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OF
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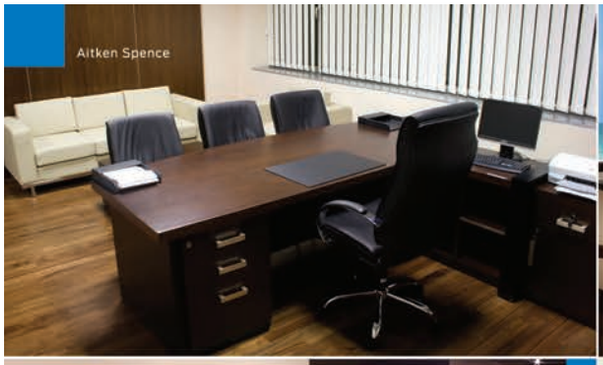

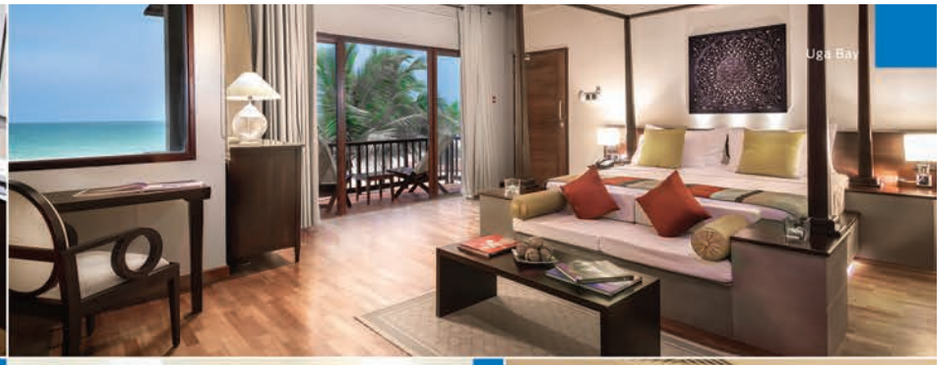

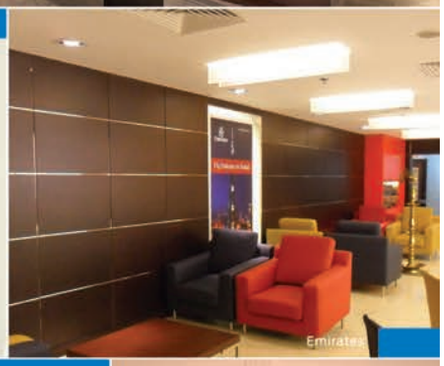

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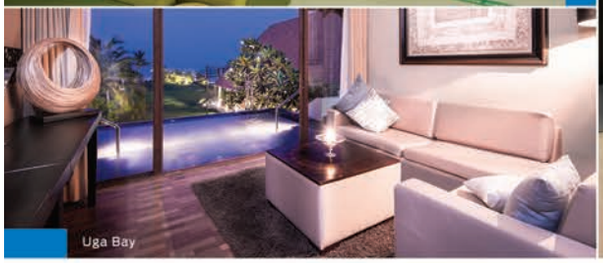

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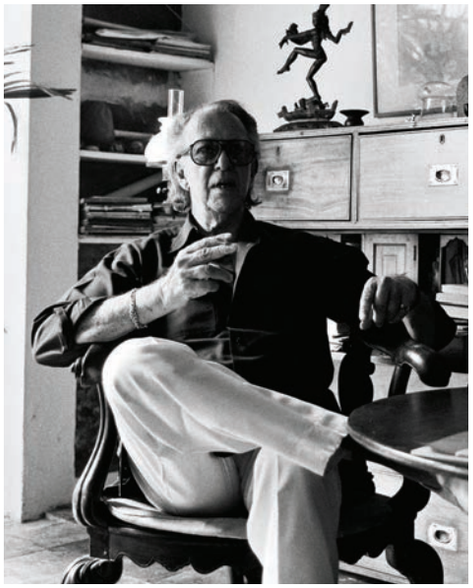

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editorial

The incomparable Geoffrey Bawa is present within every generation of Architects both past and present. Many have been privileged to work with him and learn from him, and the future generations find themselves learning from the legacy he has left behind.

Bawa effectively re-invented the concepts of modernism, developing the style of tropical modernism to suit the Sri Lankan context. His work through example has steered Sri Lanka to the very top of the South Asian Architectural dialog, placing the Architecture of Sri Lanka as successful and innovative. It is by far one of the greatest honours that one could provide to both the country and the profession. Bawa worked with the ideals of Sri Lankan tropical living, rather than going against the grain and shutting out the environment, Bawa brought the environment in. The indoor courtyard, a concept popular with the Dutch style houses, was re-invented to suit modern concepts, starting the trend of the "indoor outdoor relationship" that became the archetype of Sri Lankan Architecture.

Nature has always played a key role in many of Bawa's projects, from the controversial Kandalama, the first of its type, to Lunuganga, his own private residence

Nature has always played a key role in many of Bawa's projects, from the controversial Kandalama, the first of its type, to Lunuganga, his own private residence. It is hard to decipher if the nature was planned around the building, or if the building was planned around nature, though many believe the latter to be the preferred.
Experimentation with locally available materials and technology was another spectrum in Bawa's creative genius. His research mostly extended to creating means of naturally ventilating the interior spaces, to bring the tropics inside the building to maintain comfort levels at all times. The framed structure, one of his inventions which can be seen at the Bishops College Colombo and St Thomas's Preparatory school Colombo, has now been dubbed as the "Breathing wall" working much like a "jalee", funnelling the external hot air into cool air when the air reaches the internal spaces. Horizontal sun breakers, monsoon windows, and correctly mastering the pitched roofs, angles, eaves and proportions, Bawa successfully crafted the prototype for tropical living, embodying these principles in every single example he built.

In most of his creations, the structure is simple and he maintained a simple built formation, which was complex in its space allocation and innovation. He didn't push structural complexity, rather he pushed the boundaries of tropical living in modern times. This proved to be one of many sustainable concepts that were an additional development of his designs. Simple foot print with uncomplicated structural grid, ensured very little wastage of materials. Additionally his work has proved to age well, where maintenance is minimal, his own house at Lunugnaga, the new parliament all being examples of work that have through time remained as well functioning as the day they were first created.

Thus was born the Sri Lankan style of Architecture, carefully crafted and fine-tuned by Geoffrey Bawa. He created spaces, comfortable to live in, naturally well ventilated, and ages beautifully, teaching through example that Architecture truly is a science and art from. Well beyond his death, he continues to live and teach through example, for which we must consider as a professional body as a privilege and gift given to us by our Master of Architecture.

Peshali Perera
Editor
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Bawa effectively re-invented the concepts of modernism, developing the style of tropical modernism to suit the Sri Lankan context

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Registrations

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Correction

In our last issue, volume 118, issue 3, there was an error in the 'A Campus for US: KDU' article. The principal architect was Architect Chanaka Ariyarathna

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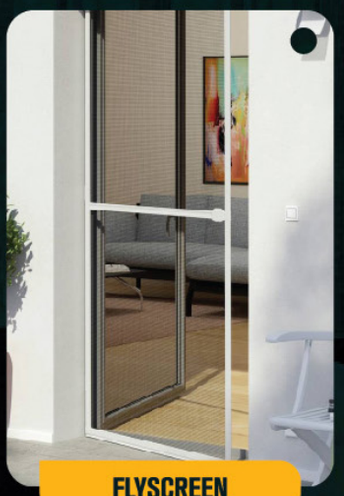
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TROPICAL paradise

amidst the busy clutter of life

"When looked at closely, it seems to be a very simple straightforward series of spaces. But the perceptions that are created with them are quite unique, and sets this home apart from the rest of its neighbours. Simply because, at the end of the day it is a tropical paradise that you can call "Home."

by architect s. a. d. b. m. champika

photographs by madushan indika de silva
written by nadini vidanapathirana

The wooden deck brings a warm, relaxing tropical punch to the interior

Overlooking the dining area across the swimming pool

Living area across the garage

Master bedroom decorated in his favourite theme

In pace with the rapid urbanization, Pelawatta has mostly taken up its stand as an ideal location for a comfortable residential lifestyle, with the continuously growing opportunities and strengths it has to offer its inhabitants. In this ideal residential zone lies a residence, its simple and modest exterior in complete harmony with its neighbouring houses, but once you pass the threshold of this simple abode, it's a complete different story.

It was the client's main requirement that he finds a tropical haven within his home. Everyday mundane life that tires him and his busy schedule made him realize how much he craves a lush, relaxing environment that he can call home at the end of the day.

Therefore, from the very beginning, the design of this house went along very closely with the idea of creating such a restful place within, so that this much needed change of the scenery would be achieved in the most satisfying way, where his home itself becomes the ultimate sanctuary. Thus came the intent of creating a tropical touch, a feeling of a paradise that will be very hard to be missed out on. Despite the rather small plot of land there to work with, the architect has managed to salvage a handsome portion of it to accommodate a decent front garden and a back yard as well, not to mention a decently sized internal courtyard. But above it all, he has managed to bring in a mesmerizing swimming pool, with crystal blue waters, into the very midst of it all.

The overall spatial layout ais quite simply structured: two wings, front-oriented and rear-oriented, bound together by the main feature of the house - the crystal blue swimming pool. One could say that this pool is the heart of this residence. Located in the middle of it all, at the very heart of the house, this cozy sized swimming pool wraps the rest of the spaces around it, regardless of the floor level. With a retractable canvas canopy that allows the residents to leave it open to sky or close it up as they please, it brings in the much needed natural ventilation and light without a hassle.

