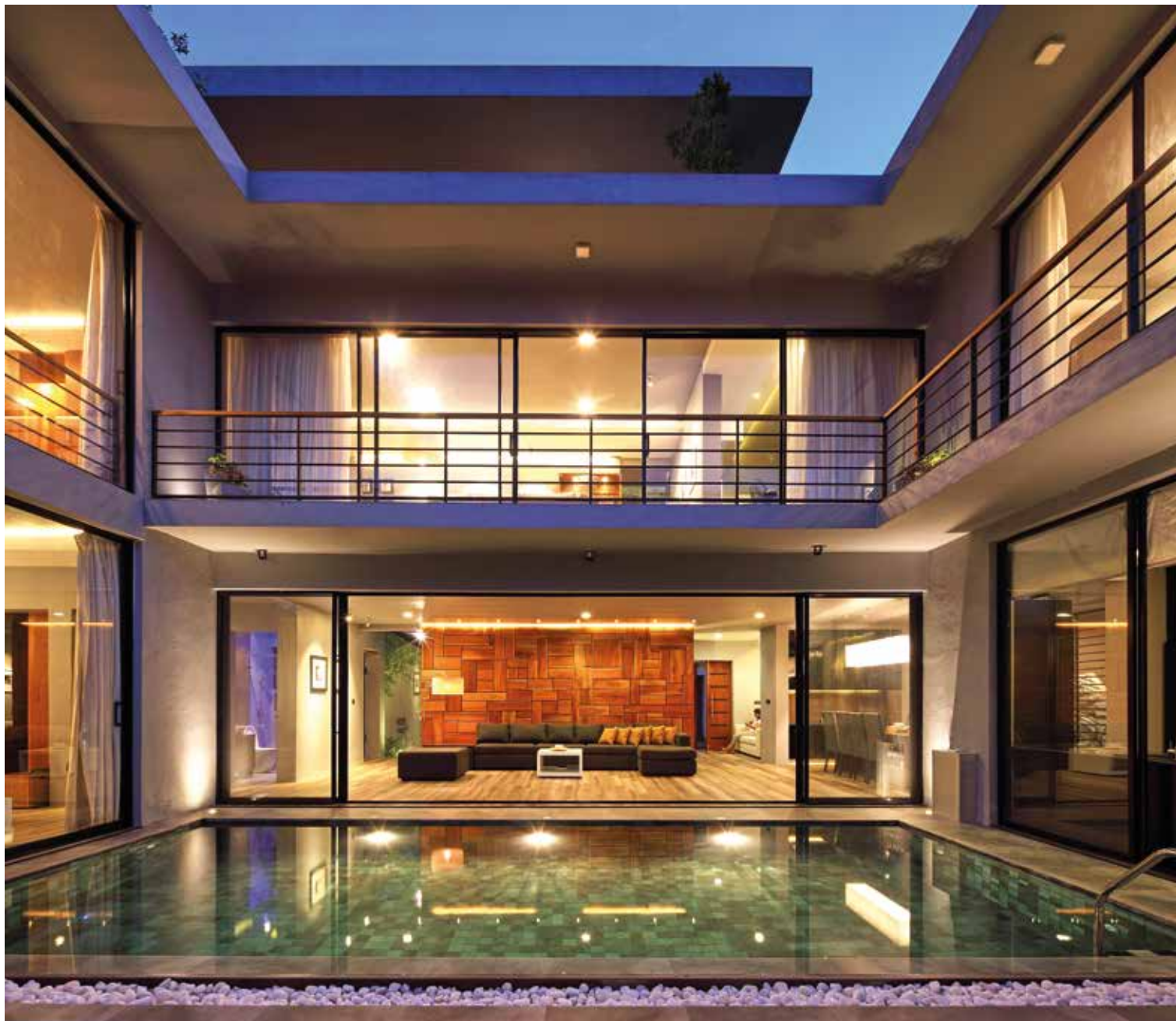


The space allocation has ensured the internal thermal comfort levels are maintained as the swimming pool will facilitate evaporative cooling to the inside spaces.

The architectural language of the house highlighting the details and materiality express the simplicity of the structure.



The gray tones are accompanied by brown and black tones used in highlights in certain details, which all blend together well



The void that was created by the U-shaped building form has been used as a space for the swimming pool, which is designed as the key element of the house

PROJECT DETAILS

CLIENT:
Mr. Sajeewa Salgado and Sichni
Ranaginghe

LOCATION:
Malabe, Sri Lanka

DURATION:
12 months

COMPLETION:
2018

light during daytime. If not for the vast open spaces created within the house, it would have been uncomfortable for the users due to excess intake and reflection of daylight. This shows the architectural implementation in the design has been utilized to gain maximum productivity in the building. This makes the internal spaces soothing to the eye during the daytime. The gray tones are accompanied by brown and black tones used in highlights in certain details, which all blend together well. Timber variations have been used for the features and the flooring in some areas. The architect

discussed with the client on the execution of this flooring, which was suggested by the client to be used to blend in well with the rest of the color palette of the house. Creating a cement panel wall as the exterior wall which will look alike, the fair face concrete finish has been done implementing simple lines and textures to create a modern external feature. The simple architectural implementation like space allocation, spatial progression, material usage and architectural detailing have made this house simple in design and detailing, yet elegant in its simplicity. 🏠



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THE GHOST DIMENSION:

the theory of nostalgia in immigrant urbanity

by architect kanchana senasingha



The eye sees all, but the mind shows us what we want to see, said William Shakespeare. As I was walking along the streets of Perth, I was astounded by the truth of this statement following a startling and almost physical zoning out to a junction in Colombo. This amicable experience was triggered by a very large tree in a dark niche in the street façade. Yet nothing in their physical composition was similar, nor were the people around.

“Architecture is something invincible. Something you cannot separate into a number of elements.”-Steen Eiler Rasmussen [Experiencing Architecture, Cambridge Mass: MIT Press, 1959, p.9]

NOSTALGIA:

Nostalgia is explained as the bittersweet longing for things, persons or situations of the past. It is the effect that breaks one inside for a few minutes. In Greek it means “the pain from an old wound”. It can come in many forms-a feeling of a place-where one aches to go again, a song, a whistle through the misty air, a scent, a window, a photograph, etc. But here is another truth of nostalgia: one doesn't feel it for who one was but who one wasn't. One feels it for all the possibilities that were open, but didn't take. It is subtle but persuasive. It is a pang in one's heart far more powerful than memory alone-a yearning so strong for the lost places in the past that it actually provides one with the briefest moment of time travel through a tunnel of emotional echoes, producing perspective and objectivity. One tries desperately to hang on to it, wanting to experience more, yet it slips through the fingers like a forgotten dream.

“The more you love a memory the stronger and stranger it is” - Vladimir Nabokov

The types and mechanism of reminiscence has been interpreted in many ways;

1. Herman Ebbinghaus: Recall, Recognition, Re-construction, Re-learning and Saving
2. John Robert Anderson: Procedural (skills, abilities, and schemata acquired through life), Declarative (knowing what 'events' have happened), Semantic (knowledge we possess regardless of personal experience), Episodic (Own experience and events)
3. Paul Connerton: Personal, Cognitive, Habitual

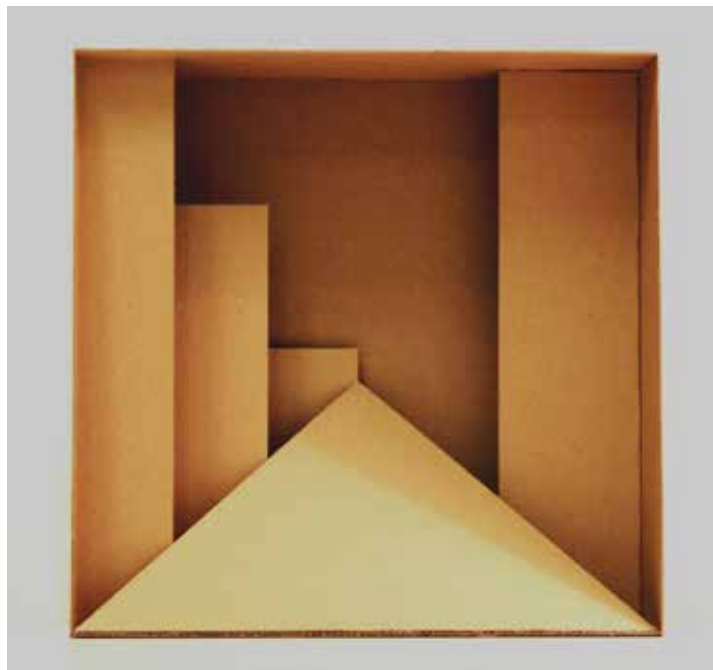
Therefore, acquiring and storing of memories are so complex to the point of being metaphysical. They are intertwined with a person's intricate and singular 5 senses along with that discreet sixth sense, while also being in rebellion with time. Hence nostalgia and its fictive memory is even more inconspicuous to find. But one can safely conclude that there is a definite link between: Place + Space + Memory + Nostalgia + Time.

NOSTALGIA IN URBANITY:

Architects are taught to feel the 'spirit' or the 'pulse' of the place before designing. Surely, this is not to be in-

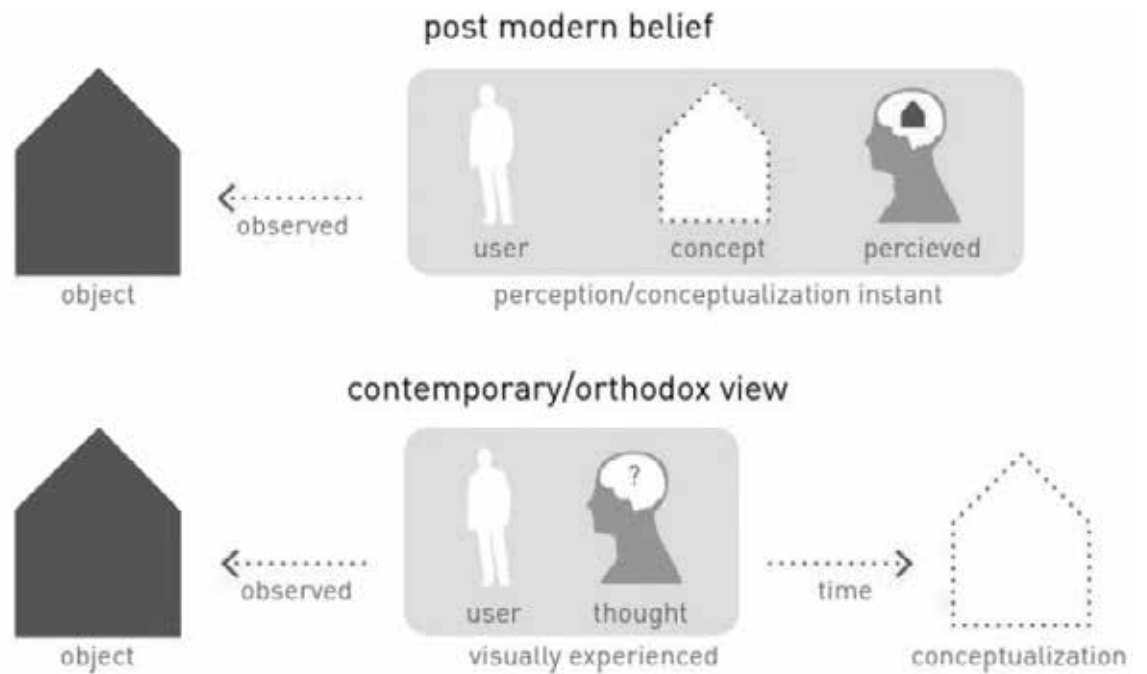
**CITIES IN GRANITE,
OUR SPLENDOUR, OUR PRIDE.
IN WAR AND IN PEACE,
BLOOD, SWEAT AND TEARS.
THEN THERE WERE STRANGERS,
RUNAWAYS OR SEEKERS.
THOSE WHO CAME AND WENT,
AND THOSE WHO REMAINED.
SOME FELL IN LOVE WITH SOMEONE,
SOME IN LOVE WITH SOMETHING.
SOMETHING ABSENT IN THEIR EYES,
AND THE PRESENCE OF SOMETHING ELSE.**

['Osmosis': Kanchana Senasingha]





Stations & Reflections--Glendalough Station, Perth (Photo by Kanchana)



Views on Perception
 (Spatial perception and
 architecture-TMD studio-
 Mar 5, 2017)



Fort Railway Station (Photo by Katpegimana)

terpreted as a 3-dimensional existence. It has to be more than that; the X-factor of design. Similarly, in some of the recent studies nostalgia is brought to the forefront as a legitimate judging tool for spaces through the analysis of users' individual memory links to a city space.

It may be called the 'ghost dimension' in urban design. The 'seeds' of this effect have grown through time and space, stratum after stratum, becoming justifiable in an immensely complex and personalized background. It is like the 'karma' of city design-cause and effect. The complexity of this theory is that it requires the acceptance that there are immeasurable layers of characteristics in the built form as well as measurable. Immeasurable does not mean 'void of presence' but 'void of definite quantity'. In fact the immeasurable are often the most important, powerful and the most beautiful physiognomies that cities have incorporated, however small in quantity. Its relativity to time is, in fact, the most effectual phenomenon: some merits of an urban space could have been 'expired' at a given time while some merits could have been reincarnated. These are the rudiments that pro-

duce nostalgia due to their presence in an unformed, dis-orderly, un-translucent state and in an ethereal or spectral fashion, articulating our experience of the space without absolute rules- transcending through time.

"For stories and buildings alike, incremental change has been the paradoxical mechanism of their preservation" -Edward Hollis (The Secret Lives of Buildings, London: Portobello Books Ltd, 2009, p.14)

The stories, myths and legends that are both local and foreign embodied in a certain fabric provides a visitor with an experience which can be tailored and limited only by their own imagination and genetics: enchanting narratives and illusions that make them belong to that time and place. An extraordinary method of perception bespoke for their emotional survival. The phantasm of built form.

There is also the painful fact that architecture or urban design is never completely well-defined. Therefore, spaces in an urbanity do not have a substantial architectural distinction

and produce a thousand conjectural interpretations to those places for a thousand dissimilar individuals.

"The narrative of one's life is part of an interconnecting set of narratives."-Paul Connerton (How Societies Remember, Cambridge University press, 1992, p 21)

NOSTALGIC PERCEPTIONS:

Contrary to the convenient interpretation that perception is the expression of socio cultural identity, it is far more a subtle act relating to the human body and its 5 perceptions. For instance, eyes probe a space, making thousands of subconscious computations per second. According to the Abhidamma preached by Buddha, at one blink of an eye, one makes 10 into the power of 12 thoughts. (Chiththakshana) These are made based on thoughts born on each sense that are called-'prasaada rupa'.

'Structuring and identifying the environment is a vital ability among all mobile animals. Many kinds of cues are used: the visual sensations of colour, shape, motion or polarization of light,



Transperth Station, Perth (Photo by Kanchana)

NOSTALGIA IS BROUGHT TO THE FOREFRONT AS A LEGITIMATE JUDGING TOOL FOR SPACES THROUGH THE ANALYSIS OF USERS INDIVIDUAL MEMORY LINKS TO A CITY SPACE.



Calle Face Green, Colombo (Photo by Trip Advisor)



City Centre Ruminant-Langley Park, Perth (Photo by Kanchana)



The Currency Museum, Colombo (Photo by Sha Lanka)



Perth & Swan River (photo by wikipedia)



Forest Chase, Perth (Photo by Kanchana)

ALLIED FORCES : LYING ON THE SAME SIDE ON THE LANDMASS, PERTH AND COLOMBO SHARE THE SAME INDIAN OCEAN AND THE WAY THE SUN EMBRACES LAND, WATER AND ITS WINGED CREATURES.

as well as other senses such as smell, sound, touch, kinaesthesia, sense of gravity, and perhaps of electric or magnetic fields’ –Kevin Lynch (The Image of the City, Cambridge MA: MIT Press, 1960, p.3)

The processing of visual information sometimes triggers cognitive loopholes. These loopholes are known as optical illusions. For instance there is a phenomenon called ‘Shape Constancy’. It allows one to make illusions of the scale of objects they are already familiar with due to memory instead of resulting in spatial effect.

De-constructivists believed that an individual’s perception was predetermined by their thoughts, knowledge, and cultural background. Postmodernists took a linguistic approach to this and adopted the viewpoint that language and therefore symbolism were the building blocks of architecture. The contemporary view is in agreement to the nostalgia theory: people first perceive, then think, and thirdly conceptualize thoughts-allowing also for the individual design and experience of space- becoming momentary architects.



Colombo & Beira Lake (Photo by Shutterstock & Lamudi.lk)



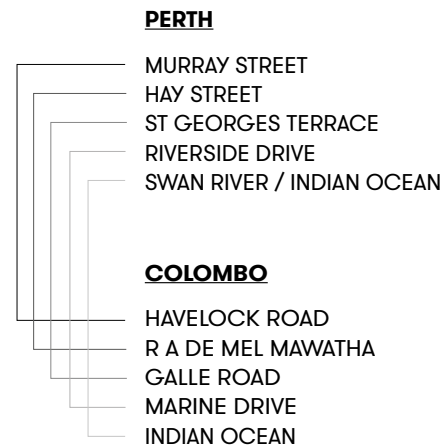
Street Nostalgia-
London Court, Perth
(Photo by Kanchana)



Colonial
Reminiscence-
Building Fabric, Perth
(Photo by Kanchana)



Parks & Trees-Victoria Garden, Perth (Photo by Kanchana)



Familiar Figures, Hay Street, Perth (Photo by Kanchana)

HUMANS MIGRATE FROM COUNTRIES WITH LESS MIGRATION PRESSURE TO THOSE WITH HIGH MIGRATION PRESSURE, IN THE WAY IONS OF WATER ARE ABSORBED BY SEMIPERMEABLE MEMBRANES.



Umbrellas & Monsoons - Murray Street, Perth (Photo by Kanchana)

IMMIGRATION & NOSTALGIA:

As to why people migrate, given the difficulties it embodies, is a complex study. Among many theories, 'Osmosis' is considered the most unifying: humans simply migrate from countries with less migration pressure to those with high migration pressure, in the way ions of water are absorbed by semipermeable membranes. Whatever the reason, it is now a dominant global phenomenon that forces its impact on 'designed' cities and vice versa, to be discussed.

"It is not a walk in the park" –Lorri Craig (article 'Migrants: The psychological Impact of Immigration', 2018). The article rounds up the basic 'losses' faced by a modern day immigrant. Having to decide what to take and what to let go, touch and smell of family and friends, values, privacy, self-esteem, mother language, familiar food, work, systems (housing, transport,



General Post Office, Queens Street, Colombo (Photo by Royston Ellis)



St. Georges Terrace, Perth (Photo by Kanchana)

etc.) and 'places' they are acquainted with. All of these create a sizable load of psychological impact. To reduce this impact, the obvious advice given by professionals is to 'immerse oneself in the new culture'. It is at this point of isolation that the human mind begins to reveal its mechanism of nostalgia, in the places that surrounds it.

'It's every man for himself'
-Captain Edward J. Smith of the Titanic

PERTH AND COLOMBO:

"Venice is a transfigured Constantinople, but Constantinople is a transfigured Rome once upon a time, and Rome was a transfigured Greece before that. -Edward Hollis (The Secret Lives of Buildings, London: Portobello Books Ltd, 2009, p.46)

Similarly, Colombo was once indigenous, Por-

tuguese, Dutch, British and then Sri Lankan. Perth was once the dream city of the Noongar tribe of Aboriginals, British then 'Australian'. Given the fact that this broad substratum of historical events are spread in the built fabric over hundreds and thousands of years, the presence of many unfathomable 'spirits' of the things lost in architecture, that heave at one's perception, is justifiable. However just as there are some perceivable aspects in the supernatural one may persist with an urban 'essence' that border between tangible and intangible.

ALLIED FORCES: Lying on the same side on the landmass, Perth and Colombo share the same Indian Ocean and the way the sun embraces land, water and its winged creatures.

"I'm not the same, having seen the moonshine on the other side of the world"
-Mary Anne Radmacher

Parallel Worlds : 4 parallel streets next to water, shift one from one parallel world to another, time and again. Movement and pace of these streets are subtle yet magically insistent, making expectations of the heart- possible.