The warm timber deck around the pool and the leafy tree right next to it adds to the tropical tranquil vibe the architect was trying to create from the very beginning. The wooden deck, which is replicated on the floor above as well, connects the ground floor to the above, the two separated wings of the residence together. The front yard oriented wing holds the main living area with its unique sitting area and the garage that opens up to the living space, contributing to the creation of a rather sumptuously vast breathable space within. The sitting area was given its own uniqueness through creating a simply executed level difference with the rest of the spaces tied to it. Placed three feet lower than the rest of the spaces, the seating area gets a clear view of the

The swimming pool is right in the midst of the home

Master bedroom overlooking the swimming pool below from one side and the front garden from the other side

PROJECT DETAILS

NAME OF THE PROJECT:
Residence for Mr. Shaminda Fernando at Pelawatta

PRINCIPAL ARCHITECT:
Archt. S. A. D. B. M. Champika

PROJECT ARCHITECT/S:
Archt. Sumudu Samarakoon

NAME OF THE CLIENT:
Mr. Shaminda Fernando

DURATION, START AND COMPLETED DATES:
14 months (2017-2018)

LOCATION: **Pelawatta**

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Front elevation featuring the lush green garden and the balconies

The overall spatial layout is quite simply structured: two wings, front-oriented and rear-oriented, bound together by the main feature of the house - the crystal blue swimming pool

depths of the swimming pool through a thick clear tempered glass that contains its crystal clear water that would otherwise spill on to the sitting area.

The rear yard oriented wing contains the service stretch: mainly the kitchen, pantry and the dining area, visually connects to the living room across the blue water body. The rear wing also houses the visitor bedroom with a majestic view to the lush green backyard.

Contradicting the ground floor level, where the swimming pool acts as the binding agent of the rest of the spaces around it, at the upper floor level it becomes the barrier that divides the house prominently into two separate entities.
The double height space created through the open to sky concept swimming pool breaks the much restricted, private spaces of the house apart, creating much needed privacy.

On the upper floor level, the front yard oriented wing houses the master bedroom suite where the traditional solid walls are replaced by a transparent glass screens, giving uninterrupted views towards the lush front yard from one side, and the blue waters of the swimming pool on the other.

Across the hall, physically separated by the double height space created by the swimming pool below, stands the rear yard oriented wing. This houses the son's bedroom, overlooking the pool below from one side and the backyard from the other side. Next to it is the convertible office space that becomes a play area when needed.
When looked at closely, it seems to be a very simple straightforward series of spaces. But the perceptions that are created with them are quite unique, and sets this home apart from the rest of its neighbours. Simply because, at the end of the day it is a tropical paradise that you can call "Home".

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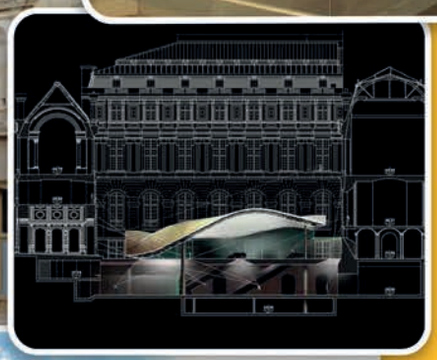

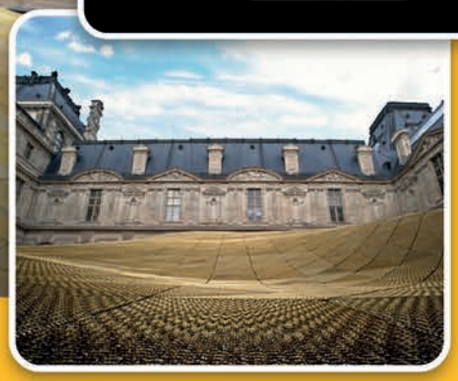

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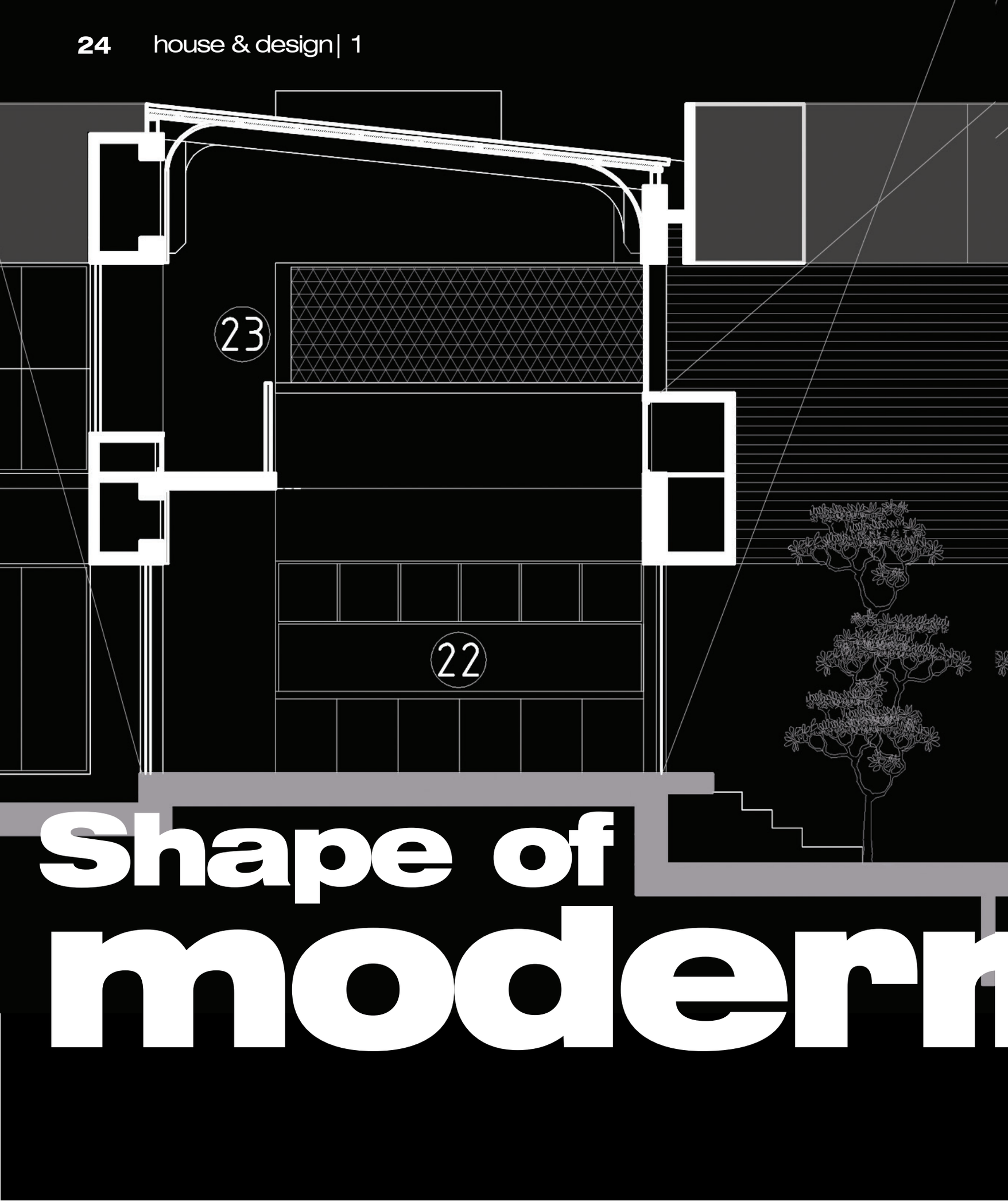


Shape of modern

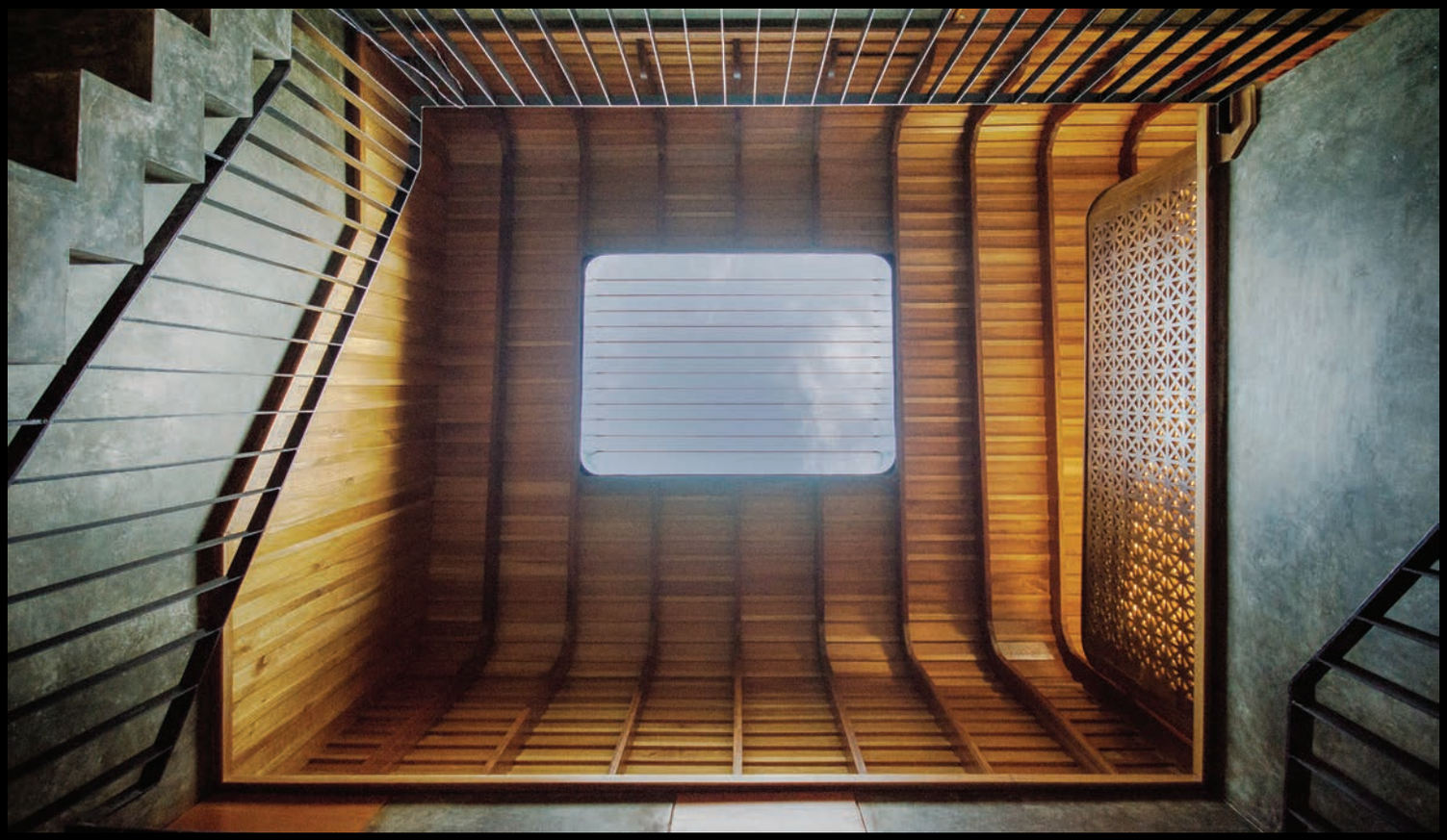
A calming and relaxing family home designed with environmental concerns and tranquillity in mind awaits those who enter this property

by architect dinesh gunawardhane

photographs by calvin d'souza

n living

dwelling at Kalapaluwawa



The courtyard stairwell performs as a tunnel for stack effect driven ventilation

Dwelling at Kalapaluwawa is located a short distance away in the suburbs of Colombo. Designed for a doctor and an engineer, all the requirements were fulfilled in the 1,420 sqft footprint, out of the 14 perch land. The design brief of four bedrooms, living room, dining room, pantry, kitchen, shrine area, library area, 2-bay parking and a servant's area was fulfilled in the design solution. The total gross area of the building is 2,880 sqft. The land is sloppy, undulating and faces a natural marsh, it is fringed by a road and a street perpendicular to the property.

An ascending range of 5'0" in height between the front and rear ends of the land governed the concept, the design has formed vertical spatial conversions in to split levels. The building is designed with four levels: lower ground, ground, mezzanine and the first floor. Except for the parking area, all spaces are elevated 5'0" from the ground level as a response to the flood level reaching up to 150mm in 2015. The building has been designed this way as a precaution for future incidents which could impact the building.

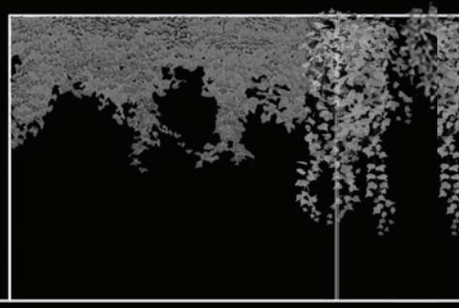
User/client:
The client is a small family of three, a husband, wife and their child. The requirements from the client were fundamental, a simple and relaxed living environment accompanied with the basic requirements of a house.

Manipulation of spaces:
The concept of space designing was based on the minimalist approach by using minimal wall barriers between spaces. Each and every space connected with the double height dining area or the courtyard stairwell, which interconnected among both the ground and upper level spaces. The zoning of spaces included basic platforms for semi-public, private and service areas on both levels. The service area located at the west wing was positioned for easy access to the sub-road and the semi-public areas located in the east wing and on the ground floor, where it connected with the entrance and the car porch. All private areas are located on the upper floor.

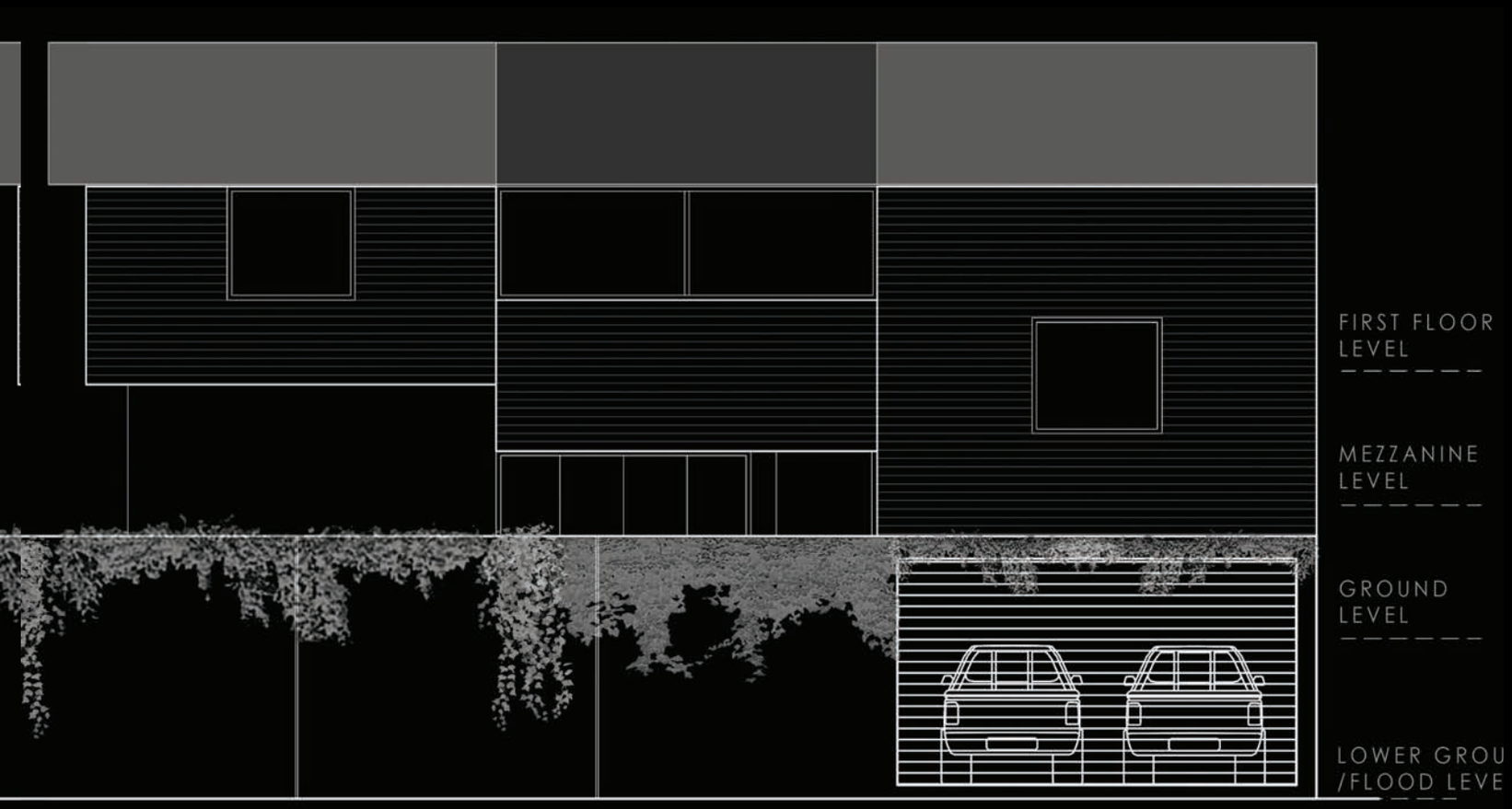
The bedrooms located at the front face of the house capture a lush view through the marsh, while the master bedroom is designed to capture the view of the main garden.

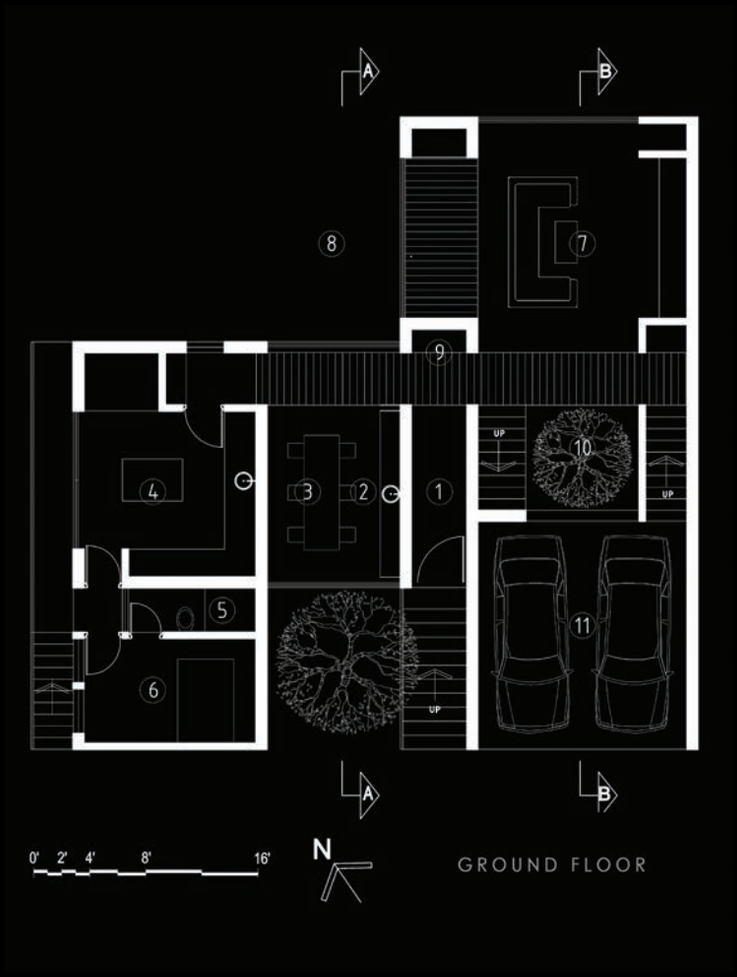
The entry, car park, living room, master bedroom and other bedrooms are interconnected with the four split levels, the user goes through a unique spatial experience around the courtyard stairwell. Since the client required a direct connection to the master bedroom from the entry, the stairwell starts right from the car park, and ends at the master bedroom with minimum disturbance of spaces.