"Mama tried to save us from the streets, but the streets were too strong"-Barry White

Colonial Cousins: Colonials planted a seed in bricks and stone, engineering this future nostalgic link between the buildings of Perth and Colombo. The 'Dead Colonials' and their rough textures now vow and persevere among the sleek modern fabric.

Hybrid Piazza: 'Posh' or 'humble', people seeped to it- escaping from their domestic ways, seeking that spot, to hide in plain sight, or to become 'alone' in the crowd.

"Tourists moved over the piazza like drugged insects on a painted plate"-Shana Alexander

Trains Of Thoughts: A station is always a stage. Expectancy, silent dialogues, secret admirations, kindred smiles and the lulling chorus of a moving train. The shell maybe different, yet the drama is the same.

"Sometimes the wrong train takes you to the right station"-*"The Lunchbox"* (2013)

World Under The Tree: The rain, the sun, plants, trees, water and birds-soft and contrasting troposphere of parks, perform the 'familiar' gist to all.

"Come sit with me and be at ease, to look upon these wondrous trees."-H R Carpes

Travels In A Book: The library is a universal constant. The volumes, the smell of aging books and traces of human skin on them, the cosy corners and the disappearance from one's self.

"With books, flowers, and the moon who could not be happy?"
-Oscar Wilde ♡



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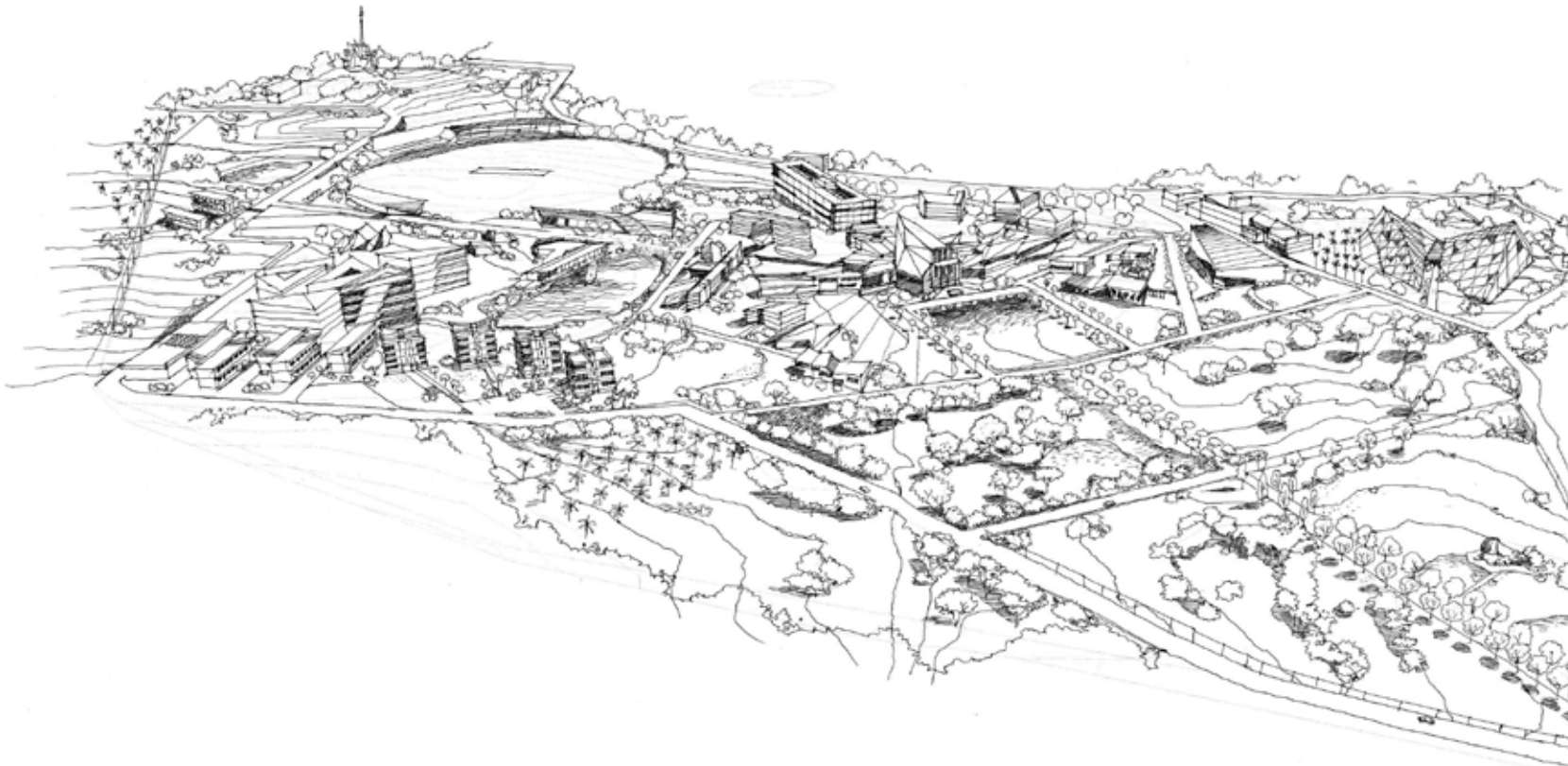
written by architect chanaka ariyaratna

photographs by architect udaya jayasekera and chanaka ariyaratne



BOK

US



PRINCIPLE ARCHITECT:
Chanaka Ariyaratna

LEAD/DESIGN ARCHITECTS:
Arch. Sunil Ariyaratna, Arch.
Chanaka Ariyaratna

CLIENT:
Sir John Kotelawala Defense
University, Ministry of Defense,
Sri Lanka

LOCATION:
Sooriyawewa, Hambantota,
Sri Lanka

PROJECT YEAR:
2014/2015

The Southern Campus for the SJKDU at Sooriyawewa generates around the newly formed Faculty of Built Environment & Spatial Sciences. In addition to the Faculty of Architecture in University of Moratuwa, this is the only Purpose-Built School/Faculty of Architecture in the country, being the seed for the entire Southern Campus that is to expand into more faculties in the years to come.

This notion of expansion and the context in which it happens was elemental in the conceptual design of the master plan for the campus. Formed from the convergence of two hyperbolic patterns, the resulting expanding diagonal grid houses the main framework for the master plan. The complicated formation promotes future expansions with better connectivity toward the periphery while keeping the core compact and open to change.

Using the concepts of hub and spoke, the design is centralized on the main buildings in the layout. The decentralization of the areas create an equity but with an underlying zoning logic. Rudimental grid designs were preceded with this idea to differ from the footings of discipline, to loosen the context to allow creative hierarchical placements, to result in open-ended thinking pockets for the buildings to follow.

The campus houses diverse range of buildings. A faculty building and HQ building with workshops, lecture rooms, laboratories and academic offices, accommodating a variety of disciplines related to Architecture & Built Environment alongside administrative offices. In addition to providing new academic space, the project hosts accommodation for the officers, academic staff and student accommodation for the university. All buildings are thematically designed to cohere to the overall concept, yet are functionally and contextually modified to maintain optimum operations.

The developed concept featured three fundamental pillars to create a piece of architecture that would enhance the ability of the buildings to be used as tools to teach and learn architecture; To provide a user environment that establishes a free creative atmosphere within the disciplinary framework; and to be a green sustainable project that would enhance the campus environment and fulfill the ambitions of the master plan.

All buildings are designed metaphorically to be tools that assist to understand, to teach and to learn architecture. This message is synchronized with the constructed building, showing ideologies and fundamentals of the theories that students learn during their years in the course. Solid to void, heavy to light weight massing, elements in isolation, in patterns, in repetitions are a few major attributes that can be perceived at a glance. Other advance implications such as systematic composition of cognitive spaces, orientation and other main green principles would



The faculty building: Blunt integration of heavy mass housing, laboratories with the lighter weight wing with lecture rooms, studios, and offices connected by an external shaded corridor



Sustainable principles such as the maximum use of natural light and ventilation, low solar heat gain, passive cooling methods were critical in creating a conducive, user friendly environment.

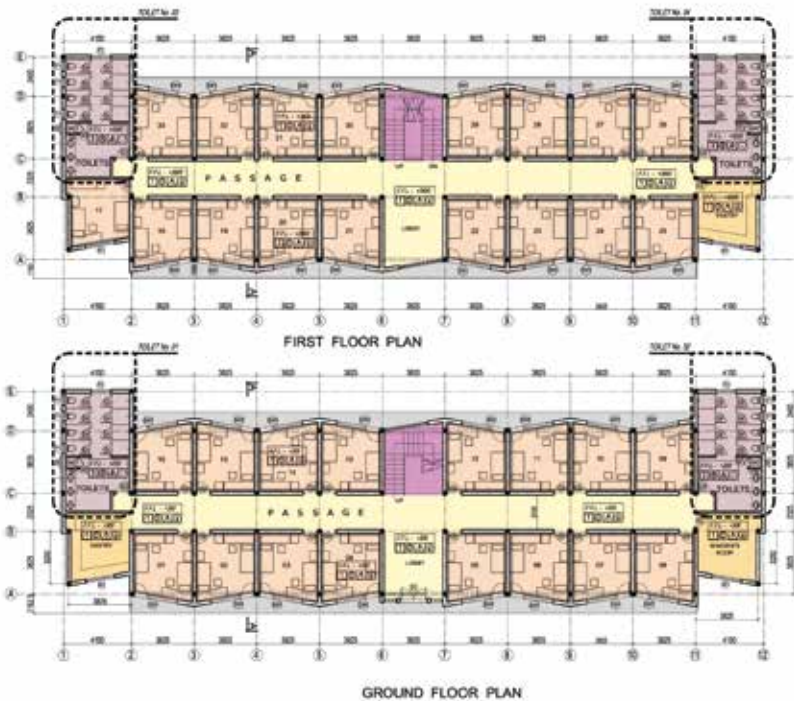


Plan of the phased master plan extends over 150 acres. Over 12 buildings are completed along with major access networks.

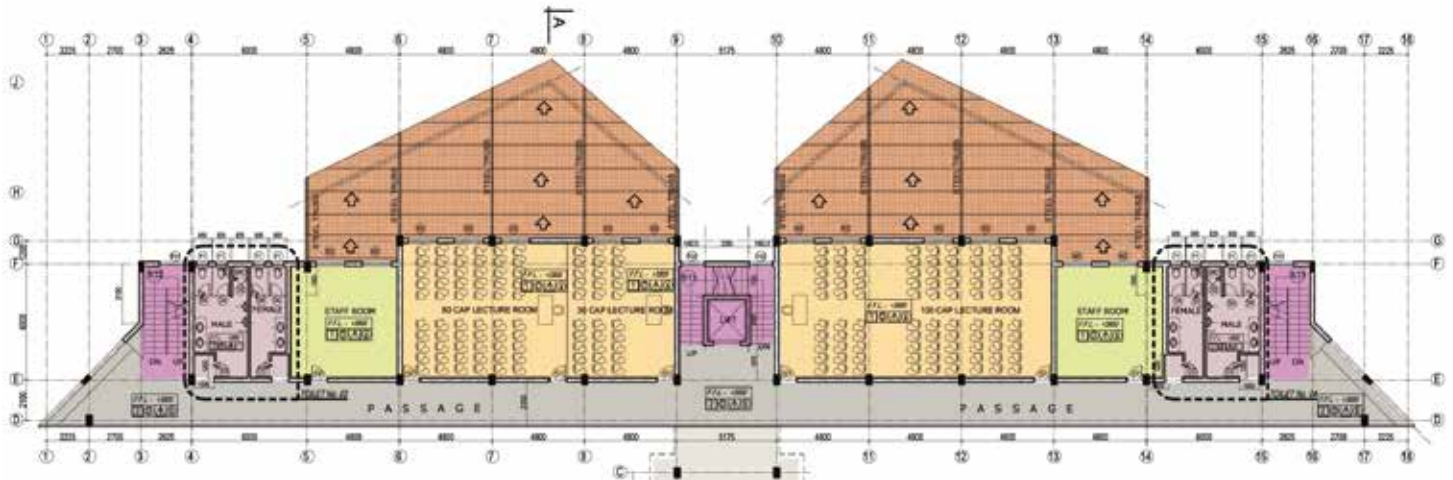
require further investigations to unravel.

Sustainable principles such as the maximum use of natural light and ventilation, promoted low solar heat gain, passive cooling methods, use of locally formed materials such as soil bricks for construction were critical in creating a conducive, user friendly environment in the harsh climate of Hambantota. Alternative energy sourcing has been planned, but is yet to be realized with the next stages of the master plan.

The buildings use a limited palette of materials which build upon the existing character and material integrity of the campus. A repetitive simple expressed frame of RC is interspersed with panels of textured- soil brick; punctured with aluminum/glass window panels. Contrasts in refined material use are evident in all buildings adding to the signature that is created. The same materials wrap both inside and out but subtly change according to context and orientation. The same palette of materials and rhythm continues internally.



STUDENT ACCOMMODATION - FEMALE



The student accommodation blocks with an undulating peripheral wall, creating shadow patterns with the handrails



The clubhouse: Integrated into the natural landscape with simple forms and extrusions.




The gatehouse: A spire extruding from the context to establish a iconic entrance to the large expanse of land. The spire is functional as a pathfinder to anyone within the campus



The same materials wrap both inside and out but subtly change according to context and orientation

The facility boasts a successful intake of both local & international students and a coherent function pattern that has been curated instrumentally by all involved.

Executed under first stage and with a tight program the project opened on time with a multitude of facilities and outcomes which maximized the use of the allocated budgets with constraints. The facility boasts a successful intake of both local & international students and a coherent function pattern that has been curated instrumentally by all involved. 

For those who look for the perfect finish

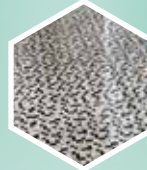


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nestled hideaway

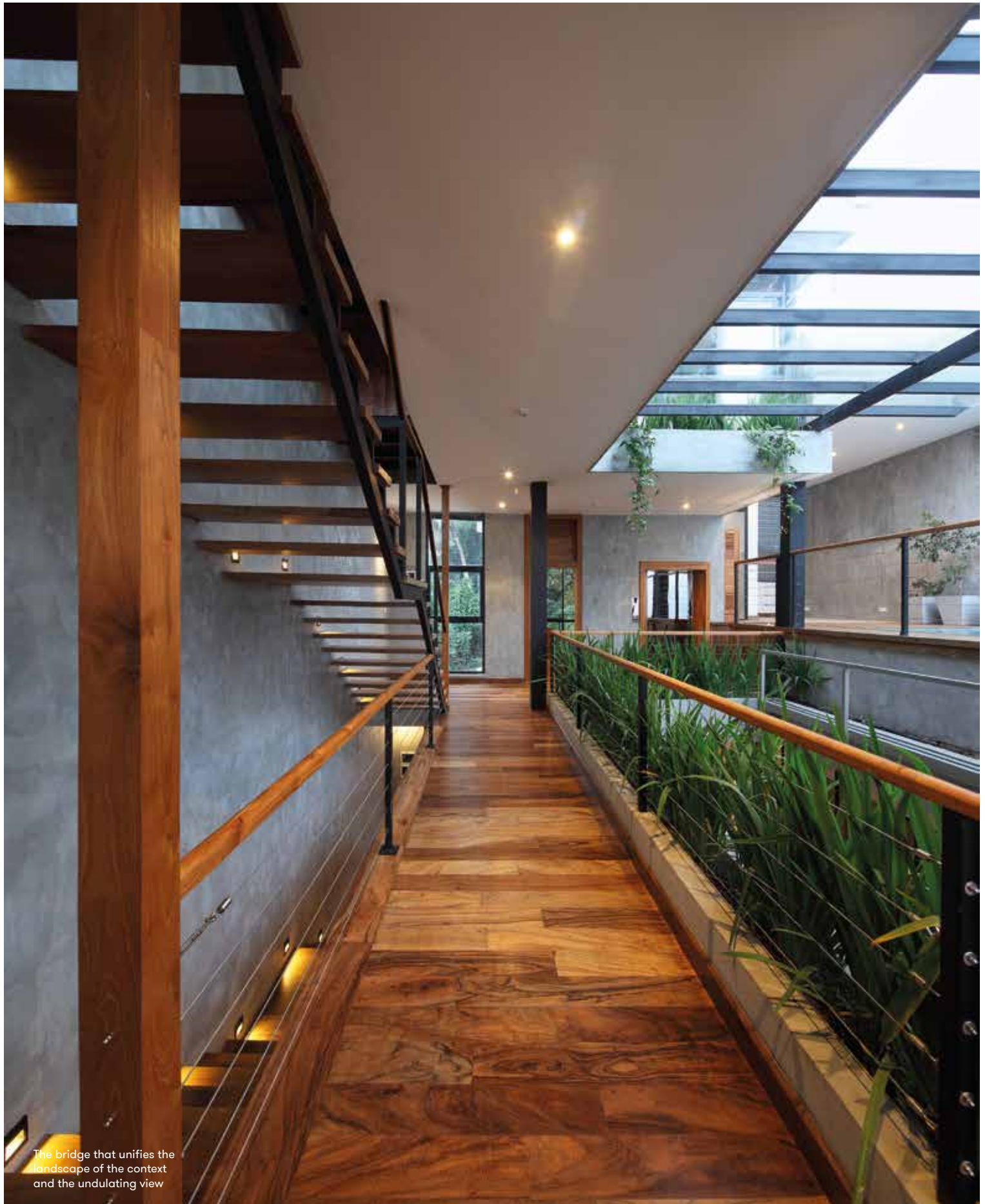
by architect isurunath bulankulame

photographs by architect eresh weerasuriya



WSP

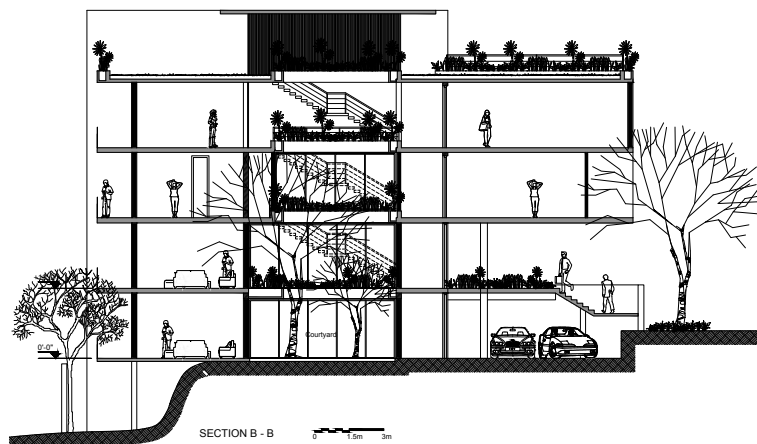
villa /boutique hotel, kandy, sri lanka



The bridge that unifies the landscape of the context and the undulating view



The roof terrace lounge and the distant mountains



PROJECT DESCRIPTION

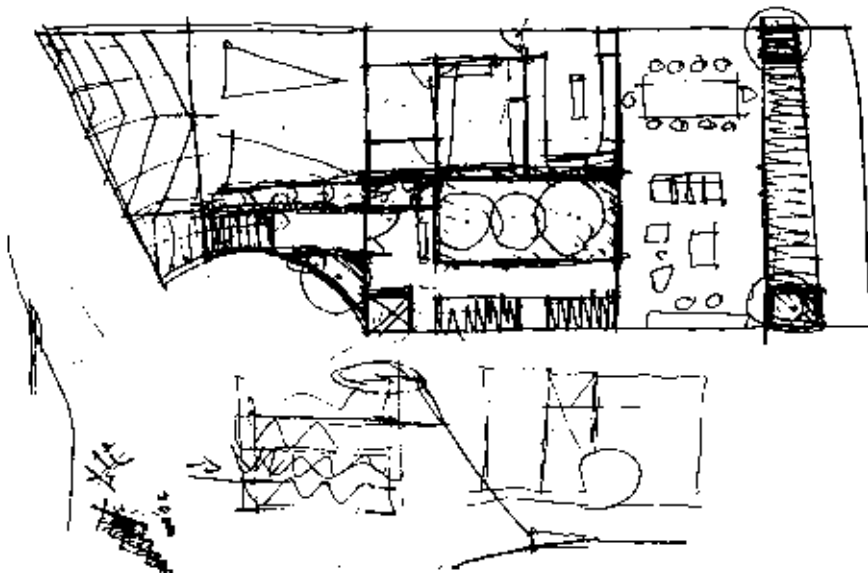
Architect Isurunath Bulankulame has created a villa that draws inspiration from the vernacular tradition of the locality as well as the natural beauty of the landscape and historical significance of Kandy. Minimalistic in his approach with clean lines and simple framing views, he has captured what resonates in the context and maximised the land area to create initially a house that is now being used as a boutique villa/hotel.