Materials:
The client's requirement for the interior was a calm and pleasing environment that facilitates relaxation from their hectic lifestyles. The main focus on the upper levels is the timber trellis-covered library area, along with ceiling features that give a



The curved form of the timber ceiling structure and the library area gives a vintage effect feeling when entering the upper level floor




A
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11
UP
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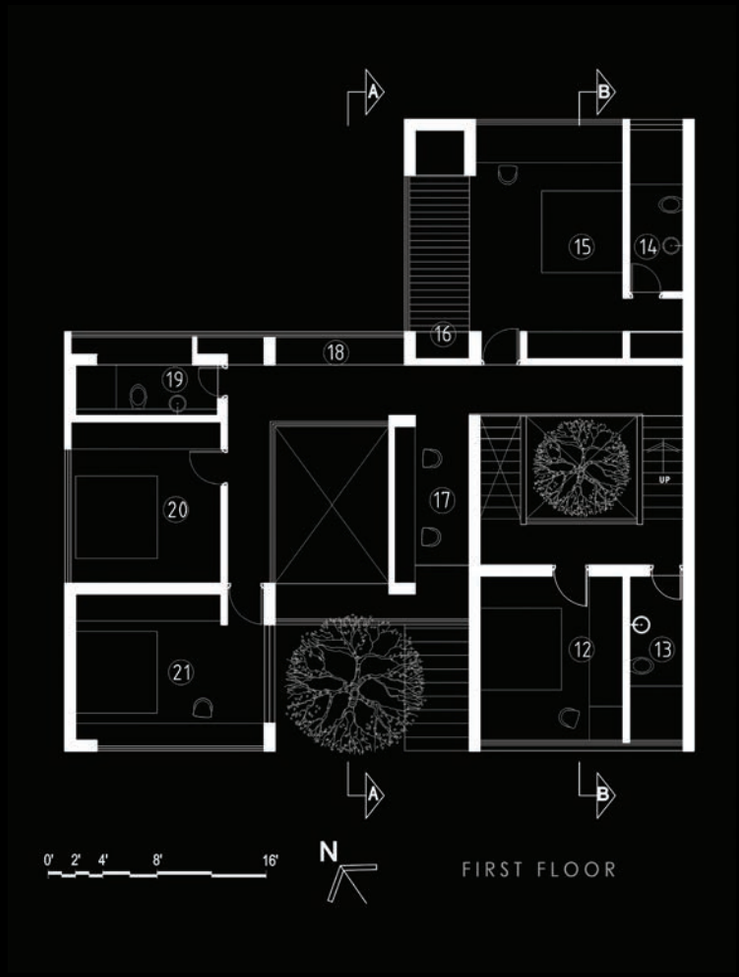
N
GROUND FLOOR


A
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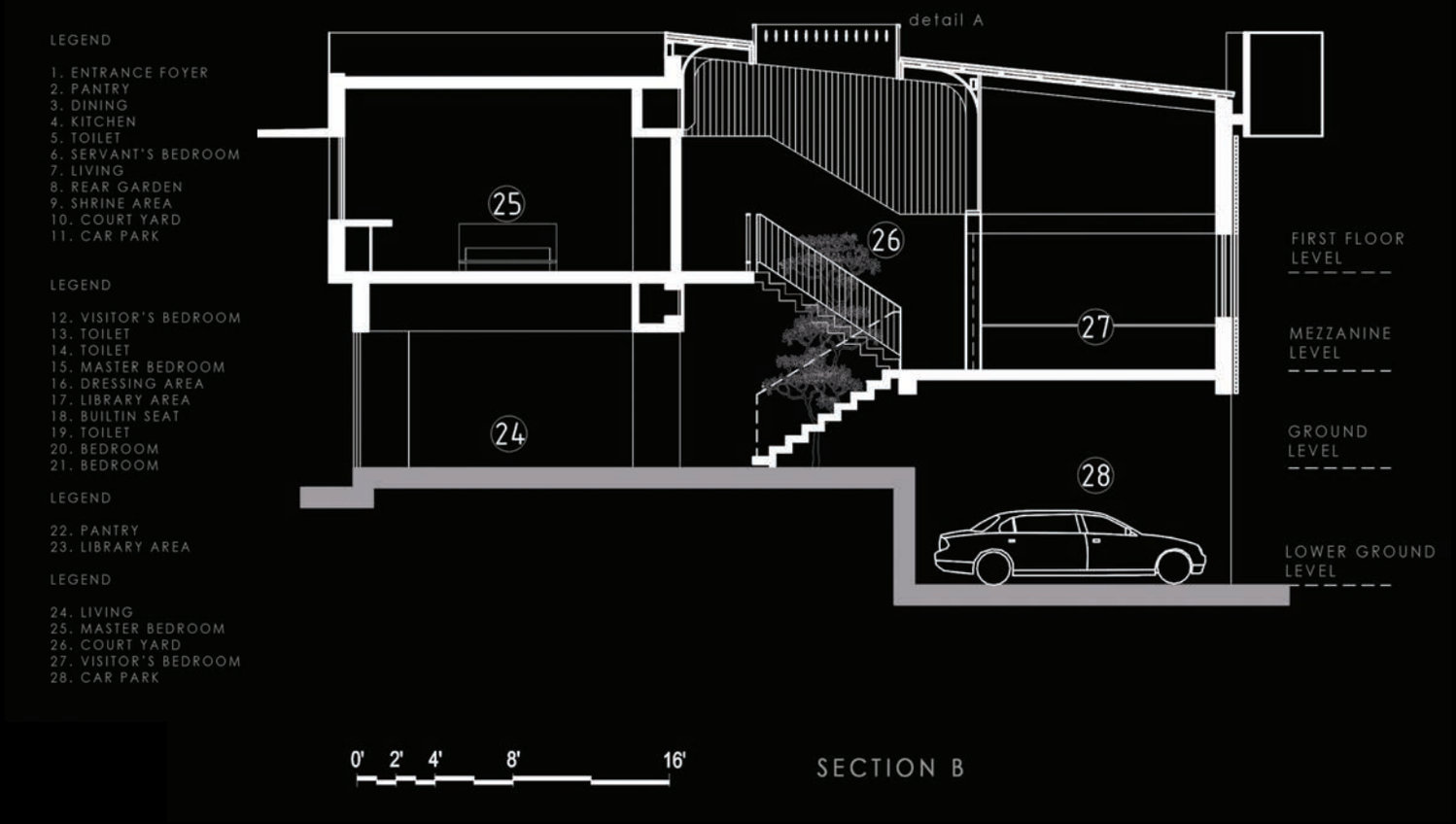
FIRST FLOOR

Living area



The entry, car park, living room, master bedroom and other bedrooms are interconnected with the four split levels, the user goes through a unique spatial experience around the courtyard stairwell

vintage quality when you enter. The use of natural materials, like timber, for certain areas of the flooring and ceiling enhances the calm and homely feeling anticipated by the client.

Environmental approach:
The comprehensive environmental approach of the building is based on its orientation, flood level, sun path and considerations for a passive ventilation system.

A consequence of the orientation of the building is that a large part of the building is exposed to the afternoon sun. To minimize the heat gain of the building, the plan form was designed with space pockets, a double skinned envelope and window shade eaves.

The area directly exposed to the sun was designed with a double skinned envelope and made use of timber louvered screens over the masonry walls. The roof, covered with a 5'0" gutter fascia, reduces the heat gain and the feature partly fulfilled the client's requirement of a modern hidden roof building.

There's no other store rooms or storage facility provided, other than the space utilised in the window boxes and under built-in seats designed to cover windowpanes from the direct sun. Almost all of the main spaces are cross ventilated, achieving the main requirement of ventilation. The living and stairwell are differently ventilated by the stack effect principle, with the hot air rising through the courtyard. The roof eave is designed with an overhang of 4'0" to maximise shading for the walls from the south-west monsoon. The plan form of the building is designed to enhance the space pocked around the periphery, to shade external walls from the western sunset. The depth of the pergola cover reduces the sprinkling of rain over the stairwell.

PROJECT DETAILS

NAME OF THE PROJECT:
Dwelling at Kalapaluwawa

PRINCIPAL ARCHITECT:
Archt. Dinesh Gunawardhane

DURATION, START AND COMPLETED DATES:
2017-2018

LOCATION:
Kalapaluwawa, Rajagiriya

written by khadija zoeb

photographs by madhushan indika de silva

spatial

"The complex becomes an oasis for all who enter its realm...a space to experience the colours of nature, to reconnect with oneself and behold its beauty in the mind's canvas."

by architect chamikara moses

canvas

Connecting garden
and sky to the house

"Why do two colours, put one next to the other, sing?" - Pablo Picasso.

Thus merges the blues and greens of this 29 perch site in Maharagama, blending in with the careful crafting of space to create a canvas which defines every aspect of the design. This urban residence built for a family of four sought to blur the lines of inside and outside - "the design is a simple structure where the garden can be seen from every space in the house", explains Archt. Moses.

Despite the unpretentiously minimal facade, one is transported to another world from the point of entry itself. A walk along the linear paved verandah, which wraps around the L-shaped profile, leads to the living, dining, entertainment, guest bedrooms and service areas. Here, two more pockets of greenery are a pleasant surprise. The open-pantry is modern and fully equipped. Some amenities, including the generator room, have been cleverly concealed on the road side. A hidden service access runs along the northern boundary, cleverly connecting the garage and domestics' area. An elegantly tucked-away timber and steel open-riser staircase leads to the upper floor which houses three bedrooms, a family living and TV room. The master bedroom boasts a large expanse connecting visually to the large garden quadrangle below. A dressing room and luxurious master bathroom lead off this main space. Two projecting balconies off this floor break away from the linearity. Every bedroom, either physically or visually, opens on to a green space. In fact, the entire eastern wing is lined by greenery on both sides, highlighted by a rectangular void which looks into the double-height open-plan living and dining space below. Such elements and more, including the linear openings, tall doors and double-height timber columns, add verticality to the design, balancing out the proportions of a somewhat sprawling layout. A hidden sloping roof maintains its quadrilateral outlook.

Maximizing the available area by smart spatial planning is one thing; but as Architects we strive to go a step further. For however functional it may be, the house must also be vibrant and provide joy for the residents living within. Thus, the climax features a series of custom-designed, double-height pivoted glazed timber french windows, which allow the hitherto promised seamless transition.

PLAN VIEW
main spaces built around garden and greenery

A simple face for the house

Living and dining

Despite being solid and durable in terms of construction, they add a remarkable lightness and openness to the cubist form. Oriented facing East, they let in the soft sunlight of the morning and cast defined shadows that follow the changing pattern of light as day changes to night. Indeed, the house feels like a living, breathing, changing being .... Borrowing from nature, this element combines the whole plot as one harmonious space – translating the two-dimensional canvas to a three-dimensional piece of art. Needless to say, natural light and cross-ventilation are in abundance, chanelling a cool breeze throughout the building. Luscious mango and ehela trees add a second shade of green, creating spatial depth and providing much-appreicated shade in the main garden.

Tasteful woodwork continues throughout the design in the exposed secondary columns, fenestrations, railings and pergolas. These are topped with bamboo tats to create an interplay of textured light. The predominant use of neutral tones in the interior such as white, grey and beige gives an airy feel, further complimenting the warm, natural ambience. The ocassional pop of sky-toned accents in the furnishing, together with the green of the flora adds freshness and drama to the overall composition of space. Another interesting element is the double-height sculpture of interconnected circular rings spanning the dining area wall, which was comissioned from the artist. “It is meant to depict human-like figures struggling through the obstacles of life, eventually reaching towards the light”, philosophizes the architect.

Custom-designed, double-height pivoted glazed timber french windows

Celebration with natural light and shadow

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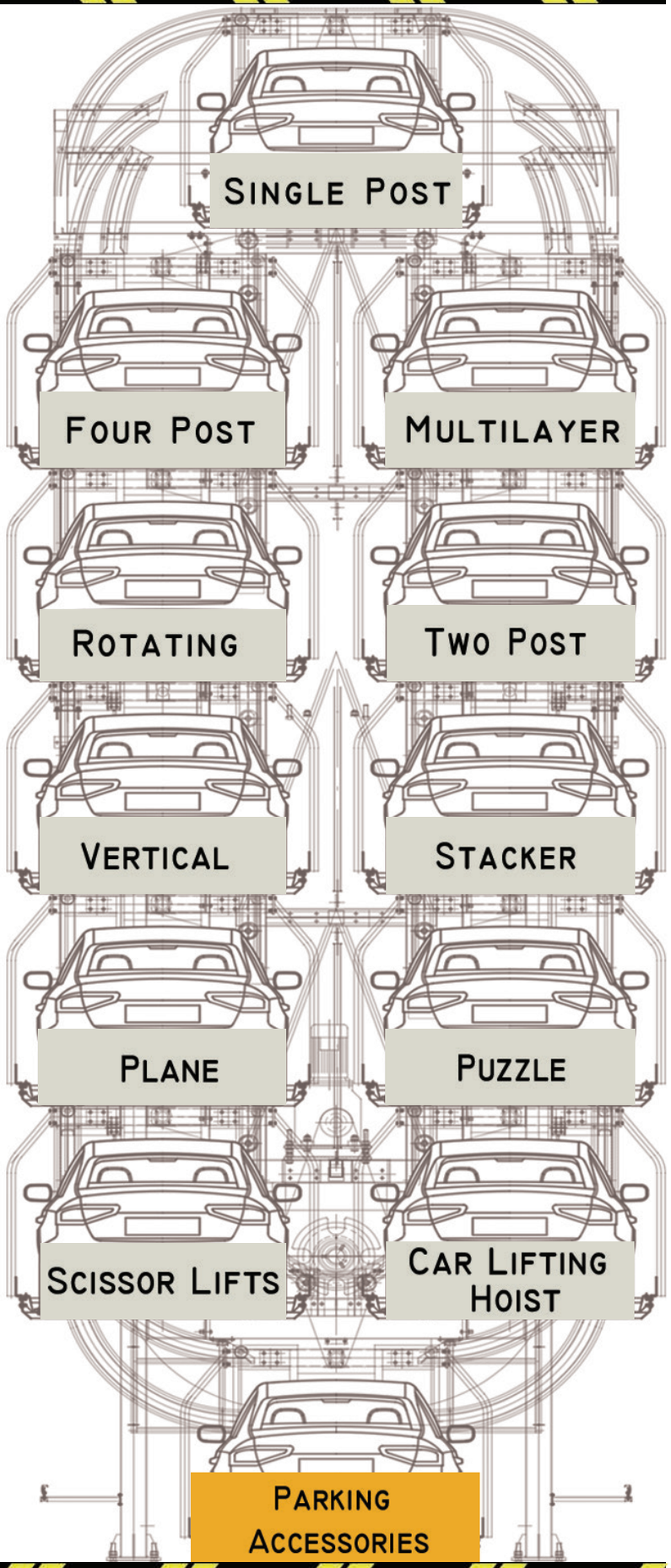

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SECTION
garden ,greenery,sky and living felt as one space

Natural light and cross-ventilation are in abundance, chanelling a cool breeze throughout the building. Luscious mango and ehela trees add a second shade of green, creating spatial depth and providing much-appreicated shade in the main garden.

Upper level connection to garden

PROJECT DETAILS

PROJECT THEME:
Urban residence celebrating tropical elements (sun, grennery, sky) and architecture"

LOCATION:
Nihal Weerakkody Mawatha, Maharagama

PROJECT FLOOR AREAS:
Ground level -3000sqft Upper level -2400 sqft Total -5400 sqft

PROJECT COST:
Rs 50 million

CONSTRUCTION DURATION:
18 months

CLIENT:
Vileshka & Dulan Wijegunawardene

PHOTO CREDITS:
Mad Factory | Madhushan Indika de Silva

The strategic presence of an actual skylight above the artwork literally reinforces this abstract concept. The recessed indoor warm-white light fixtures are unobtrusive; except for the embedded outdoor uplights and downlights on the columns of the garden-facing facade, which project boldness and drama. The otherwise sparsely furnished spaces act as canvases for the inhabitants to express themselves, as can be seen in the personalized entertainment area adorned with basketball memorabilia.

Keeping in line with contemporary minimalism and environmentally-passive architecture, this suburban residence sensitively transitions the browns and greys of the city with the blues and greens of the rural. Experimenting with the demarcation between built and unbuilt, the complex becomes an oasis for all who enter its realm...a space to experience the colours of nature, to reconnect with oneself and behold its beauty in the mind's canvas.

THE HEIGHT OF ELEGANCE

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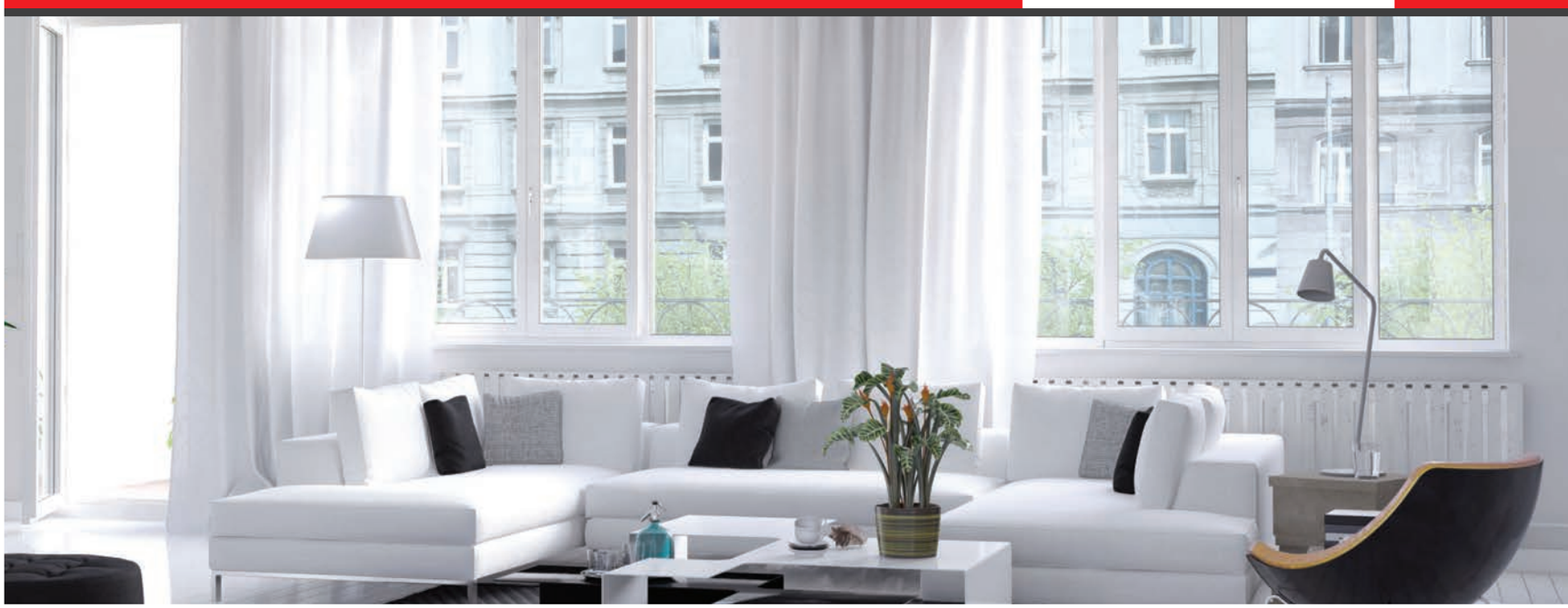

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JOTUN SLSI SLAB SLS 1410 QUALICOAT

The concept of a maritime experience unites all aspects of this 32-room hotel situated on the beachfront in Negombo

by architect malinda liyanage

photographs by sandun silva

pledge

escape

The Sky Deck is an outdoor entertainment space on the rooftop. It is totally focused for private parties and organized casual events. Guests can experience the sunset looking over the deep sea

Most of the walls and the floor are finished with wooden planks

The entire project's concept is bound around the maritime experience

Even though the main lounge and restaurant are separated spaces, they all are parts of a big atrium space.