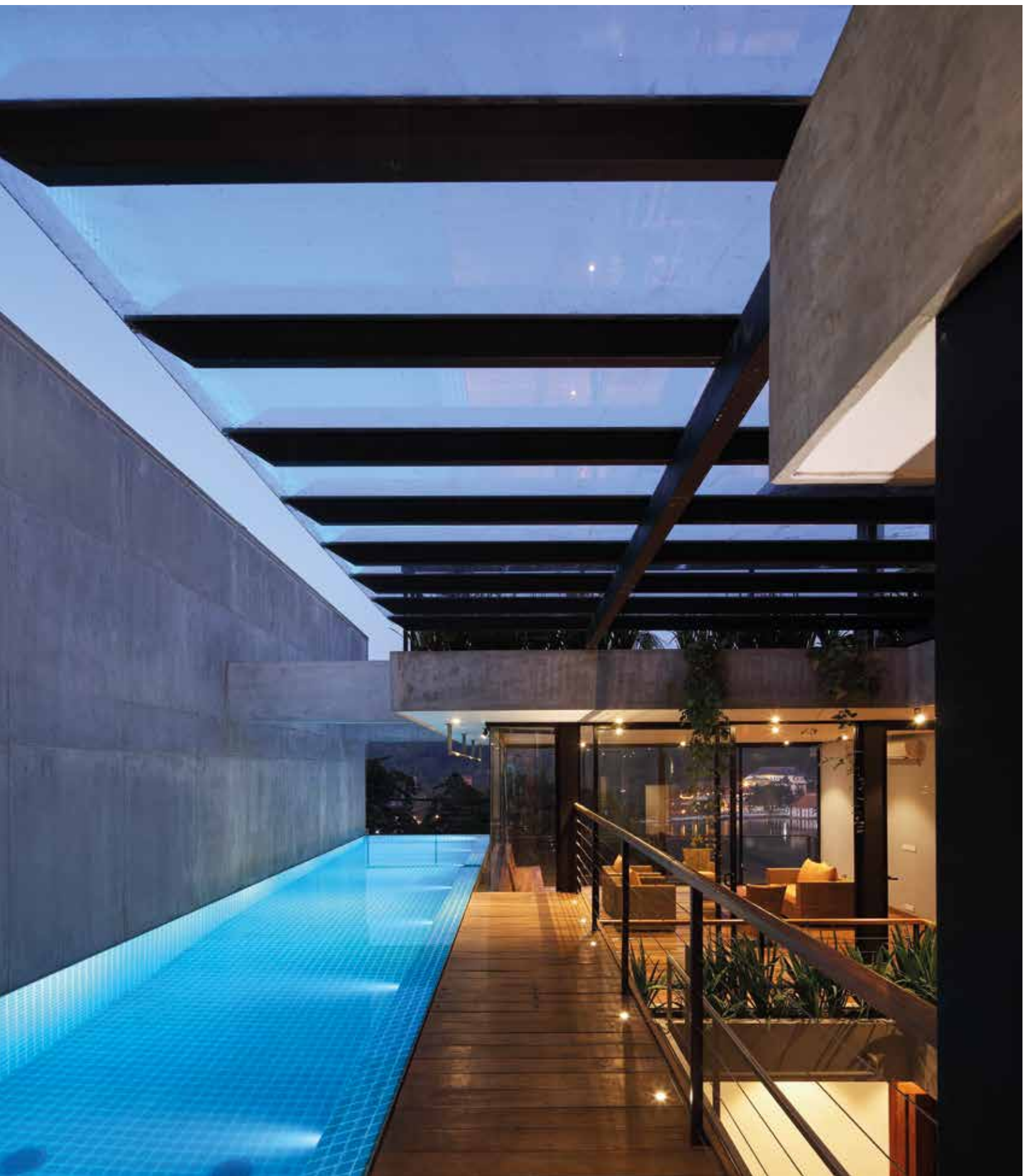
The villa lies on a 10.5 perch (265 square meter) land on a hill in Kandy city, Sri Lanka overlooking the historical Kandy Lake. The Land is approximately 70 feet in length and 30 feet in width. The Villa lies nestled within this narrow elongated site nestled between two 4 level apartment buildings. The requirements of the client subjected the land to maximum utilisation in order to meet the requirements of the brief.

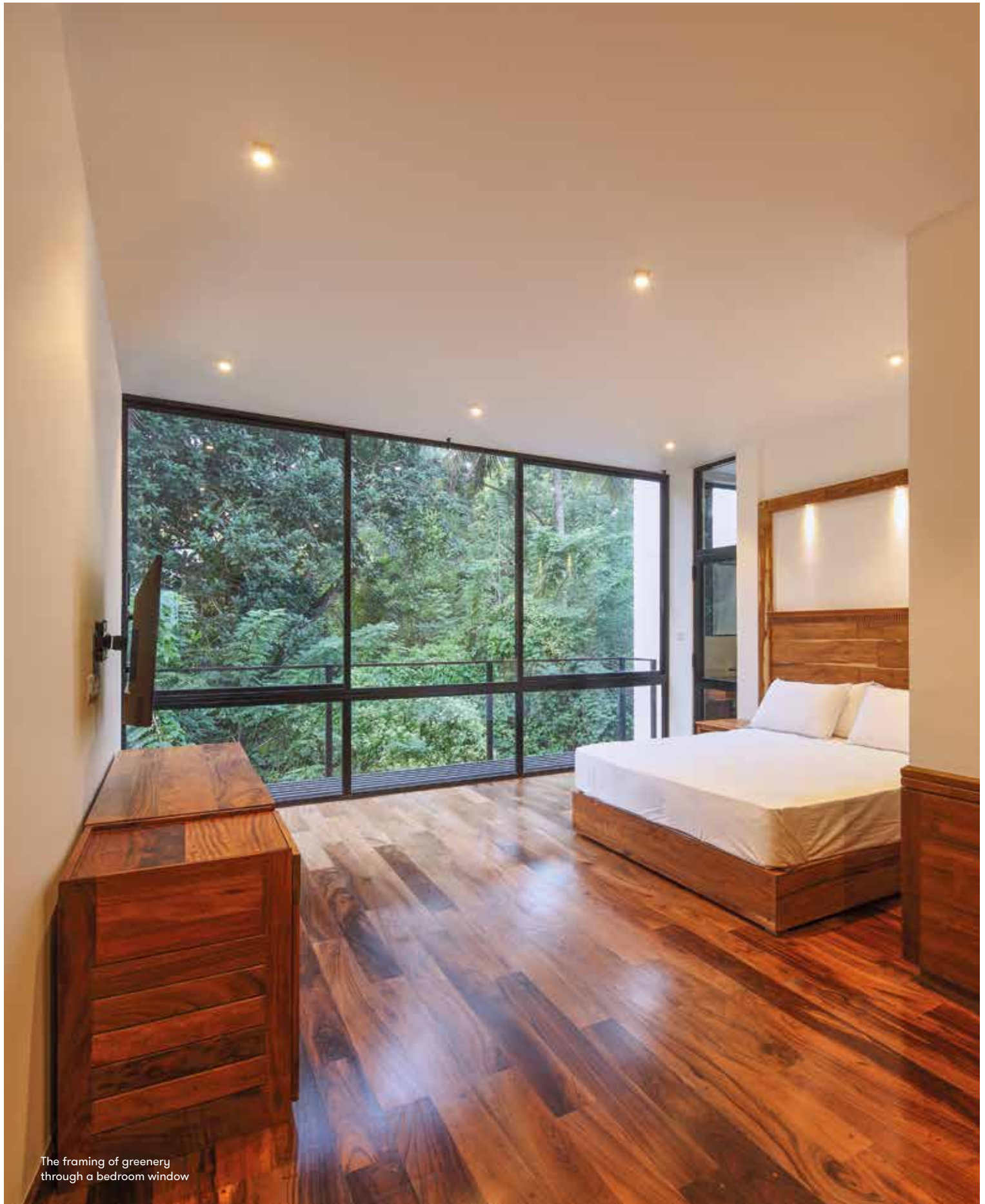
The foremost experience of the land is the beautiful view across the Kandy Lake of the Sri Dalada Maligawa (the Temple of the Tooth Relic) and the undulating landscape of greenery and hills beyond. The subtle shades of light traversing through the landscape can



The glass roof terrace modulating light and ventilation







The framing of greenery through a bedroom window

be experienced in different hues throughout the day.

In this context, the concept was derived from the site itself. The site resembled a space that is nestled or perched between two objects, however hidden away from the road and the lake. Therefore, the concept is a “Nestled Hide-away”. Conceptually, it was also important to merge with the existing building morphology, yet visually with a sense of uniqueness to stand on its own.

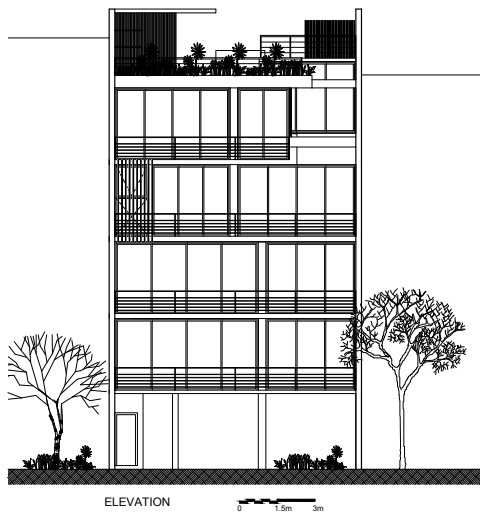
The villa is designed as a 5-bedroom home with 5 bathrooms, pantry, kitchen, open plan living and dining, double carport, maid’s accommodation and toilet, and powder room. It also has an entertainment lounge and a 40-foot lap pool with a rooftop terrace that has now been trans-

formed to accommodate more rooms and used as a boutique hotel. The entry level accommodates an open plan living and dining space as well as a pantry, kitchen and service areas. The living and dining spaces have been taken to the rear of the house for the space to spill through to the views of the landscape.

The first level includes the master bedroom suite with a view and three other rooms - two bedrooms and an office space. The second level includes a 40-foot lap pool, an entertainment lounge, a gym and a guest suite. The house also includes a semi-basement level that has been designed as a separate apartment with open plan living, dining and pantry as well as two bedrooms with bathrooms for renting purposes. A significant design challenge as per the clients requirements was to include a 40-

foot lap pool as a part of the design. The pool not only needed to be the required length but also needed to be exposed to the natural environment as well as add to the aesthetics of the house as a unique feature. The pool designed at a higher level accommodates these requirements and also has an infinity edge which visually merges the sky and the lake with the pool reflection, giving it a sense of uniqueness and a special aesthetic quality.

The main design objectives have been to retain the unobstructed stunning view to the hinterland and to bring natural light and ventilation to the central space of the villa. This has been achieved by introducing a central courtyard to the built space. The courtyard provides natural light and also acts as a funnel that brings in cool air through the stack effect and helps keep



PROJECT DETAILS

PRINCIPAL ARCHITECT:
Architect S.W. Isurunath
Bulankulame AIA (SL), IPA
Architects

CLIENT:
Engineer Janaka Abeykoon

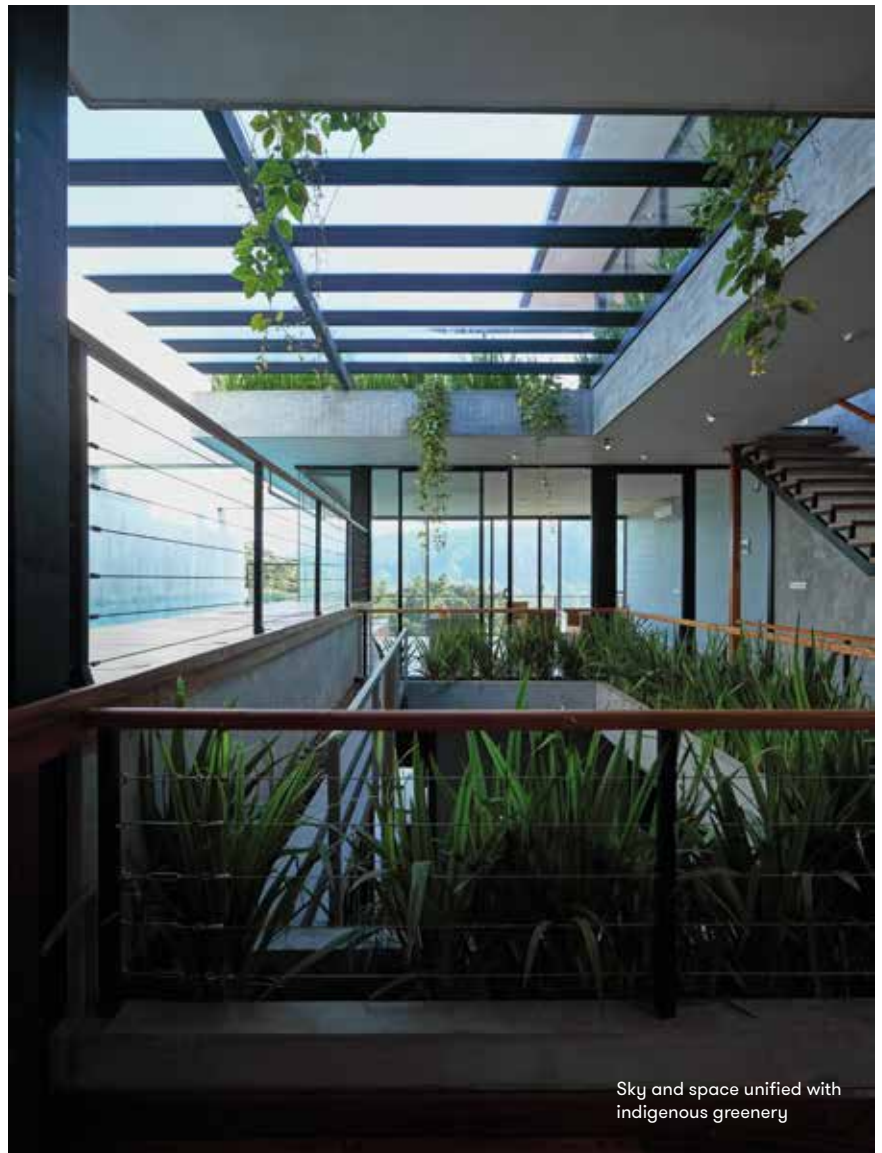
LOCATION:
Kandy, Sri Lanka

LAND EXTENT:
10.5 perches

BUILT AREA:
10,000 sq.ft

PROJECT PERIOD:
24 months

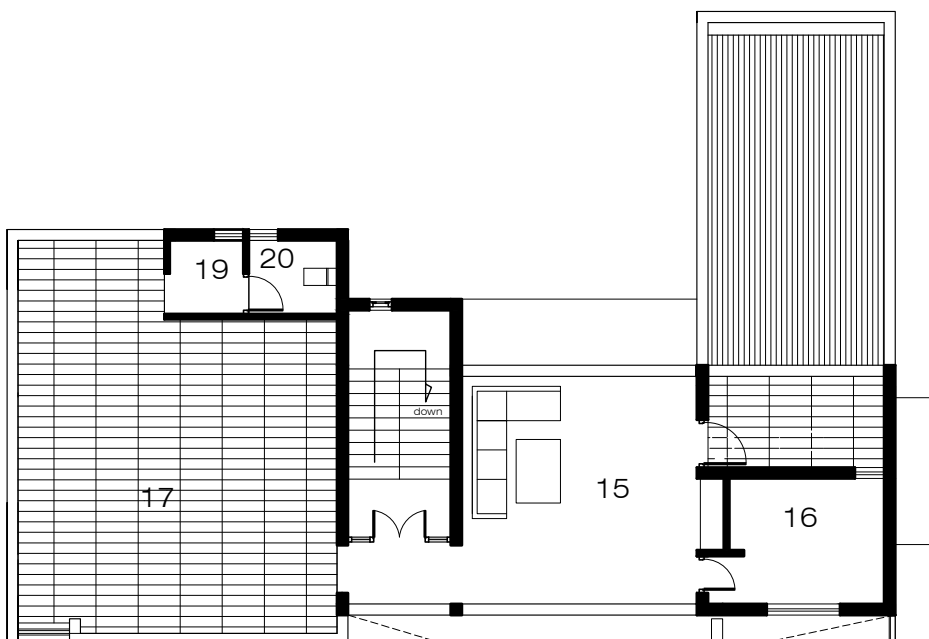
COMPLETION:
2017



Sky and space unified with indigenous greenery



Entrance lobby lounge and the lake landscape



the spaces naturally ventilated. The courtyard also filters the monochrome white light that subtly percolates down through to the lower levels, creating a constant play of light and shadow that enriches and permeates the spaces. The courtyard not only acts as a mechanism for cooling and natural light but also creates a view corridor from the front of the house towards the rear, framing views of the lake and the surrounding landscape. Another notable feature is the inside-outside separation has been minimised through the use of large clear sliding glass doors.

The main structure of the villa has been designed with concrete. Concrete has also been exposed in its natural form as the material finish. Teak Timbers, and black aluminium window systems have been utilised to merge the design with the subtle colours of the natural environment while softening the harsh white light from the outside to create a rich and quietly glowing ambience. **A**

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by robust architecture workshop

written by architect milinda pathiraja

photographs by architect kolitha perera

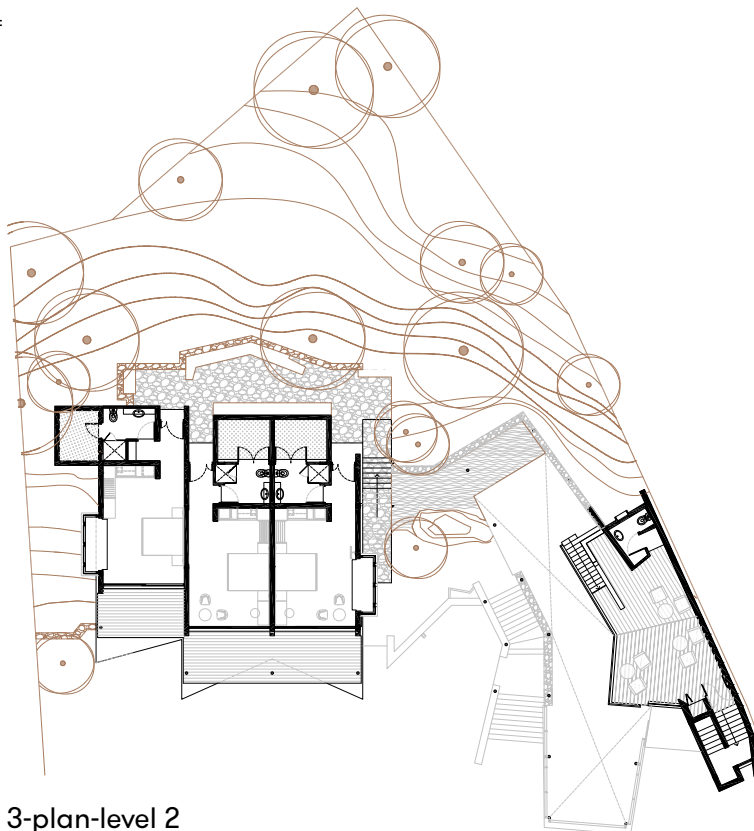




The genesis of this boutique hotel design stemmed from an urge to develop a building typology that, on the one hand, reacts against the city's increasingly degrading building culture and, on the other hand, calls for a more humanistic approach in using local resources and landscape



The placing of the building in its undulating topography has given special emphasis to protecting the ecology of the site and the city



3-plan-level 2

In an article titled “Synecdoche, Kandy” - published in the 115th volume of *The Architect* magazine (Oct-Dec 2014) - this writer brought to light some growing concerns about recent morphological transformations taking place in the historic city of Kandy. The main criticism raised by the above article targeted Kandy’s eradicating building culture, which has resulted in poorly-conceived buildings with little or no regard to the city’s historic meaning, environmental context, technological possibilities, social responsibilities and spatial opportunities.

The article further claimed that the destruction caused by this building culture is so irreversible, that unless precautions are taken against poor constructional practices, “the formal quality and cultural life of Kandy will soon be a nostalgic memory of the past”. A city’s building culture is organized, defined and distributed - both technically and intellectually - by means of local factors of production such as labour, capital (including tools and materials) and processes that breed local knowledge structures, skill bases and training mechanisms. Urban development and city building, in such

a context, must not be seen as mere tasks of large-scale zoning proposals or infrastructure planning alone. On the contrary, attempts must be made to restructure the organization, application and internal links of various people and processes that make up the local building industry - because, as the above article claimed, it's only within this scale that the rationale and means of action for proper 'city building' can be found and possibly activated (Pathiraja, 2014).

Over the past four years since the publication of the above article, the situation in Kandy has moved from bad to worse. On the one hand, Kandy's historically-significant physical fabric is being drastically altered by unplanned growth of tourism-related activities and the subsequent proliferation of poorly-conceived and environmentally-undesirable building units. In the commercial streets spanning the city's business centre, facades made of aluminium composite panels and glass claddings have become the practice to follow, thereby normalizing the once much-celebrated grandeur of Kandy's urban morphology. On

the other hand, the hills surrounding the city centre are masked by glass and concrete boxes stacked one above the other in search of expansive views, thereby obliterating the natural landscape that is very much a part of Kandy's ecological and cultural setting.

Particularly in the southern banks of the picturesque Kandy Lake - which this boutique hotel is tucked into - the hilly landscape is transforming into a chaotic ensemble of shoddy building structures, somewhat on par with a favela in Rio-de-Janeiro or a shanty formation of a place like Mahaiyawa in the north of Kandy. However, while the favelas and Mahaiyawa are results of the urban poor improvising desperately to meet their subsistent spatial needs - which one should perhaps tolerate due to underlying social histories and political inaction - the building morphology of these city hills are by-products of 'the rich' building for profit generation and cultural consumption. Hence, there is no reason why these constructions cannot be subjected to contextually-ethical and environmentally-supportive building practices,

hopefully, guided by political and professional decision-makers and supported by appropriate regulatory mechanisms.

In such context, the genesis of this boutique hotel design stemmed from an urge to develop a building typology that, on the one hand, reacts against the city's increasingly degrading building culture and, on the other hand, calls for a more humanistic approach in using local resources and landscape for economic gains promoted by tourism-related industries. Subsequently, the placing of the building in its topography has placed special emphasis on protecting the site's ecology as well as the city as a whole, thus proposing an alternative typology for building on the hills of Kandy with a move towards responsible tourism.

Above all, this building attempts to make an architectural proposition that captures the best of city views, but without altering the visual and physical landscape of the hills as seen from the city itself. The subsequent contextual approach of veiling the building amongst the green landscape is partly a phenomenological

Kandy's physical fabric is being drastically altered by unplanned tourism-related activities and environmentally-undesirable buildings.

PROJECT DETAILS

CLIENT:
Sinhala Welanda Peramuna (SWP), Kandy

ARCHITECTURAL FIRM:
Robust Architectural Workshop

COMPLETION:
2018



6-Section B



Placement of the building
in lake elevation



The architectural design is expected to generate a critique – and a dialogue



The subsequent contextual approach of veiling the building amongst the green landscape is partly a phenomenological response and partly a form of social activism

Tectonically, while past traditions are acknowledged and re-interpreted, the aim has certainly been to respond to the realities of the present and the possibilities of the future.

response and a form of social activism, which calls for greater responsibility in protecting the ecological pockets left in the hills.

Tectonically, while past traditions are acknowledged and re-interpreted, the aim has certainly been to respond to the realities of the present and the possibilities of the future. Traditional building typologies of the region (such as pavilion-type/colonnaded spaces, elevated platforms) and craft practices (such as stone-masonry, timber-work) are complemented by off-the-shelf, industrial components (such as G.I. tubes, metal roofing) and alter-



native trades (such as steel welding, cement casting) to explore a new culture of production – and consumption – that is strategic, robust, and economical, and therefore can trigger an alternative path for future restructuring of the city and its building industry.

This design thinking moves from a strategic position in city building (for Kandy), which calls for a building culture that fuses industry-organised production modes with the necessary support for traditionally-formed craft practices. In the end, the critical design issue at heart here is not about how to impose preferred

stylistic tropes of architecture, or whether one should design a traditional-looking building or a modern one; rather, the spatial and contextual obligations, environmental prerogatives, industrial processes, and city-building goals are allowed to determine the type, shape, and form of the final building. By doing so, the architectural design is expected to generate a critique – and a dialogue – about the city that nestles it, as much as it is about the in commitment a building must lend to its functional and experiential program, its immediate topographical conditions, and its definition of appropriate technological vocabulary. Designed

for a society of local businessmen who have been more or less responsible in determining the morphological directions the city has taken in recent times, this intervention was also seen as an opportunity to raise, discuss, and disseminate alternative views and practices of city buildings with those that matter most, regardless of how intricate the process could be.

reference

pathiraja m, 2014, 'synecdoche, kandy', in m pathiraja & r guneratne eds., the architect, vol 115, issue 4, bap & media services pvt, colombo, pp. 83-85



proposed

refurbi

ga

by architect sampath senaratharchige

photographs by buddhika nandasena
written by architect sulochana amunugama



star
instruments
fishment **and**
renovation

“Architecture affects the lives of people directly. It comes with an extraordinary responsibility. I think one needs to take that responsibility very seriously. It’s the quality of lift it gives to its inhabitants...”

-Moshe safdie

PROJECT DETAILS

PRINCIPAL ARCHITECT:
Sampath Senaratharchige

PROJECT ARCHITECT:
Tharindu Muhandiram

LOCATION:
**Investment Promotion Zone,
katunayaka**

CLIENT:
Star garments (pvt) Ltd.

DURATION:
6 months

COMPLETION:
2017



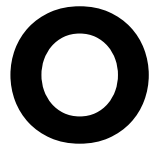
Warm lighting at night blends with dark skies



Existing chaking building



Existing entrance and boundary wall



Our client, Star Garments, is a premier full-service provider of fashion apparel across a broad range of product categories including women's and men's woven garments, cut and sew knits and intimate apparel. In 2016, Star was acquired by KomarCompany to expand operations and drive innovation and added value for its customers. Komar is committed to its operations in Sri Lanka and plans continued investment in operations and local communities. They need an urgent face lift of their existing factory building at Katunayaka Industrial Promotion zone together with landscaping and some additions, namely entrance building, security points and checking areas.

A challenge was given to the architect to complete the entire project including construction

within six months without disturbing the ongoing factory process. Other than requirements received from the client, the architect was more vigilant about the existing site conditions. Archt. Sampath knew preserving the existing flora and harmonizing them into the design was a great challenge coming ahead and worth trying.

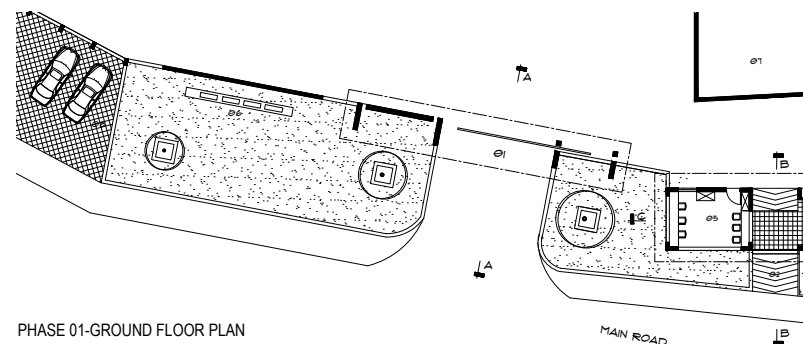
The client needed a new identity for the company as well as a modular design concept, so that it could be adopted for their other factories at Koggla, Baddegama, Kaduwela and Kothmale. A grill-type strip design was introduced for the face lift of the existing factory, using steel box sections and for other new additions, simple structures were designed using steel, glass and titanium/cement finishes.



A linear-type staff entrance with semi-sunken security area hidden from the natural elements

“Our opportunity, as designers, is to learn how to handle the complexity, rather than shy away from it, and to realize that the big art of design is to make complicated things simple.”

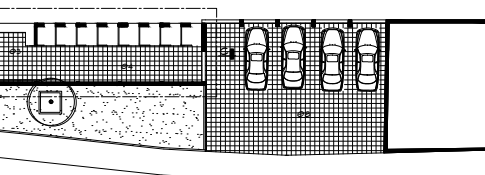
-Tim Parsey



PHASE 01-GROUND FLOOR PLAN



- 01 - Vehicular entrance
- 02 - Pedestrian entrance
- 03 - Waiting area
- 04 - Staff checking area
- 05 - Security point
- 06 - Landscaping and logo
- 07 - Existing dispatch building
- 08 - Car parking

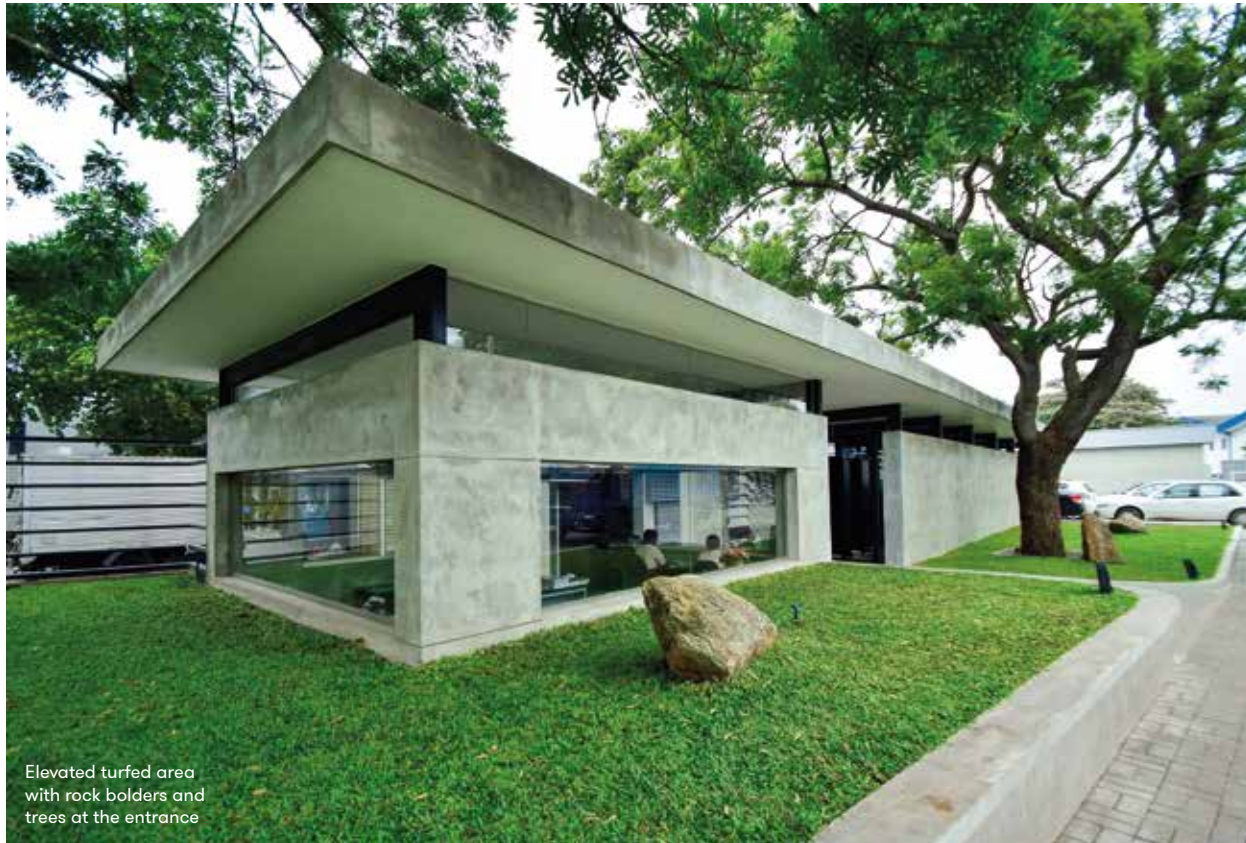


ARCHITECTURAL APPROACH

The existing factory building was in bad shape and needed extensive structural improvements. A construction sequence was planned parallel with the factory production since a single day factory shutdown causes a huge loss of profits. In a normal working day, around 1,000 machine operators, together with staff work at the factory. A randomly fixed gray color painted steel box sectioned grill design was introduced around one wing of the building along

the road. It gives a sense of harmony to the complex for a low construction cost. Zn/Al corrugated sheeted box-type design was done together with steel columns for another building. Existing corridors were shaded with expanded aluminum mesh without obstructing visibility and daylight.

Special attention was given to the entrance building since it sums up all the hard work put into the design. Unique design features were introduced, incorporating simple construction



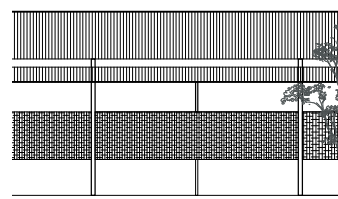
Elevated turfed area with rock boulders and trees at the entrance



The modern facade intermingling with old banyan trees



Entrance building overlooking the access road



SIDE ELEVATION
0 5 10 15 FT

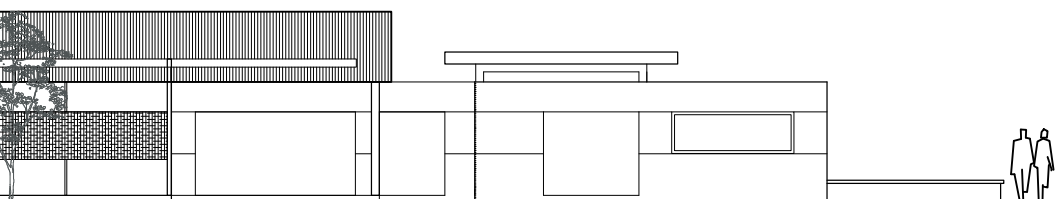


materials such as steel, glass and titanium finished walls. The landscape was designed to blend with the new construction as well as the existing trees.

Due to the limited time given to complete the entire construction, three reputed contractors were selected and worked simultaneously day and night. Coordination between the contractors was complex and handled carefully by the experienced project management team of the consultant. Special credit must go to the client for the success of the project since minimum interference was done through out the construction period.

Finally, the project was successfully handed over to the client within the given time target and cost. A high quality of construction was maintained throughout the project and this was visible in the end result. The client was very satisfied with project and appreciated the architect for the efforts taken. This was the beginning of a new corporate client for the architect, and now Architect Sampath is involved in many designs with the client for their other factory needs.

As a concluding remark we will end the note with a quote from the great architect Frank Lloyd Wright. 🌱



**“The longer I live,
the more beautiful
life becomes.
If you foolishly
ignore beauty,
you will soon find
yourself without
it. Your life will be
impoverished. But if
you invest in beauty,
it will remain with
you all the days of
your life.”**

-Frank Lloyd Wright



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HYBRID

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the lens
the eye
the moving
perspective



photographs by architect rogithan ratnam
written by architect vinuri ethapane

africa
through the eye of an architect



Far away, as the sun rises on the plains of Chobe National Park, Northern Botswana, a male lion sits watching over its pride, calm and relaxed. In a sudden movement so unexpected he yawns, showing off his powerful jaws and then swiftly the moment passes, but not for Architect Roghithan Ratnam, who has caught that moment in a single perfect frame. The pride, the previous night, had killed an elephant adjacent to a body of water. A cub ventures out to the kill, watching his mother closely, learning the ropes of surviving in the wilderness of Botswana.

It is the ability to observe and capture into a single frame nature in its most raw setting that

is enjoyed by Roghithan Ratnam or Rocky as he is known by most. Passionate about photography from his childhood he pursues his hobby keenly. Upon completing his education in architecture, at the University of Moratuwa, he continued to gain experience by photo documenting architecture and landscape through travel and projects. A decision to move to Botswana, and to continue his Architectural practice opened the opportunity to explore the African continent through the lens while maintaining his hobby as an integral part of his life. His profession has enabled him to travel for work within Botswana and some of the remote architectural sites are in close proximity to the famed game reserves which provided the perfect opportunity to combine work and play.

Rocky enjoys the long drives to sites located closer to the reserves as here he finds the time to unwind and reflect on how as a young boy in his home town of Jaffna, he would be seldom seen without a camera, much like the present day. This habit has ensured that he is always prepared to capture the perfect moment when the chance allows it.

Botswana is over shadowed by the limitlessness of the land density and wild around it, the perfect place for an architect with a serious passion for the great outdoors. Botswana, a land-locked country in southern Africa, shares borders with Zimbabwe to the east, Zambia to the north, and Namibia to the west South Africa. The Kalahari Desert covers northern



Botswana, with famed game reserves such as Chobe National Park and Moremi National Park in the Okavango Delta, and the Central Kalahari Game reserve.

Places like this embrace a sense of magic cultivated by the vastness of the bush, and a stillness that creeps through the tall grass and blows with the wind along the dusty planes. Captivated by the call of the outdoors Rocky, whenever possible, adds a few extra days to his site visits and when all work is complete he escapes into a reserve or park where he will unwind, be engulfed by nature, and is ready to take out his camera to patiently find the perfect moments to make still and capture in his photographs.

A single shot shows so much detail, a cub venturing and learning from his mother to vigilantly eat fresh kill. This unpredictability makes it more of an enjoyment for the photographer.

The very essence of National Conservation Policies is based on the philosophy of “low Volume, high value” where the key fundamentals being to avoid mass tourism and to maintain an exclusive quality product. This philosophy is clearly visible in the context of the National parks and Game reserves, as the culture within these areas strive to maintain a natural habitat with opportunities of glimpsing the wildlife in an original setting true to nature as possible. The observation of this culture within the reserves has assisted with the subject of Rocky’s photography, a component he takes into consideration when framing the landscape and subject. Most of his captures tries to frame the culture that is encouraged within the parks where less volume of tourists have enabled

















the subject to be viewed in its habitat without reacting to outside presence. It is all about the wait, the patience and the right opportunity to freeze a moment that tells a story of the subject in its setting.

On one such venture, this proved worth every moment as it resulted in a stunning sighting of a pride of lions who had killed an elephant and was enjoying their well-won victory along a body of water. A single shot shows so much detail, a cub venturing and learning from his mother to vigilantly eat the fresh kill. It is this unpredictability that makes the photography so much more of an enjoyment to him as he is able to watch these majestic predators in their most natural setting.

Having taught himself the skill of photography, Rocky says the most important components for capturing the perfect picture are the subject, equipment and the individual's personal technique; and the perfect equilibrium between these components are achieved through careful and thoughtful practice.

It is hard to say if it is the photography or the wildlife for which Rocky holds a greater passion for.