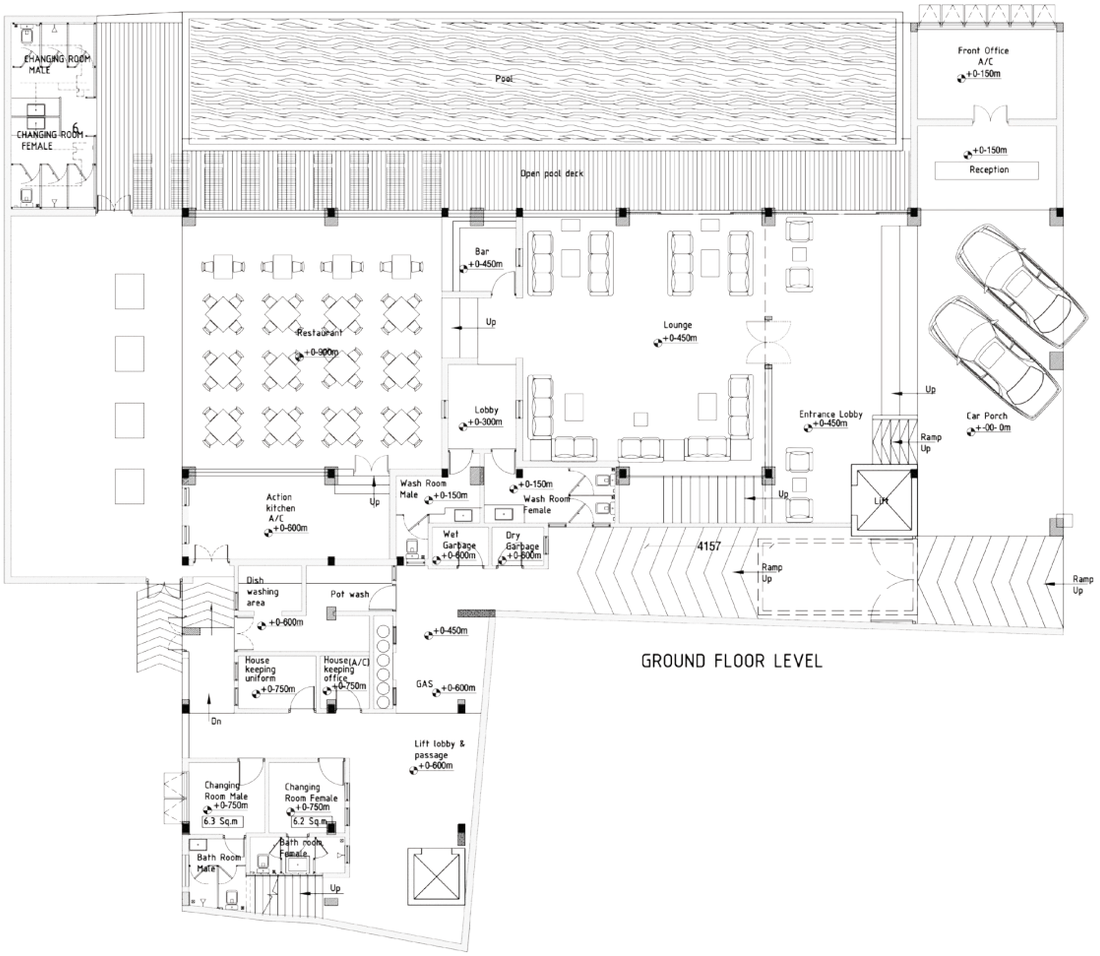
PLEDGESCAPE is a tourist hotel located at the beach front in Negombo. It consist of 32 rooms including 5 Premium rooms and 2 luxury suites. Each and every guest's space was provided with a sea/beach view, because the project's concept is bound around the maritime experience.

The land extent is 60 perches. The beach front is very limited and the land is oddly shaped. Considering the regulations, such as 50m from the beach road reservation etc., buildable ground space was very limited. Management of the main guest entrance and the service entrance was also a difficult task. To provide the sea view to all the rooms, the building had to be raised up to 10 levels.

When guests enter the reception lobby, they feel an invitation to go into the main lounge climbing up the long and comfortable steps. The main lounge has a delightful view of the beach over the pool, through

Each space has been designed using the materials and concepts to suit the maritime concept, in order to enhance the space

When entering the reception lobby, the inviting feeling is amplified by the long, wide and comfortable steps



The main lounge has a delightful view of the beach over the pool, through wide and high glass panels

Cosy sitting areas all look out to the magnificent view of the sea

Dark colors and feature walls give a cozy feeling with the deep sea view

The total interior of the bedrooms has been focused to get the maximum view of the sea in to the rooms

PROJECT DETAILS

LOCATION:
Negombo

PRINCIPAL ARCHITECT:
Malinda Liyanage

SITE AREA:
14,200 Sq.m

PROJECT PERIOD:
18 months

DATE OF COMPLETION:
December 2018

The Suite room has a private plunge pool and the bed is oriented to a sea view over the plunge pool.

wider and high glass panels.

Even though the main lounge and restaurant are separated spaces, they all are parts of a big atrium space. The restaurant has been extended to the upper decks within that atrium space. Hence guests can get a different experience being in these spaces. The Old Salt bar is another experience for the guest, it is a pub, oriented for their entertainment.

The Sky Deck is an outdoor entertainment space on the roof top. It is totally focused for private parties and organised casual events. Guest can experience the sunset looking over the deep sea.

In the rooms, the total interior has been focused to get the maximum view of the sea in to the rooms. Dark colors and feature walls may add some cozy feeling with the deep sea view.

The premium room is little longer than the deluxe room and the bathroom and balcony are more spacious than the deluxe room. Most of the walls and the floor are finished with wooden planks.

The Suite room has a private plunge pool and the bed is oriented to a sea view over the plunge pool. Each and every space can get the direct sea view. Two balconies are provided beside the plunge pool.

The banquet hall called 'My Pledge' is another special feature to the property and can accommodate 250 pax. This main space too is designed along with the same concept materials, enhancing the maritime experience within the space.

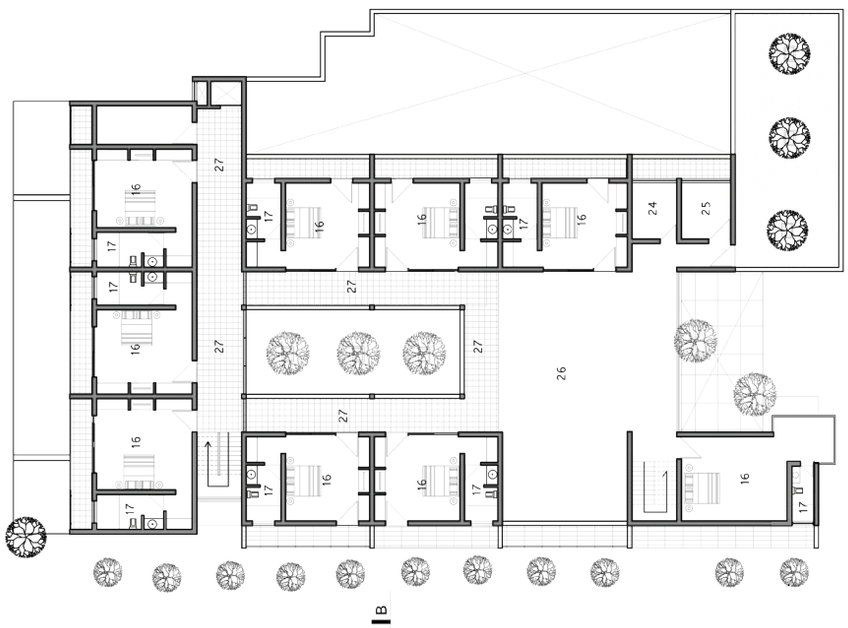
golden pearl beach hotel, tangalle

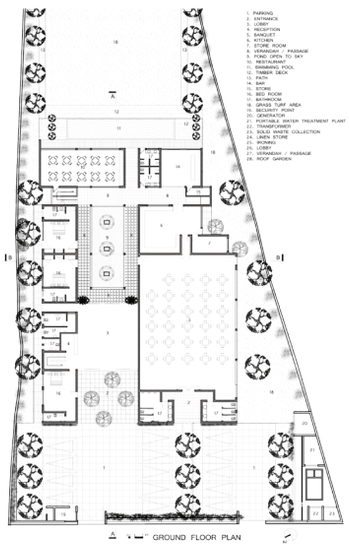
The hotel features a play of volumes simulating the rising and tumbling sea waves, which come dancing inward, embracing their destiny upon the sandy beach.

by architect d.k. nalaka krishantha

written by nandanie g.d.p
photographs by architect eresh weerasuriya

The stone paved ground adds to the entrance and wows the visitor from the start.





The composition of volumes that simulates a rising and tumbling sea wave, starts right from the building entrance

Widely recognized for his special knack for innovative and creative designs in challenging and constrained sites, it can only be expected for architect Nalaka Krishantha to thrive on opportunities that lies among the challenges in difficult sites. The client's brief for the architect was to design a star class hotel in a 110 perch trapezoid shaped bare land, situated backing the Medaketiya beach in Tangalle. The site is located away from an urban setting and faces a rural road (Vijaya Road). The land spreads over 265 feet in length, binding the rural road to the ocean. The lengthy site with the narrow face is blessed with a peaceful environment that tourists could bike walk and relax in.

The area is mostly equipped with small guest houses and restaurants. The need for of a luxury hotel seemed inevitable for Medaketiya. Seizing this opportunity, the four star hotel Golden Pearl offers a grand yet intimate and friendly destination at rural Medaketiya.

THE DESIGN

The hotel features a play of volumes, simulating the rising and tumbling sea waves, which come dancing inward, embracing their destiny upon the sandy beach.

The triple height waffle slab pleasantly carved into the building mass, the cluster of hanging lights, the massive feature wall with iron fish crafts and the carefully placed planters with Araliya trees, create a stunning entrance to the building. The stone paved ground adds more to the entrance and wows the visitor from the start.

The linier, concrete stepping planters backing a clear glass barrier mark the front boundary of the site. It creates a friendly and inviting gesture, yet maintains the eminence of a four-star hotel. The hotel front is neatly paved with concrete and interlocking paving. The strategically placed hardscaping, such as concrete planters and structures, hold the carefully chosen trees, shrubs and grass (softscaping) among them and improve the look and ambience of the land.