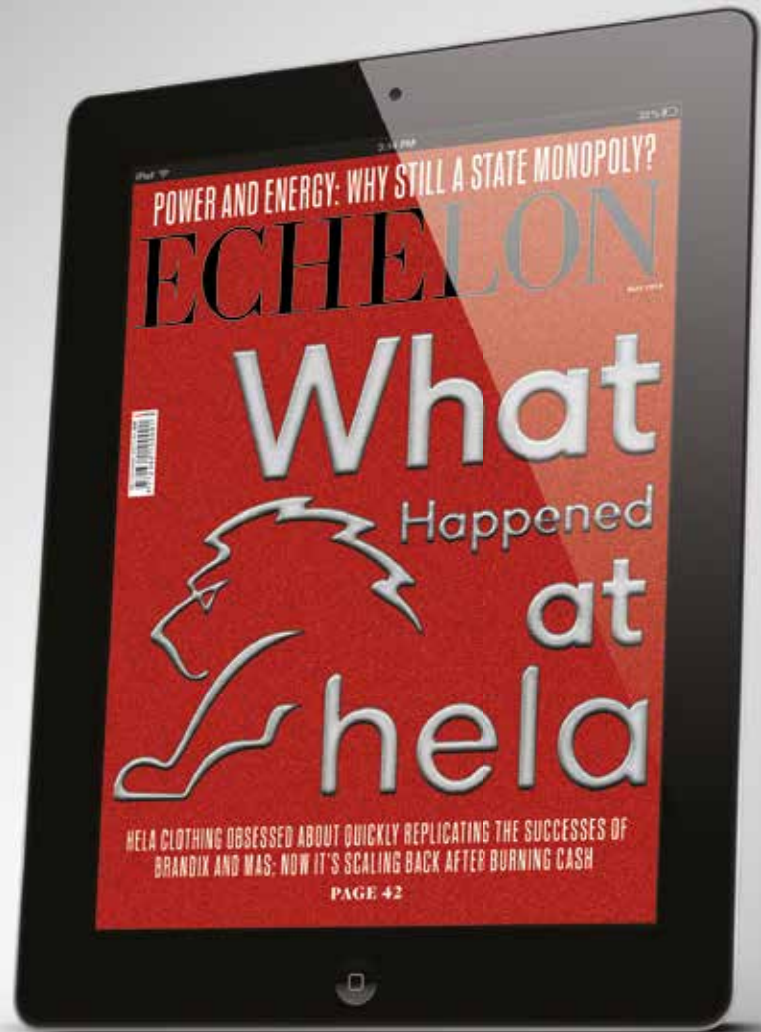
A head shot of a lion making direct contact with the 50-500mm Sigma Zoom lens attached to the D600 Nikon; a silhouette of a lion captured in side profile in rim lighting of the wild plains as the sun rises behind proves that skilled use of the equipment is as vital as is understanding that a single shot strives for detail and that a single shot takes time.

Lion portraits have been an aspiration after being influenced by the wild life photographer David Lloyd. A symmetrical portrait of the feline making direct eye contact with the lens was inspired by Lloyd's book "As long as there are Animals".

It is hard to say if it is the photography or the wildlife for which Rocky holds a greater passion for, together, these two combined have resulted in a collection of some of the best depictions of the true nature of these otherwise enigmatic animals.

For Architect Roghithan Ratnam, there is nothing better than being present in the wild where he becomes one with nature, providing the perfect setting for his passion of photography to grow. This collection of frozen frames by Rocky on the National Parks and Reserves of Botswana, captures the landscape and the wilderness of the quintessential African continent. Through his hobby he attempts to pay homage to a culture that encourages and propagates this natural wonder. ^A

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design studio



by architect dr. hiranthi pathirana
photographs by architect peshali perera

I like to call myself a goldsmith than a designer. With over fifteen years of experience in jewellery design and manufacture, I strive to provide a much-valued service taking great care about the needs of my clients.

My clients are my asset which I count on and for whom, no matter what I try my best to create unique pieces of jewelry crafted to suit their preferences.

One of the significant factors in my design is that I add value to simple, straightforward materials. In this process, I go to the extent of giving life to simple materials, turning them into fabulous master pieces ready to be worn. I work with varying types of material such as leather, fabric, wood, bamboo, semi-precious stones, glass and mirror which are used apart from precious materials and gemstones. Each piece is unique in design and are one of a kind.

Working with such materials, I extend my capacity beyond fine jewellery and my display houses various pieces made from various kinds of materials. Much of my inspiration is drawn from nature and culture, and I take great inspiration from the natural world where many pieces inspired by flora and fauna are created in silver and gold.

I try to derive inspiration from the practices of the





tradition of jewelry aimed at creating gold and silver pieces that are timeless by design. The study about deriving inspiration from traditional jewellery has left a greater need in contemporary styles with local traditions. I consider jewellery as a fabulous craft that can be utilized and tested with many materials to create one of a kind pieces. I venture far into experimenting and creating with materials such as leather, semi-precious stones, fiber, metals, brass and copper, which add variety to my favorite collection. I find through this continuous exploration of materials and their uses in design one is able to broaden the perspectives in the field of jewelry design and is therefore vital to the growth of this craftsmanship.

Creating jewelry unfolds the freedom of imagination and knowledge in art and design, raising the imagination of the people. Modern commercial production of jewelry has negatively affected artisanal work and crafts have shown a marked decline enhancing the need for innovation, creativity and high quality designs with a unique identity.

To ensure the continuity of this craft, my next venture was to channel my energy into compiling a book dedicated to the craft. In this book the art and craft of jewelry design is divided in to several key areas which include the introduction to jewelry with early traditions and philosophy, of design and material elements including geology, nature, beads as well as the influence of other cultures from East to West and finally the technology of metallurgical creation.

This book derives from the rich inheritance of gems and pearls which has contributed to Sri Lanka's prominence from ancient times. Over a





My home has now become an environment of learning, experimenting, creating and sharing. It is a unique place of discovering culture and tradition.

period of 2500 years of history, body ornamentation seems to have fulfilled a higher purpose in Sri Lankan tradition and cultures with beliefs and rituals associated with devotion, pride, self-consciousness, dignity and confidence. The book distinguishes the regional differences from Kandyan to Southern traditions. My book *Traditional Jewelry of Sri Lanka* is a valuable addition to the existing literature on the heritage of gems and jewelry in Sri Lanka. It gathers the results of my research work, professional expertise as a teacher and designer, field visits and consultation experience complete with illustrations collected from built sites, museum pieces and jewelry in current use.

Located in Kurunegala Road, Madampe, is my three-

bedroom house which I have converted into my design studio. The open plan living and dining room have now become the main showroom, with an elegant dining table at the center making a great space for clients to come in sit down, share some Sri Lankan hospitality while discussing a new design or one which is available for purchase. Discussion is encouraged. I consider my design studio a place of gathering of knowledge.

My home has now become an environment of learning, experimenting, creating and sharing. It is a unique place of discovering culture and tradition. It is one-of-a-kind design store with a unique niche market in jewellery and apparel design.📍



parveen's
brick home

a simple, clean house with landscaped indoor spaces and plenty of open areas in the form of courtyards and outdoor dining make for a safe haven amidst a busy neighbourhood

by architect godridge samuel

written by nadia firdous

photographs architect ramitha watareka

ouse'

The existing Rose apple tree (*Syzygium jambos* Alston) rooted at the entrance of the carport melds into the design through the open-air terrace slab.

Parveen's 'Brick house' is situated on a 12.5 perch linear site, bordering the famous 'Gothami Viharaya' on Gothami road, Borella. The Gothami Viharaya, famously known for its uniquely splendid mural paintings by the renowned and inarguably talented artist George Keyt, emanates the character of a landmark building for the entire neighbourhood.

The site being quite compact and visually impermeable due to adjoining residential buildings bordering the site were the main challenges faced during design. A courtyard was created within the site and its landscape was borrowed by the main spaces through carefully constructed openings which helped create that vital visual connection to the courtyard that the building enveloped. The two storey high exposed brick wall with its essentially rustic disposition is the cardinal element of this residence, acting as a strong element that gives the residents a sense of privacy from the neighboring temple while also

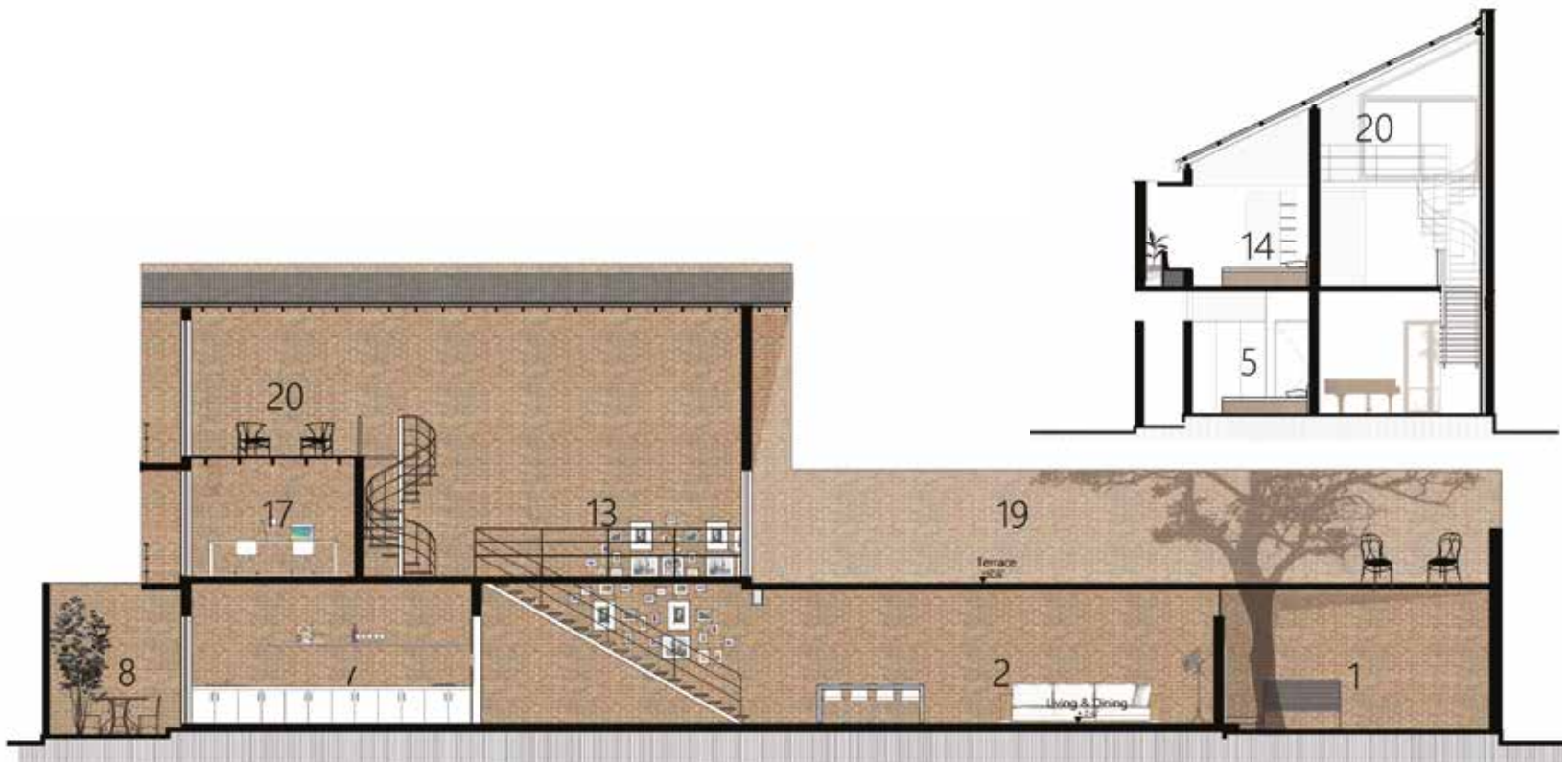




Timber and cut and polished cement floors along with white plastered enclosure walls add a refined elegance



Subtle and warm lighting is used throughout the house to create that coveted warm and cosy interior

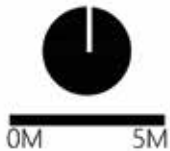


A courtyard was created within the site and its landscape was borrowed by the main spaces by means of carefully constructed openings which helped create that vital visual connection to the courtyard that the building enveloped





The exposed brick wall extends throughout most of the spaces in the residence creating a sense of continuity by allowing spaces to flow into one another



13 Lobby
14 Master Bedroom
15 Bath
16 Bedroom 01

17 Study Room
18 Toilet
19 Terrace

FIRST FLOOR PLAN

PROJECT DETAILS

PRINCIPLE ARCHITECT:
Godridge Samuel

PROJECT ARCHITECT:
Chathurika Kulasinghe

CLIENT:
Ms Parveen Herath

CLIENT:
Shaminda and Lanka Peiris

SITE EXTENT:
12 perches

FLOOR AREA:
3,500 sq. ft.

DURATION:
18 months

defining its character. It is unto this wall that the secondary enclosure walls are “plugged-in”, creating the concise and functional spaces that were required by the client.

Timber and cut and polished cement floors along with white plastered enclosure walls add a refined elegance whilst the earthen tones of the exposed brick walls, accessorised with old photographs along with antiques salvaged from the previous residence that was demolished to build what is now known as ‘Parveen’s Brick House’ - gives the residence an overall rustic and classic ambience.

From the parking area on one end through the large double height living and dining to the pantry and extending to an outdoor sit-out area at the other end, the exposed brick

wall extends throughout most of the spaces in the residence creating a sense of continuity by allowing spaces to flow into one another - a typical feature of contemporary houses, contemporary being the client’s requirement.

The living - dining space opens out to the courtyard, bringing the landscape indoors, a necessity for well ventilated, calm and tranquil spaces - desirable as an escape from the chaotic, bustling city life. With its frameless glass sliding panels, complete openness of the house to the exterior is achieved, thus helping to borrow the landscape of the courtyard in to the interior.

The kitchen sits by the pantry, opening out to the rear and can also be accessed from the service entrance, proving convenient at most



The uniqueness of the design extends as the existing Rose apple tree (*Syzygium jambos* Alston) rooted at the entrance of the carport melds into the design through the open-air terrace slab, creating a free yet cosy atmosphere

Steel staircases help romanticize the desired rustic-classic ambience. A secondary staircase takes the user up to a study room on the attic level; a cosy niche that allows the residents to spend their time in solace.

times. The outdoor sit-out, ideal for a morning coffee and a read of the daily newspaper or an evening tea and chat, is used whenever a whiff of fresh air is needed.

The uniqueness of the design extends as the existing Rose apple tree (*Syzygium jambos* Alston) rooted at the entrance of the carport melds into the design through the open-air terrace slab creating a free yet cosy atmosphere with its dense crown of slender, wide-spreading branches, this natural shade owing to its foliage of glossy, evergreen narrow-elliptic leaves.

The TV lobby of the first floor leads to the master bedroom and two additional ensuite bedrooms. The master bedroom, like the visitors bedroom below opens out to a view of

the courtyard, helping to ventilate the space and frame the courtyard landscape, drawing in the ambience of the outdoors, while the two other two bedrooms are ventilated by openings towards the rear.

Steel staircases help romanticize the desired rustic-classic ambience - upon entering the first floor from the straight flight staircase that rises up from the ground floor, a secondary sculptural spiral staircase takes the user up to a study room on the attic level; a cosy niche that allows the residents to spend their time in solace.

Subtle and warm lighting is used throughout the house to create that coveted warm and cosy interior - a safe haven in the midst of a busy neighbourhood. 🏡

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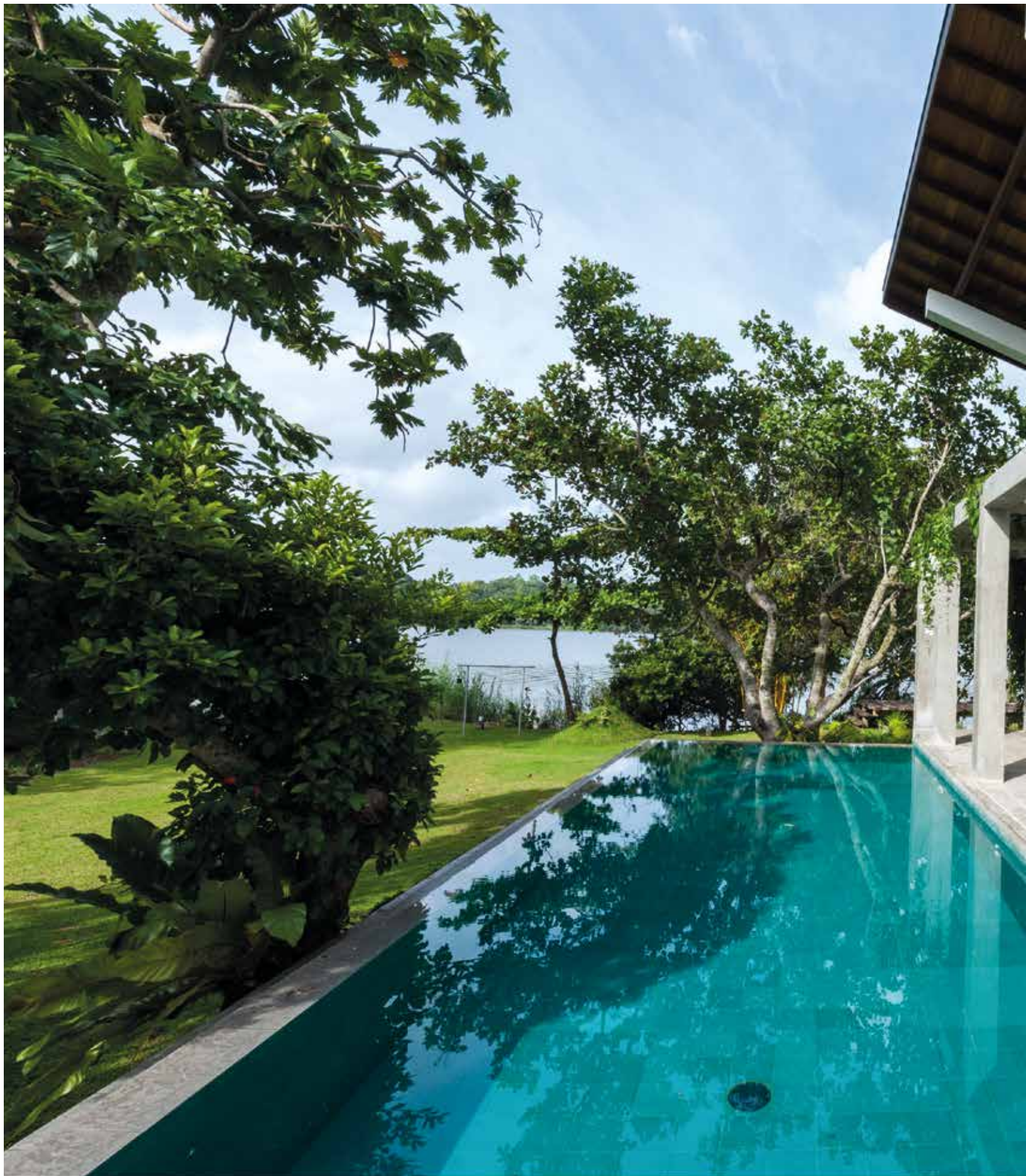
photographs architect waruna gomis
and banuka vithanage

by architect michele fonseka

holiday



home





When reaching the lower level, one is awed by the climax - a breathtaking view of the serene Bolgoda Lake across a turquoise infinity lap pool

The client

As a busy doctor living in the city with his young family, the client is a nature lover, outdoor enthusiast and amateur painter. He often takes his speedboat for a ride on the Bolgoda Lake.

Architectural brief

The client requested a quiet abode to relax with family during the weekend, away from a hectic schedule and the bustle of the city. His brief was to have four bedrooms with attached toilets, large open living and dining area, pantry / kitchen, store, domestic quarters, a lap pool and sprawling garden.

Description of project

The site, just 20km away from the client's city home, consisted of two plots of land of 20 perches each. The clients requested the holiday house to be constructed on one plot; and the other to remain as garden. In response to the site - with its many trees and terrain sloping down to a large lake, the abode was designed as two pavilions, linked by a central staircase. The upper pavilion is entered at road level through a pedestrian walkway, and consists of an entrance lobby from which one can subtly enter into the private domain (namely three spacious bedrooms), or proceed forward past a courtyard to a pivotal lobby and terrace with views of the lake. On journeying down the staircase, an almost 90 degree turn reveals a glimpse of the pool, large garden and shady trees below. Vehicles can directly drive down to the pool side.

When reaching the lower pavilion, one has a breathtaking view of the serene Bolgoda lake across a turquoise infinity lap pool, obscured at certain points only by the sculptural branches of surrounding trees. This open-plan second pavilion includes a large living and dining area; while the pantry/kitchen, guest room, service quarters and storage space are tucked beneath the bedrooms above, but open on one side to the slope. The house is oriented North/South, exploiting the length of the site, with tall, folding doors which bring in fresh air. A rustic, semi-rough granite-paved verandah shaded by pergolas and creepers above wraps around the living space, merging the inside and out seamlessly, creating interesting patterns of light and shade; soothingly reminiscent of being



In response to the sloping nature of the site, the abode was designed as two pavilions, with soaring roofs resembling the sails of a boat, framed by the lake beyond

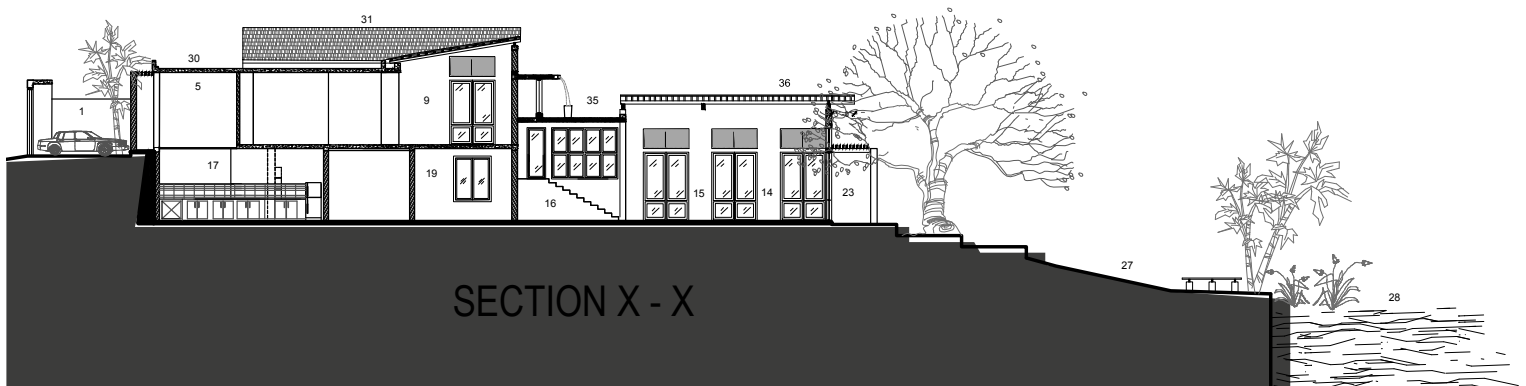


Another unique feature is the use of vertical pergola-like fins that define the South facade, angled to channel the prevailing breeze into the house, whilst affording privacy



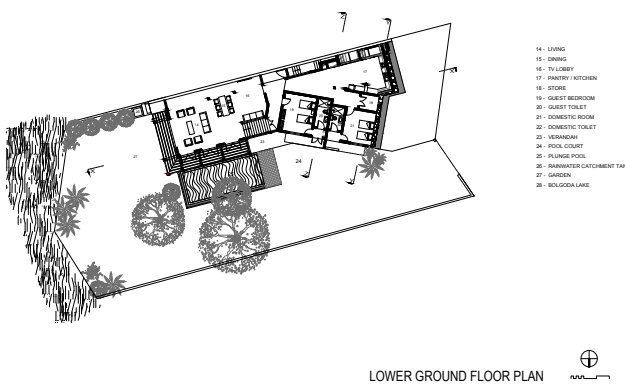
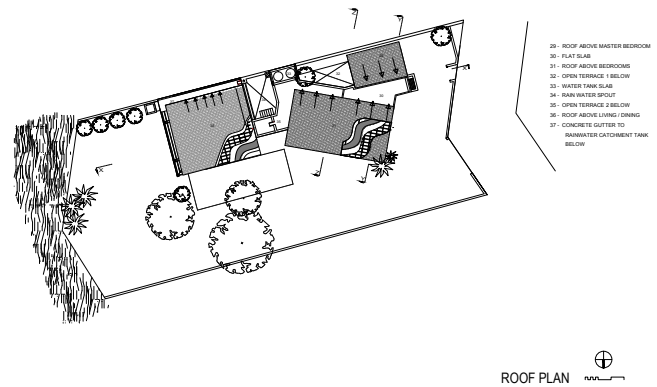
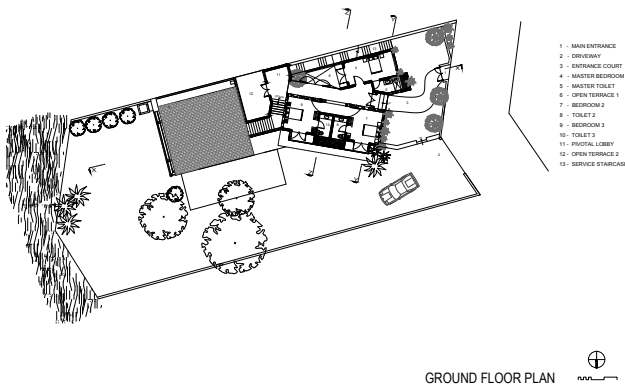
The home was designed with a large garden and shady trees below, which have been strategically conserved

Respect for the sloping site and conserving existing trees was a key element in integrating the house with the landscape; within which has been created pavilion-like buildings with soaring roofs resembling boat sails.





Through sensitive design, this sanctuary has achieved its goal of being the perfect getaway from a busy city life



PROJECT DETAILS

PRINCIPLE ARCHITECT:
Michele Fonseka

LOCATION:
Panadura, Sri Lanka

FLOOR AREA:
4,200 sq.ft

PROJECT COST:
Rs30,000,000

COMPLETION:
December 2014



This open-plan second pavilion includes a living, dining, pantry, guest room, service quarters and storage spaces

Special lighting along the soaring ceiling and recessed floor up lights transform the pavilions to large lanterns at night.

within a garden pavilion. The silence of the space is broken only by bird song, wind among the trees and the occasional swish of a paddle boat going by.

Thus, through sensitive design and least impact to the surroundings, this abode has achieved its goal of being the perfect getaway from a busy life in the city.

Materials and construction

Although the structural engineer specified piling for the foundations, through careful research and discussion, the architect and engineer proposed a more economical solution of using sand-filled concrete rings, thus cutting down cost of the sub-structure. The light grey cut cement floor finish, exposed soaring timber roof rafters resting on chamfered concrete portal frames, receding white walls and minimalist furnishing adds to the pavilion effect. Hollow, round steel and timber grill fenestrations take

hot air out and allow cool breezes in. Locally-made burnt clay roof tiles provide insulation.

Special features

Respect for the sloping site and conserving existing trees was a key element in integrating the house with the landscape; within which has been created pavilion-like buildings with soaring roofs resembling the sails of a boat, framed by the lake beyond. A special aspect is that the rainwater is taken out by large concrete gutters, from higher to lower terrace, funneled through one large gargoyle spout to fall into a catchment area, before the excess flows into the lake. Another unique feature is the use of vertical fair-faced concrete pergola-like fins which define the South boundary wall, angled to channel the prevailing breeze into the house, whilst affording privacy. Special lighting along the soaring ceiling and recessed floor up lights transform the pavilions to large lanterns at night, lighting up the surrounding garden.🔆



siri weda



by architect muditha prematilaka
written by suzanne wooster premetilaka
photographs olivia bonnal-sansoni

medura



"Siri Weda Medura" Villa



“Buildings do have a life. So be sensitive to its feelings and senses when you alter them”

-Architect Muditha Prematilaka.



The natural timber floor complements the printed ceiling of sack material in the living area

Nestled alongside the southern hilly coastline of Mirissa, Sri Lanka, ‘Siri Wedamadura’, as the name aptly suggests, has been the home to the local village doctors since the year 1927. This charming piece of architecture, which was greatly influenced by British & Dutch colonization, is built alongside a hill shielded from the strong ocean winds to survive nearly 100 years later.

The house, a building of nearly 3500 square feet in size, was commissioned to MMP Architects by the current owner of ‘Siri Wedamadura’, for renovation, expansion and transformation into a luxury holiday villa. The new complex was expected to house four bedrooms with attached washrooms, a living area, kitchen

en & dining areas, a large outdoor swimming pool and separate staff quarters.

The need for additional rooms proved to be a challenge, given that the original structure was meant for a single-storey building. This was resolved through the careful elevation of the existing roof, where the internal height of the attic space was increased to accommodate an additional floor to the building. The thick lime stone walls of the existing building were then carefully reinforced with a layer of steel mesh and plaster, while retaining the original stone edifice and negated the use of any excessive concrete pillars or other structural support. The overall approach meant, that the house could retain its authentic simplicity & symmetry, which is an intrinsic feature of homes built

during the colonial era.

The enclosed interior spaces with dim lighting was another issue, which is inherent in most historical buildings.

This was resolved through the re-modelling of two spaces; first, an enclosed porch at the main entrance was converted into an open verandah, to allow more natural light and to create a freedom of space and movement. Second, a carefully designed atrium with a skylight was introduced to the main living area, transforming the space into a warm and hospitable setting with natural light.

The interior and exterior walls are complemented with shades of grey and white, while dull



The old 'Siri Wedamadura' building prior to renovation



Greatly influenced by British & Dutch colonization, the villa is built alongside a hill shielded from the strong ocean winds to survive nearly 100 years later.



"Siri Weda Medura" Villa



The dining verandah



Central living space



The subtle use of colour reflects light, enhancing the overall ambience of the rooms

According to Architect Muditha Prematilaka:

“When attempting adaptive reuse projects like Siri Wedamadura and other such historical buildings, one needs to be sensitive to the original identity of the old building while transforming or marrying it to its new use. An architect can certainly reflect his or her identity without compromising on the character and soul of the building, while defining its renewed purpose. The task is not easy, and requires intense planning, research, preparation and a passion for perfection to make it work.”



The view of the kitchen



The view of the swimming pool and pavilion set out in the tropical garden

PROJECT DETAILS

PROJECT ARCHITECT:
Muditha Prematilaka FIA
 (SL) - Principal Architect and
 Managing Director Of MMP
 Architects Pvt Ltd

CLIENT:
John and Irina Stavits

grey tones accentuate the smooth cut cement floor. The subtle use of colour reflects the light, enhancing the overall ambiance and airy feel of the rooms.

The architects introduced an open alfresco-style dining veranda with a high rustic brown ceiling, transforming the space at the rear of the house, with close views to a natural cliff beaming with foliage. A modern dining touch was introduced to the space with the addition of large built-in table in smooth cut cement finish.

The interior décor reflects a fusion of ancient and modern furniture and fixtures that accentuates the age and charm of the new villa. This concept was mostly applied to the internal spaces such as the rest rooms and living areas while ensuring that the overall appeal of the building was not compromised.

The old traditional kitchen with a fire place for cooking, was in a delapidated condition. This was transformed into a modern kitchen with a rustic finish. A wall-to-wall, pigeon hole-type

shelving rendered in cut cement for storage of crockery and cutlery was fabricated, while the rest of kitchen is dressed up in contemporary finishes making the work space more efficient, open and pleasant for preparing the villa's favourite culinary delights.

A 5-acre property surrounding the entire villa was landscaped into lush green garden, and two natural ponds were created to enrich its tranquility and beauty. Moreover, this ensured that the land remained free of water clogging and flooding during the monsoon season. A sense of serenity and relaxation now embodies the renewed property which is frequented by an array of flora and fauna.

The symmetry of this colonial building is complemented with a twenty-meter swimming pool and a pavilion located along the central axis of the house. The inviting waters of the pool sets the beautifully landscaped garden against the backdrop of 'Siri Wedamadura' - now restored back to an award-winning design, with its unique and classical charm to survive yet another 100 years. 🌿

resort

sun tan will fade away,



Isuru Wijesuriya
Major design project 2018
Department of Architecture
University of Moratuwa

hotel

calido beach, kalutara

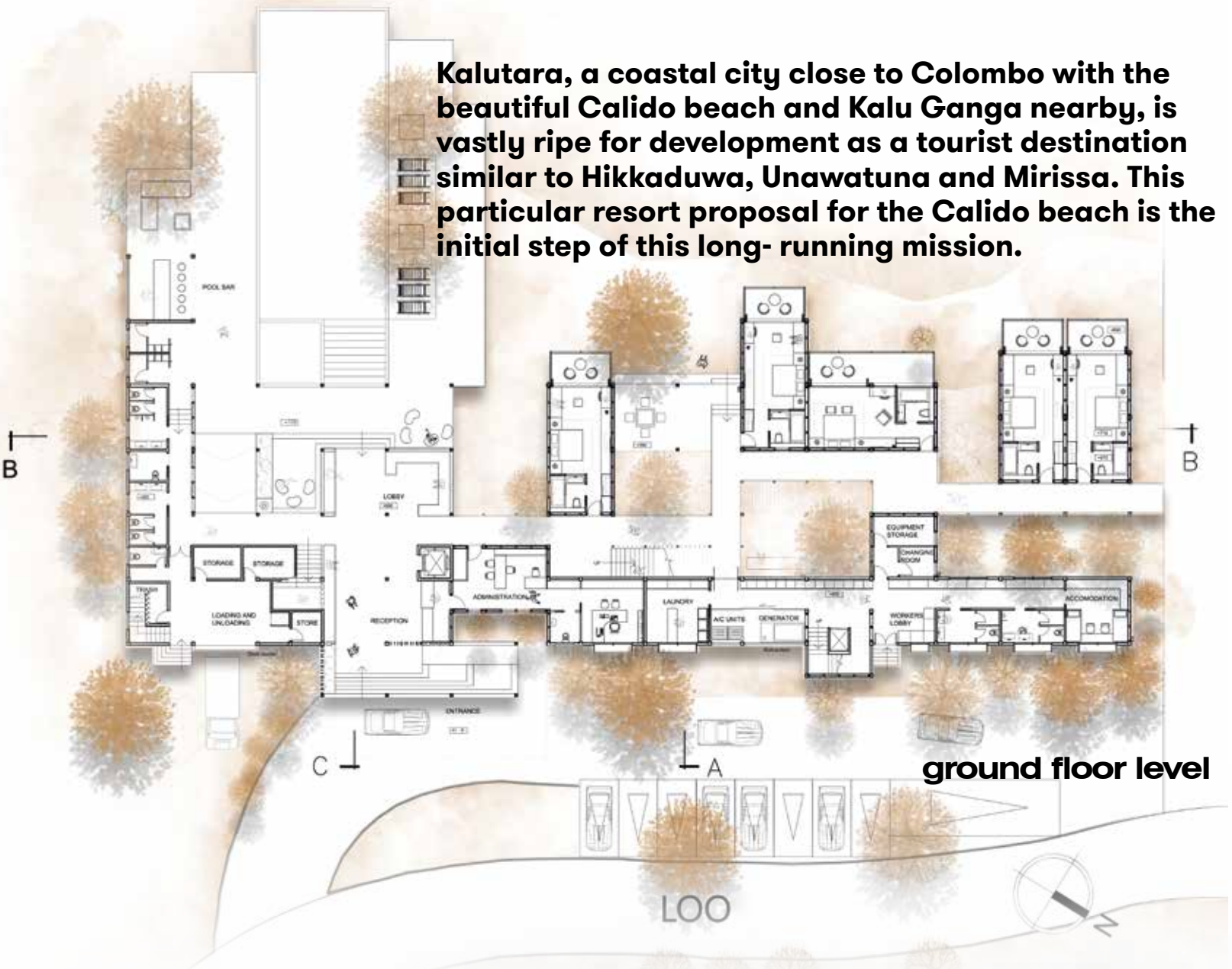
but

memories

will last forever....



Kalutara, a coastal city close to Colombo with the beautiful Calido beach and Kalu Ganga nearby, is vastly ripe for development as a tourist destination similar to Hikkaduwa, Unawatuna and Mirissa. This particular resort proposal for the Calido beach is the initial step of this long- running mission.