The composition of volumes that simulates a rising and tumbling sea wave, starts right from the building entrance; upon entering the hotel, the visitor transcends from the large volume of entrance porch to a single height, small

PROJECT DETAILS

LOCATION:
Vijaya Road, Tangalle

CLIENT:
D.H.H. Jayasree

PRINCIPAL ARCHITECT:
D.K. Nalaka Krishantha

PROJECT COST:
Rs 200 million

DATE OF COMPLETION:
October 2017

The courtyard is equipped with a reflecting pond landscaped with a row of indigenous plants

Play of privacy and visibility, composition of light and shadows are the other interesting approaches taken throughout the building

Decreasing the volume back to regular, the hotel restaurant and the bar mark the back end of the building at ground level

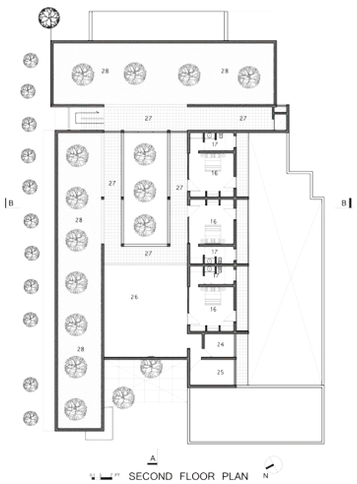
The hotel lobby leads the visitor to a triple height courtyard that opens up to the sky.

volume hotel lobby. The lobby exhibits paintings showcasing the island's local spirit and history. The hotel lobby leads the visitor to a triple height courtyard that opens up to the sky. The courtyard is equipped with a reflecting pond landscaped with a row of indigenous plants. The guest rooms of all three levels sit pleasantly facing the large courtyard, allowing guests to freely enjoy the water feature, the vegetation and natural light and ventilation. Decreasing the volume back to regular, the hotel restaurant and the bar mark the back end of the building at ground level. It overlooks the outdoor swimming pool, allowing guests to watch people float leisurely, while enjoying their favorite drink or meal.

The service areas of the building have been tactfully placed behind a row of tree screens, protecting their privacy and avoiding disturbances to the guests.

Play of privacy and visibility, composition of light and shadows are the other interesting approaches taken throughout the building. From inside, the large decorative timber grill facing the courtyard hides the hotel rooms and

The night lighting of the building accentuate its features



the corridor behind it. From outside, the white washed large decorative timber grill, located at upper right part of the building façade, protects the privacy of the terrace garden. In addition to their valuable functions, these large grills add vibrancy to the building.

The night lighting of the building accentuate its features. The well placed lighting with a golden colour wash, comes in the forms of flood lights, spot lights and up-lights and captures people's attention even from a distance.

Shades of yellow and gold paint were used throughout the building, highlighting the decorative ceilings, beams, columns and large timber screens with contrast colours like dark brown, white, black and bronze.

The meticulously manipulated volumes of the building that mimic the ocean waves, coupled with feature ceilings, feature walls, decorative grills, paintings and colours, create striking spaces throughout the building and provide the much needed luxurious hotel facility to rural Medaketiya.

Jiffy

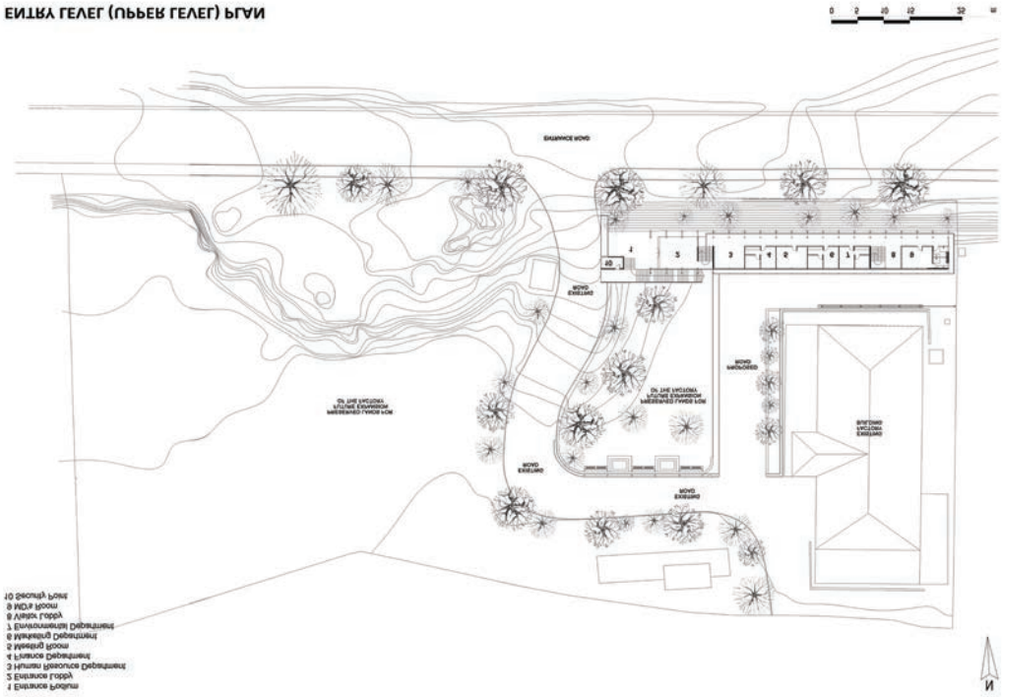
office building at mirigama

the construction of an architecturally rich, functionally efficient office building is enhancing the company's corporate image and motivating internal staff

by architect russell dandeniya

written by architect manisha kariyawasam
photographs by architect eresh weerasooriya

Visual connection
of production area
through landscape



PROJECT DETAILS

LOCATION:
Mirigama Export Processing Zone, Mirigama.

CLIENT:
Mr.Frank Skarpnes, Director Manufacturing, JIFFY Products SL (Pvt) Ltd.

PRINCIPAL ARCHITECT:
Architect Russell Dandeniya

PROJECT ARCHITECTS:
Architect Gihan Mutugala
Architect Pabeeshani Dissanayake
Dasun Sameera

SITE AREA:
14,200 sq.m

TOTAL FLOOR AREA:
1,044 sq.m

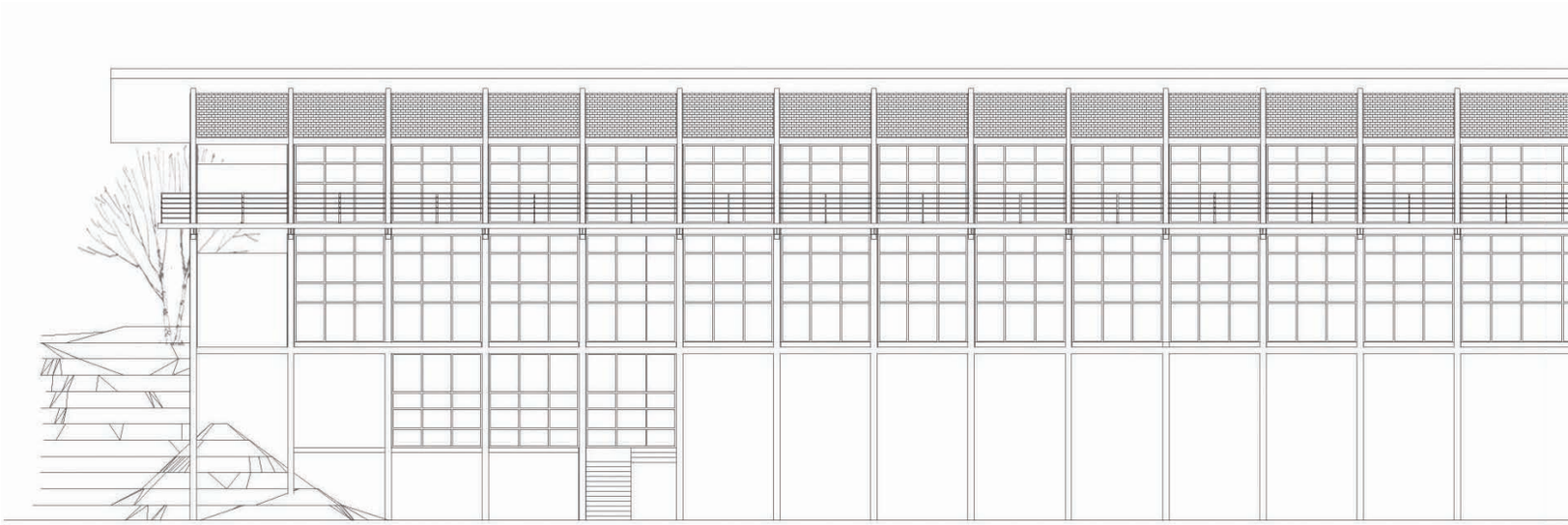
DATE OF COMMENCEMENT OF CONSTRUCTION:
November 2014

DATE OF COMPLETION:
February 2016

The task was to design a state of the art office facility in a large plot of land, extending to 14,200 sq.m, where few production entities were in operation. The architect encouraged the client to save land by implementing a Master Plan, proposing to "build where unbuildable", while leaving buildable areas for future expansions. The office building designed for JIFFY Products SL (Pvt.) Ltd., an exporter of plant propagation & growing media, to expand their factory on the site's sloping terrain was an interesting architectural task in a highly industrial environment.