ground floor level





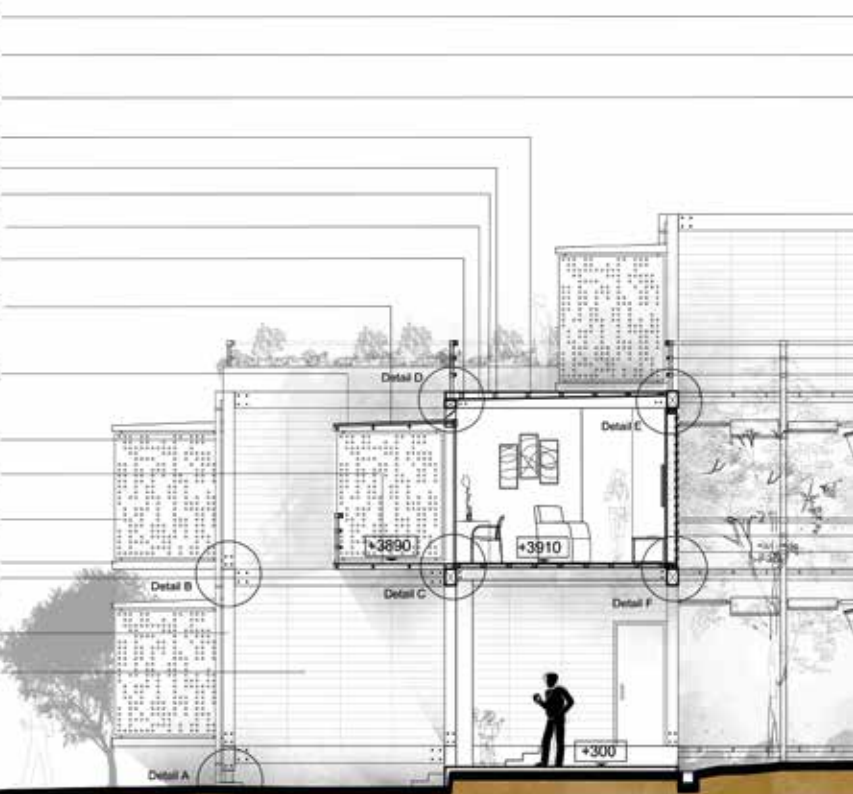
first floor level



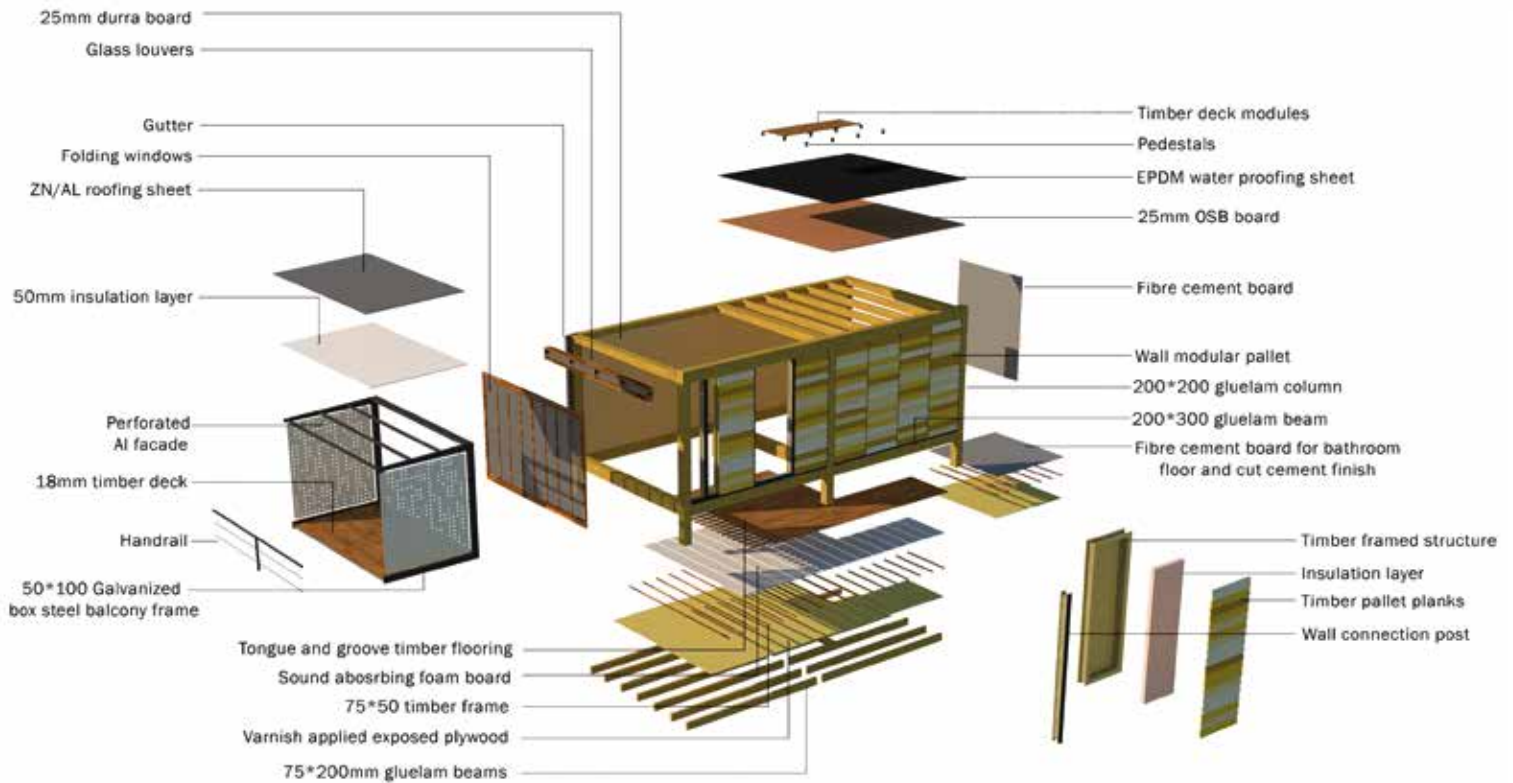
second floor level

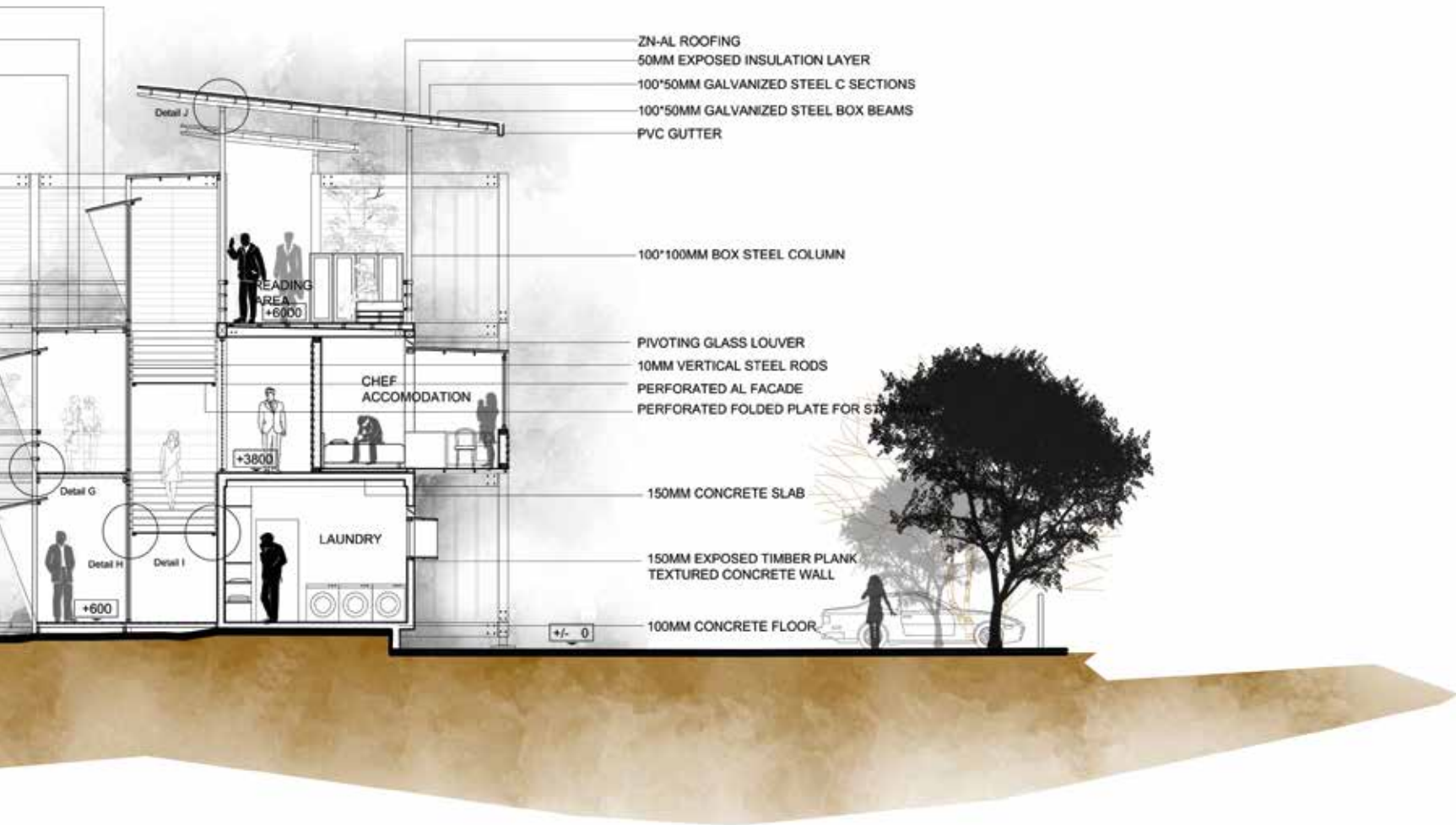


- ZN/AL ROOFING SHEET CANOPY
- ZN/AL ROOFING
- EXPOSED INSULATION LAYER
- MODULE TIMBER FLOORING PALLETS
- PEDESTALS/ DECK JACKS SUPPORTING THE DECK ABOVE
- AIR GAP TO DRAIN WATER AND AS HEAT BARRIER
- EPDM WATER PROOFING MEMBRANE SHEET
- 30MM OSB BOARD
- ZN/AL ROOFING
- 50 MM INSULATION LAYER
- GUTTER
- 25 MM TIMBER FLOORING ON STEEL FRAME
- DECORATIVE PERFORATED AL FACADE
- 150*75MM GALVANIZED BOX STEEL
300*200MM GLUELAM BEAM
- 200*200MM GLUELAM COULMN
- MODULAR WALL PANELS



SECTION A





-A

According to the master plan development proposal, Calido will go under beachfront development featuring public parks, pedestrian pathways, aquatic related sports centers, food outlets, parking facilities etc. Furthermore, several other land plots will be allocated to the private sector to be developed into resort hotels promoting hospitality for holidaymakers. The design idea for the resort emerges from three elements which are interconnected in terms of construction technology, spatial quality and contextual response.

As hotels undergo expansion and modifications from time to time, the idea is to introduce modular principles to support the expansion process with faster construction to cut costs. In terms of spatial quality, the idea is to have a three-dimensional spatial configuration inside the hotel while following the theorem of modularity. This creates a spatial journey inside the building which the guests are encouraged to experience





Having a very low-lying context with a lot of vegetation, it is the architect's responsibility to maintain the character of the natural context without dropping off an alienate building that would snatch the authentic tranquility of the beach front.



while moderating the contrast among inside and outside spaces. It is not just about the destination points, but to create a journey inside the hotel to experience.

Having a very low-lying context with a lot of vegetation, it is the architect's responsibility to maintain the character of the natural context without dropping off an alienate building that would snatch the authentic tranquility of the beach front. As a solution, the resort is carefully designed as a combination of solids and voids while accommodating ample greenery. The density of the structure gradually reduces while going vertically upwards and vanishes to the sky with lighter horizontal and vertical lines.



The modular structure is made out of glulam structural members while the walls and the floor are made of modular panel systems. Reused timber planks from pallets have been used to create a robust character within the spaces.

Within the initial design stage, all the public and private guest spaces faced the seaside, gaining the utmost advantage of the picturesque view of the beach and sea. The layout of the resort was developed on the code of providing a memorable journey for the guests, while allowing it to be expanded vertically in time to come.



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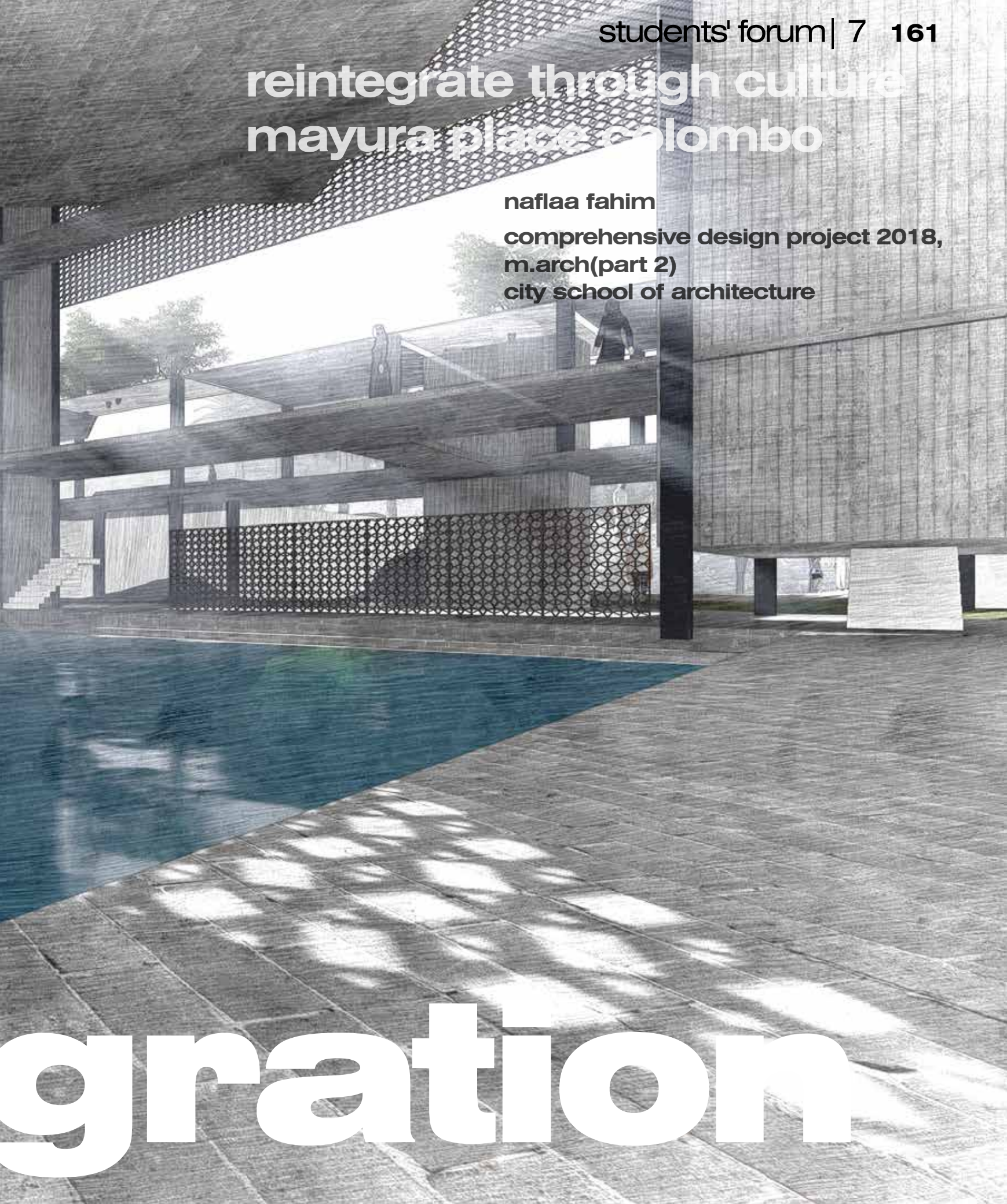
centre for
social
inteq

reintegrate through culture mayura place colombo

naflaa fahim

comprehensive design project 2018,
m.arch(part 2)
city school of architecture

gratiation

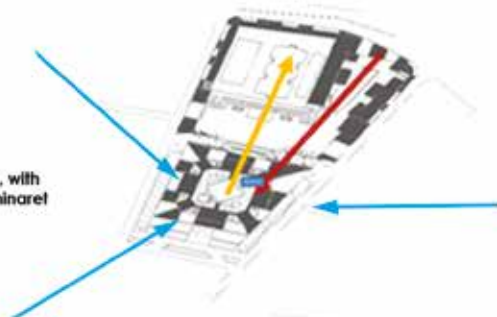






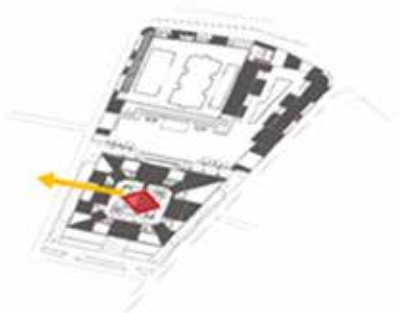
ROOF LEVEL

The Centre becomes a landmark, with the cultural tower symbolizes the minaret



PRAYER HALL LEVEL 1 & 2

Prayer hall directed towards Mecca, elevated away from the hustle and bustle of the market to achieve the necessary meditative atmosphere for praying



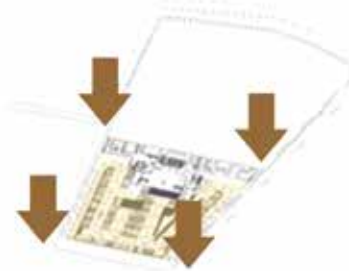
CULTURAL MARKET AND EXPERIMENTAL STUDIO LEVEL

Visual and physical connections between the festivity grounds, experimental studios and the market



BASEMENT LEVEL

Auditorium, parking and services in the basement, hence more useable ground floor



INTERCHANGING FRAMED PANELS OF TRANSLUCENT CREAM ETFE AND TRANSPARENT PHOTOVOLTAIC FABRIC FIXED ON TO MARINE STEEL (GALVANIZED IN HOT TIN) T SECTION SUPPORTS

ANGIZED STEEL IN
STING OF 4
RACED

15W WARM WHITE LED
TYPE SPOT LIGHT SYSTEM

STEEL REINFORCED CONCRETE WAFFLE SLAB
FOR THE PLAY OF LIGHT AND SHADE AT ABLUTION POND AREA.

GUTTERS COLLECTING AND SENDING THROUGH
THE DRAIN ALONG THE TRUSS TO THE STRUCTURAL AND SERVICE
CORE IS FILTERED THEN SENT TO REFLECTING PONDS

CUT # POLISHED TITANIUM FLOOR FINISH
WITH 100MM THK COMPOSITE DECK
CORRUGATED STEEL SHEET AND
CONCRETE SLAB SUPPORTED ON STEEL
TRUSS

CULTURAL
FOOD MARKET

EXPERIMENTAL STUDIO FOR
CULINARY ARTS

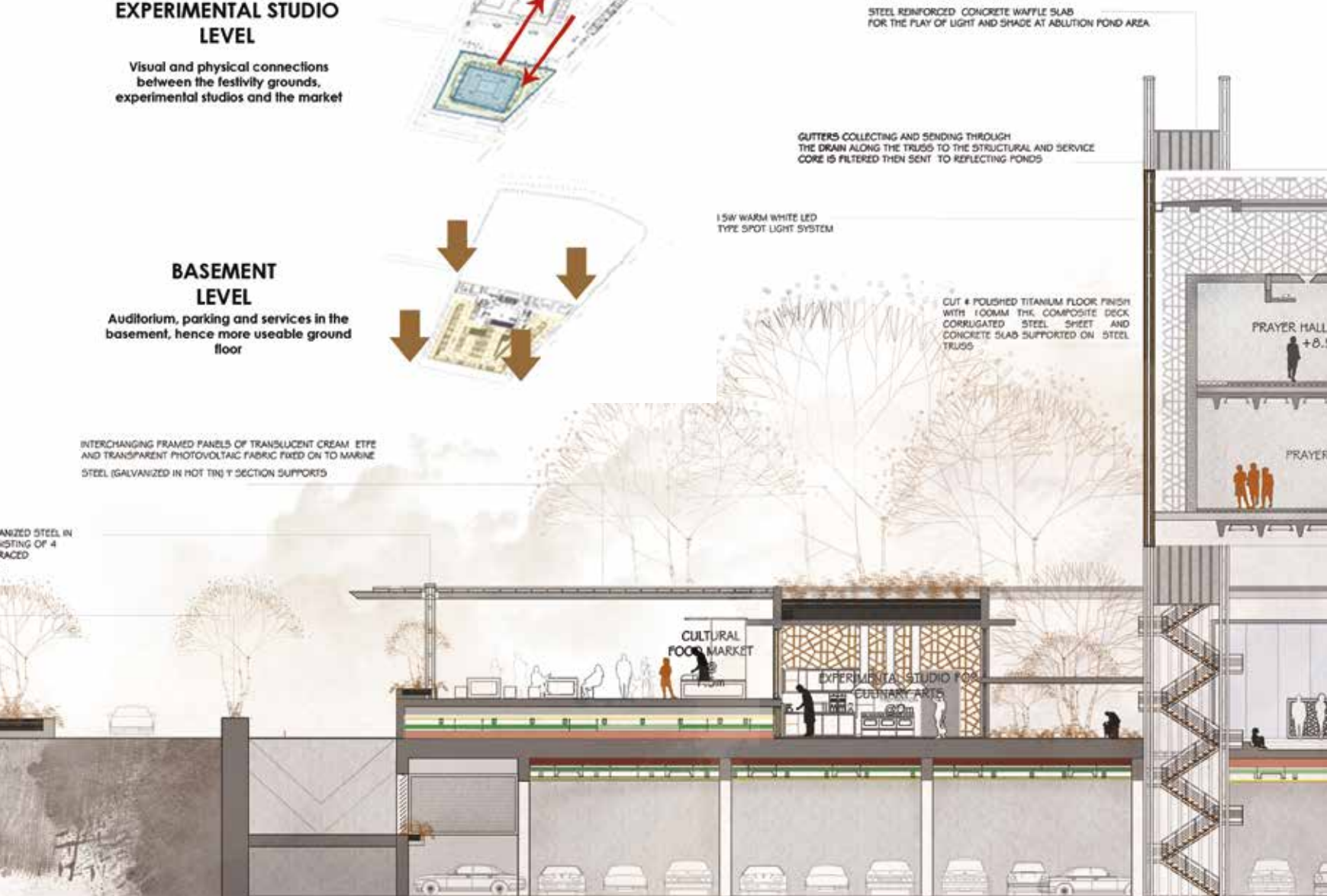
PRAYER HALL
+8.5

PRAYER

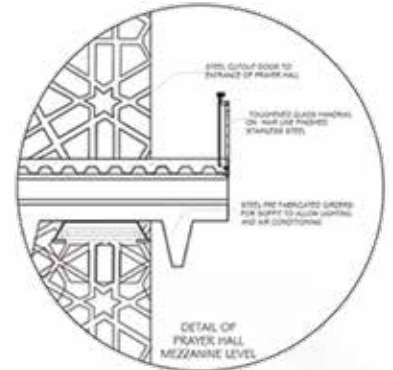
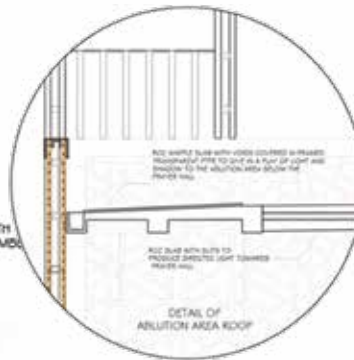
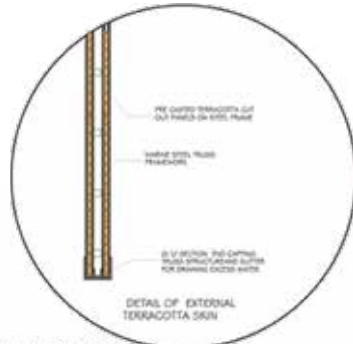
Sri Lanka, the island on the silk route, has been a multi-cultural melting-pot for centuries. In the present day, in post-civil-war context and in continuity with its grand past of nurturing all races and religions, this architectural project in the capital city of Colombo envisions an Islamic center; one that showcases a vibrant tapestry of art forms, languages and cultures intermingling to promote peace. An ideal microcosm of the island itself.

The Islamic Centre for Social Integration aims to be a space that promotes, exhibits and enhances the lifestyle of the Sri Lankan Islamic population that has been lost and forgotten while harmoniously integrating them with the entire population.

The ethnic conflict resulted in the loss of stability among the people. Freedom of cultural expression was severely curtailed, and minority communities focused inwards, developing an aura of insularity. This gap in awareness of culture and non-transparency in intra societal activities have allowed for politically motivated tensions.



“Architecture never derived its force from stability of culture, but rather from the expression of those moments when that sense of stability slipped”
-Mark Wigley



RCC SLAB FIELD BY TRUSS STRUCTURE WITH SUITS COVERED WITH GLASS FOR THE PLAY OF LIGHT AND SHADE

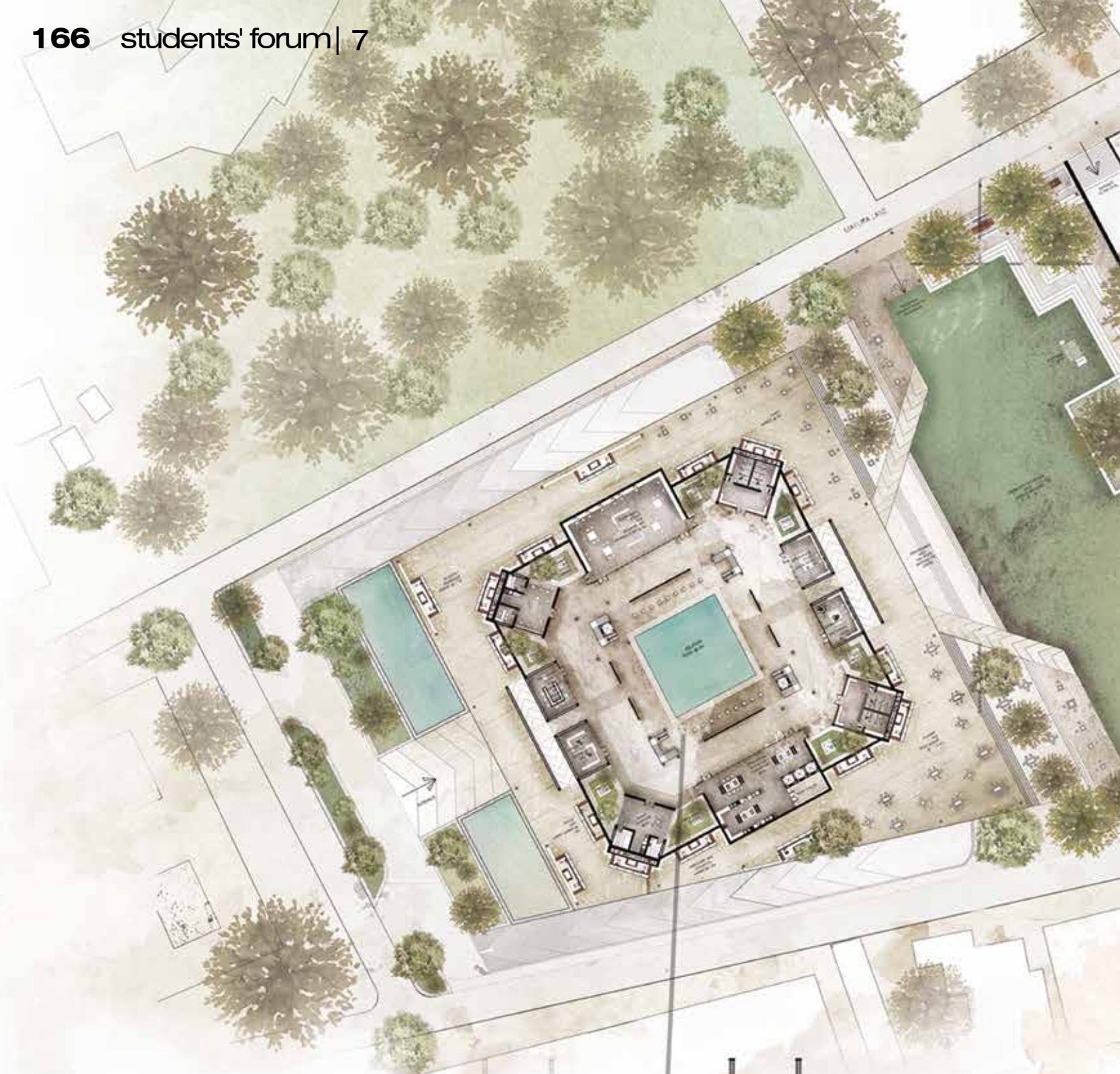
GLASS ELEVATOR CORE WITH TIMBER DECKED LIFT AND TIMBER LIFT MECHANISM UNIT

GLASS ELEVATOR CORE WITH TIMBER DECKED LIFT AND PRE-CAST CONCRETE CLADDED LIFT MECHANISM UNIT

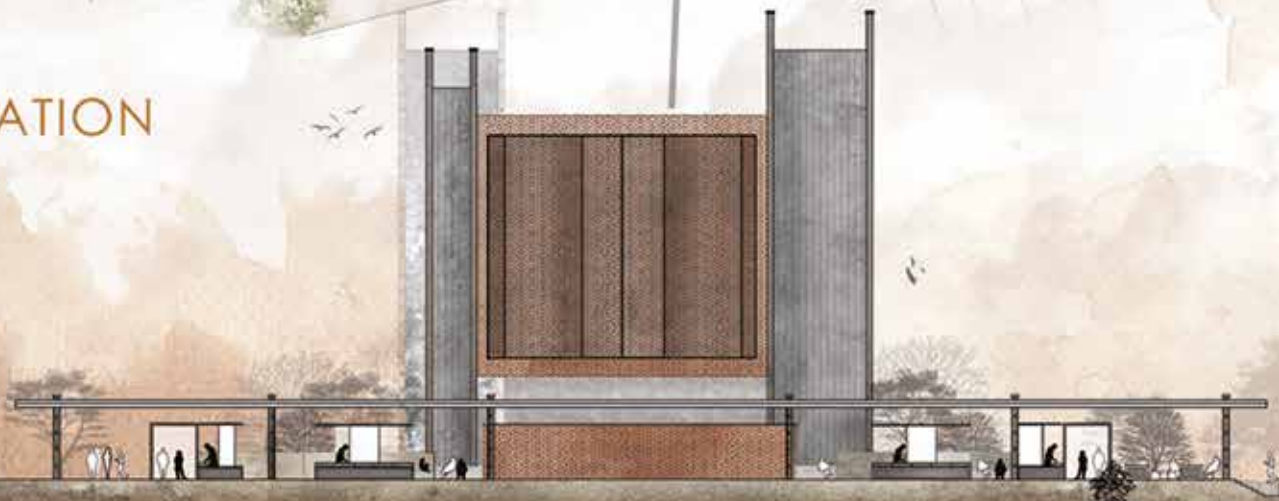
DOUBLE PANELLED CASTED TERRACOTTA ON STEEL FRAME SCREENS FOR WALLS

STEEL CUT OUT SCREENS ON STEEL FRAME SCREENS FOR WALLS





SIDE ELEVATION





While the existing context caters to some functions such as prayer halls, ablution ponds, ancillary facilities, as well as quarters and offices for the imam that caters to the needs of the Islamic community, the space does not cater to healthy interaction of different cultures and needs of the general public. Therefore, the provision of facilities such as a library, computer labs, auditoriums as well as meeting spaces and experimental workshops help assimilate different cultures through exposure and awareness, building with regard to the values as well as social and cultural contributions of the Islamic community and their way of life.

The existing mosque is to be elevated off the existing ground level while creating a cultural 'market' for the public, comprising several studios that cater to the exploration of culture through art forms. The duality of space through the symbolic elevation of religious activities while the ground level serves as a publicly accessible forum is conscious of the commonalities in the lifestyle of the people around whom a vibrant tapestry of cultures, languages and art forms translates into a place of freedom, peace and tranquillity.

The needs of the inhabitants for a more public, integrated community space for gathering, meeting, playing as well as to engage in community activities represented a long sought, unmet requirement.

Thus, it can be argued that provision of such a space for public gathering and harmonious blending of the different subgroups of the community would create a tightly knit community fostering mutual respect and understanding between the communities. A thriving commercial capital could be achieved by reducing animosity and friction between religious communities.



bawa

staircases

by david robson



photographs by sebastian posingis; talisman; 2011
reviewed by architect c. anjalendran

David Robson's new book is devoted to the staircase designs of master architect Geoffrey Bawa and demonstrates with over thirty examples how these formed an important part of his oeuvre. In so doing it identifies a number of key influences that contributed to their development: staircases of the Italian Renaissance that he studied whilst living in Rome in 1956; the staircases of German Baroque architect Balthasar Neumann about whom he wrote his thesis in 1957; and last but not least, the staircases of ancient Sri Lanka.

My own first assignment when I joined Geoffrey Bawa's office in 1977 after completing my architectural studies in London, was to draw up his design for the corkscrew staircase in the Lydia Duchini House in Bentota, which appears on the cover of the book.

Ruskin advised: "Don't look at architecture, watch it!" This was something that Bawa did throughout his life. Robson demonstrates how he was able to borrow ideas from the past and transform them into something new.

Thus the entrance sequence of the Bentota Beach Hotel (now demolished) proceeds from a darkened porte cochère to a richly decorated batik ceiling by Ena de Silva, echoing the staircase in Balthasar Neumann's Würzburg Residenz which rises in similar fashion towards Tiepolo's painted ceiling. My own first assignment when I joined Geoffrey Bawa's office in 1977 after completing my architectural studies in London, was to draw up his design for the corkscrew staircase in the Lydia Duchini House in Bentota, which appears on the cover of the book. This introduced me to Bawa's unique way of developing a design in which function, structure, wit and aesthetics all played a part.

I also drew strings when Bawa elaborated his simple L shaped entrance stairs at Lunuganga. The addition of diminishing fantail fins at the edges celebrated the notion of an entrance. A few more steps were added across this terrace to a lower terrace, amidst dhang trees, which appear to almost drunkenly traverse these steps. In the Triton Hotel, an accidental down-pipe is incorporated into the extended landing of a staircase, making it an integral intended part of the design.


The book describes the extent to which Bawa enjoyed designing staircases and demon-

strates that no two of his staircase designs are the same. This latter fact is revealed in the vast campus of the University of Ruhunu where it seems that every single staircase is unique. Here, a doglegged staircase with a circular landing allows a hidden space beneath for student lovers to enjoy their lunch with a view. He was a master of architectural scenography and regarded a staircase as being potentially the most theatrical element of a building, as when he collaborated with Laki Senanayake to create a staircase in the form of a battle scene for the Lighthouse Hotel. A key element of Bawa's design philosophy was the desire to give pleasure.

All of this is revealed in Robson's clear and jargon-free text, illustrated with the beautiful photographs of Sebastian Posingis. The Sri Lanka-based photographer Posingis grew up here and has provided photographs for "The New Sri Lankan House" (2015), "In Search of Bawa" (2016), and "The Island from Above" (2015). Unfortunately a book of this scope cannot be all-embracing and it is regrettable that it does not include some of the many staircases in India that Bawa admired, such as those in the Amber Fort in Rajasthan, and those of the famous stepped wells of the Ahmedabad District. Bawa also produced remarkable designs for lighting fittings that were manufactured by Belek Baas in a workshop at Lunuganga as well as designs for furniture and even ashtrays for his hotels. These could provide material for another book.

David Robson studied architecture in the Bartlett School of London's University College. Between 1969 and 1971, he was a senior lecturer in the newly formed School of Architecture in the University of Ceylon Colombo. Between 1978 and 1982, he worked as a special adviser on Prime Minister Premadasa's Hundred Thousand Houses programme and was responsible for the design of electoral housing schemes, model villages, and the master plan of Rampokunagama New Town.

In 1997 Geoffrey Bawa recruited David to help him write a monograph on his work. Unfortunately, Geoffrey suffered a debilitating stroke in 1998 and the book was eventually published without his direct involvement by Thames and Hudson in 2002. In 2004 David joined Amila de Mel to curate a major retrospective exhibition of Geoffrey Bawa's work in the German Architecture Museum in Frankfurt.

David's other books on Bawa have included 'Beyond Bawa' (2007), 'Bawa - The Sri Lanka Gardens' (2008 with Dominic Sansoni) and 'In Search of Bawa' (2017 with Sebastian Posingis). He is also the author 'Anjalendran, Architect of Sri Lanka' (2009) and 'The Architectural Heritage of Sri Lanka' (2015 with C. Anjalendran and Dominic Sansoni). It is no exaggeration, therefore, to suggest that David Robson's writings have made an important contribution to the development of an architectural culture in Sri Lanka. 

slia architects' awards night 2018



For the first time in the history of Sri Lanka, the Institute of Architects “Architects’ Awards Night 2018” was held at the Grand Ballroom, Hilton Colombo, on Saturday 13th October 2018.

The event was graced by Architect. Marina Tabassum, who is the winner of the Aga Khan Award for Architecture in 2016. SLIA President, Archt. D.H. Wijewardena FIA (SL), Senior Vice President, Council Members, renowned architects and representatives of other professions in the construction industry were present at this event.

THE LIST OF AWARDS PRESENTED AT THE INAUGURAL AWARDS NIGHT IS GIVEN BELOW:

DESIGN AWARDS

Name of Architect	Category	Name of Project
Award of Excellence		
Archt. Anuska Dasanayake	Private Residencies	Residence of Mr. Harsha, Gunasekera, Boralessgamuwa
Archt. Palinda Kannangara	Private Residencies	Studio Dwelling, Nugegoda
Award of Merit		
Archt. Kosala Weerasekera	Interior Design	The Paint Shop, Kalutara
Archt. M M G Samuel	Renovations	Lavan Studio Apartment, Colombo 3
Archt. Russell Dandeniya	Office Building	Office Building of Jiffy Products Pvt. Ltd. Meerigama (EPZ)
Archt. Jayanath Silva	Civic Buildings	War Memorial for Sri Lanka Air Force, Ekala, Ja-ela
Honourable Mention		
Archt. Dr. Narein Perera	Private Residencies	'Solos Ortus' Residence of Harin & Mihiri Gabriel, Pelawatta
Archt. Muditha Premathilaka	Adaptive Reuse	Luxury Holiday Resort, Mirissa
Issue of Certificates (to Shortlisted Submissions)		
Archt. D K Nalaka Krishantha	Hotels	Cove D' Explorer, Wadduwa
Archt. Darnie Rajapaksha	Hotels	Chena Huts, Yala
Archt. Damith Premathilaka	Interior Design	Salon 7th Avenue School of Hair & Beauty, Colombo 5
Archt. Ranga Dayasena	Adaptive Reuse	The Creative Shelter, Rathmalana
Archt. Sudesh Nanayakkara	Adaptive Reuse	Project Kalogaha Retreat Dambulla

MEMBERS PANEL AWARDS

Most attractive display panel - printed format

Award of Excellence	Award of Merit
Archt. Thisara Thanapathy Architect	Zowa Architects
	Prasanna Jayalath Associates

Most attractive display panel - digital format

Award of Excellence	Award of Merit
Archt. Peshali Perera	Russell Dandeniya
	Ironcast Chartered Architects

Most informative display panel - digital format

Award of Excellence	Award of Merit
Archt. Kumudu S Munasinghe	124 Design Ltd

Most informative display panel - digital format

Award of Excellence

Archt. Kumudu S Munasinghe

YOUNG ARCHITECT OF THE YEAR AWARD

Archt. Sudesh Nanayakkara

RESEARCH AWARD

Archt. Prof. Lalith De Silva

ARCASIA AWARDS

Architects award - Archt. Pallinda Kannangara

Student Award - Mr. Don Mitechel Dilik Abeykoon of CSA

PRESIDENT'S AWARD FOR EXCELLENCE IN ARCHITECTURE

PUBLICATION AWARD

Archt. Wasana De Silva

SPECIAL AWARDS

President's Award for Lifetime Achievement in Architecture

Past President Prof. Lakshman Alwis

For Design of the Muscat & Salalah International Airports in the Sultanate of Oman. The team comprising: Archt. Athula Ranasinghe, Archt. Cynthia Ranasinghe, Archt. Ratnasiri Jayasinghe Archt. H B Wijewardane, Archt. Madhura Prematilleke Archt. Rehan Tilakaratna, Archt. R P L M Muniratne were conferred with this award.



During the event, the most remarkable “The Lifetime Achievement Award” was given to Vidjajyothi Archt. Prof. Lakshman Alwis FIA (SL), an eminent Architect of Sri Lanka Institute of Architects.



More than 60 entries were considered under twelve different categories such as Member Panel Award, Most Attractive Display Panel - Printed format & Digital Format, Most Informative Display Format-Printed format and Digital format, ARCASIA Awards, Research Awards, Creative Use of Colour Awards, Design Awards, Young Architect of the Year Award and SLIA President’s Award for the Exceptional Architectural talents displayed in the Designing of an Overseas Project.

For Design and Colour Awards, 15 entries were short listed and for the event, all the stake holders, who were involved in such projects and representatives of all allied professional Institutions, were present at this gala event.

During the event, the most remarkable “The Lifetime Achievement Award” was given to an eminent Architect of Sri Lanka Institute of Architects, who made an immense contribution to the Architecture fraternity. This Year the Life time Achievement award was awarded to Vidjajyothi Archt. Prof. Lakshman Alwis FIA (SL).

The Main Sponsors for this event were JAT Holdings and True Value Green Products (Pvt) Ltd, and other co-sponsors were Sincon International (Pvt) Ltd and Sri Lankan Airlines. 🇱



a passion project

pendi



What began as a passion project and a hobby for Natalie Pendigrast soon turned into a full-fledged business, Pendi. An interior designer by profession, Natalie recognised a gap in the market for lamps and lighting. An advocate of Sri Lankan design and a love for simple, local materials, Natalie started off determined to design and build fittings that had a distinctly Sri Lankan flair to it. Pendi

began with five lamp designs, a facebook page and a number of pop-up sales.

The concept behind Pendi is Natalie's absolute staunch belief, that traditional Sri Lankan crafts and skills could be reinvented and reinterpreted to reflect the contemporary Sri Lankan lifestyle, which pushed her to meet and collaborate with other designers and makers in various industries. Her very first collaborations with Batiks by Salt and Ena Designs were

displayed at the launch of Pendi in 2015. The first collection included unique batik bed linen, table linen and their first-ever collection of batik lighting and lampshades with Salt. Ena displayed her first collection of hand-cut marble cheese boards, textile prints and a one-off marble & steel combination coffee table.

Pendi opened the doors to its first retail space in 2017 housing a curated collection of lighting products and homeware, priding



itself on thriving with the encouragement of local artisans, designers and craftsmen. Taking advantage of skills and materials that are mostly unique to Sri Lanka, Pendi stands true to its belief of individuality. Working with a selection of local artists, designers and tradesmen, Pendi is now an expanding brand and community looking to encourage small businesses and start-ups within the home ware and lifestyle range. Within just a short time frame, Pendi has grown extensively and still growing with 98% of the selection coming from women designers and entrepreneurs. Pendi works with a number of designers and artists and encourages expression of their personality through their work, which gives each piece a unique, bespoke quality.

With the market trending towards creating an iconic custom feel within each space, Pendi works on delivering personality and standalone quality. With styles and designs of home ware branching out, Pendi specialises in revamping traditional, cultural homeware. Working with designers and clients in a Design Hub process, debating development of products, Pendi creates custom pieces, especially with lighting and lamps. Pendi encourages and is enthusiastic to work with other clients and designers to develop new ideas. Pendi hopes to build on this concept, to evolve into a truly unique homeware and lifestyle brand.📍

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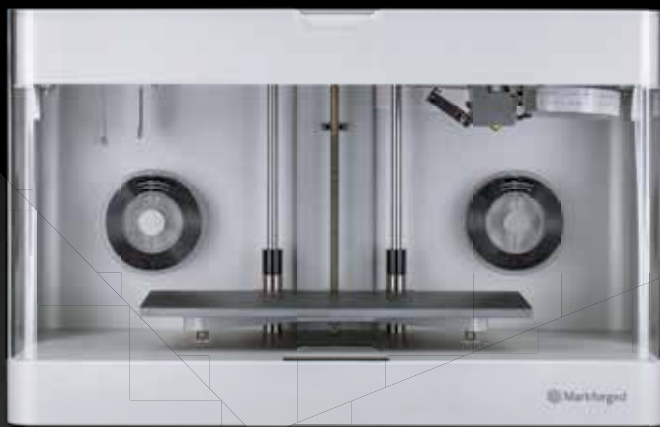
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