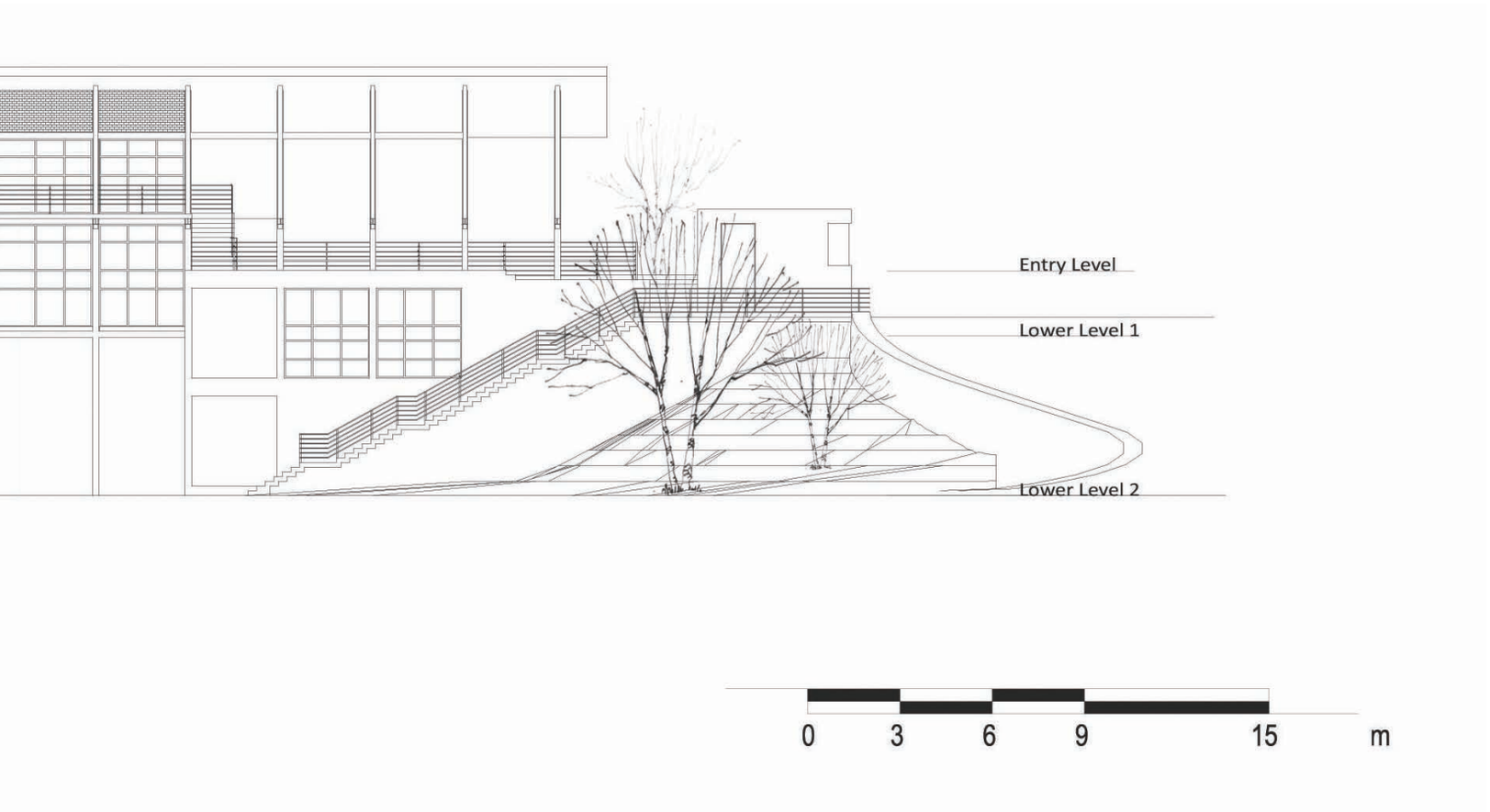
Generating an architecturally pleasing office environment that would motivate staff, be suitable for meeting overseas buyers, holding briefings, demonstrating samples and training staff all under one roof; while also creating a green, open and see-through building aligned with the corporate image in a highly industrial environment was a real challenge.

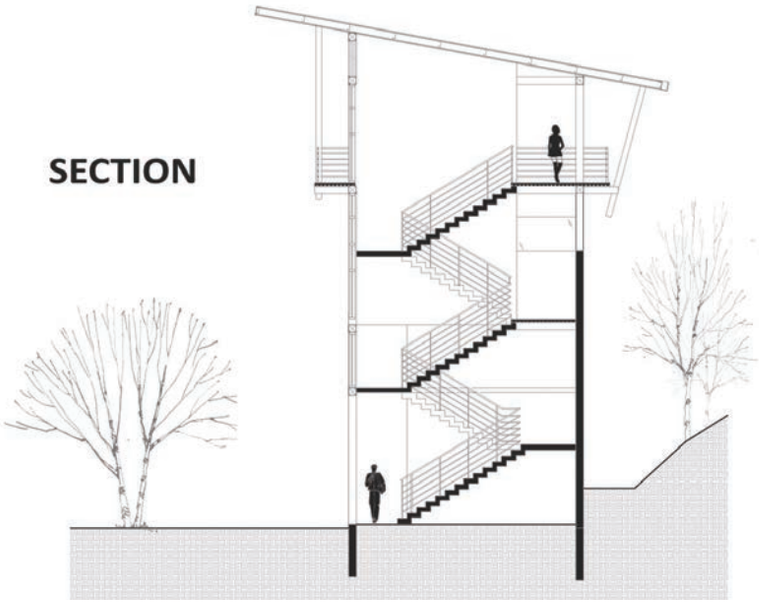
Optimum natural day light and green views for cheerful work environment



SOUTH ELEVATION

The building's interior stands as an extension of the outdoor landscape. The building was located with minimum disturbance by leaving the existing boulders on the terrain in order to create a lush, green atmosphere.





Architectural dialgoue between greenery and wide infinte corridors

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The building stands as a linear strip along the sloping earth berm, connecting the blue sky and lush greenery. Amid the tree canopies, yet another architectural innovation creates vertical and horizontal linkages, harmonizing with the rhythm of nature. The key features identified during the design were entry, internal circulation along the corridors, strategic vertical circulation points, connectivity at different natural levels of existing topography and factory premises. In response to the existing topography, linkages to the existing complex were rationalised in a simple architectural slogan to support effective activity patterns throughout the day.

The building optimises the available natural day light by orienting along the east to west axis to create a functionally efficient working ambience. A remarkable entrance experience, standing on the sloping context, was generated through the architecture of the building. The infinite corridors running along the periphery of each floor create effective circulation. The building's interior stands as an extension of the outdoor landscape. The building was located with minimum disturbance by leaving the existing boulders on the terrain in order to create a lush, green atmosphere.

The building's spaces include the manager's cubicle, a meeting room, board room, record room, the human resources and finance & quality assurance departments, staff dining area, washrooms and pantry. The parking area can be converted into a multifunctional space for all employees working at different strata to attend general purpose assemblies, training sessions or ceremonial activities over the extended turfed area at the lowest level. The entire space becomes celebrative and adaptive for various occasions.

Solar power, rain water harvesting, zero waste of materials, LED lighting & VRV AC System, re-usability and the ability to dismantle and re-assemble the entire structure and most of the finishes are the sustainability features of the project. The construction grid was precise from design to construction and critical to avoid cutting and wasting of steel, glass, roofing sheets and even toilet tiles. The key design task proposed by the architect to meet the budgetary constraint was virtually zero waste on cutting edges of steel and the other materials used. The project's ultimate success was an architecturally rich, functionally efficient office building that enhances the co-operative image for overseas visitors/buyers, while motivating its own internal staff.

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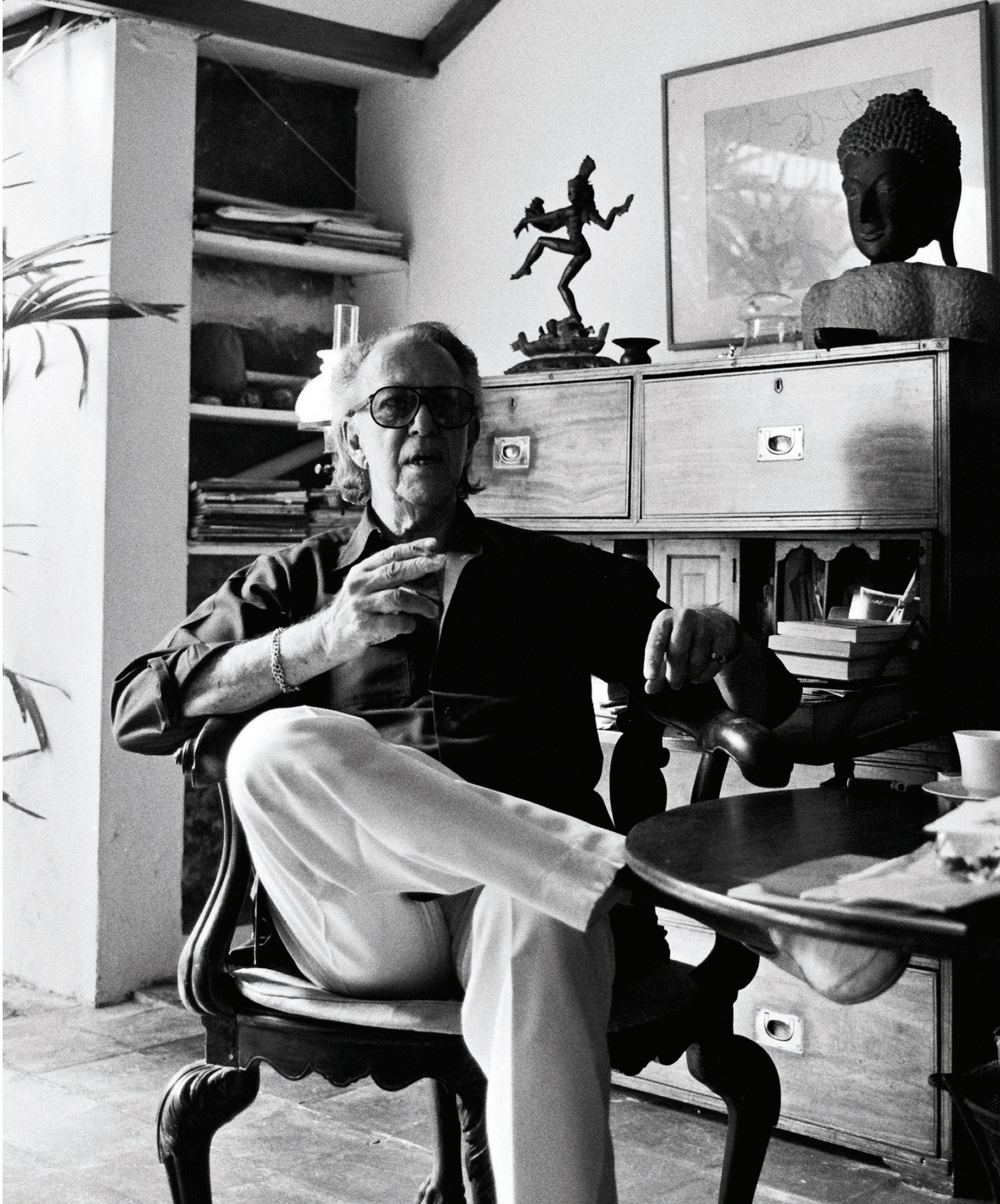
remembering bawa

by david robson

2019 marks the centenary of the birth of Sri Lankan architect **Geoffrey Bawa**

Bawa qualified as an architect in 1957 and his career spanned the four final decades of the twentieth century, during which time he became the most prolific and influential architect of post-independence Ceylon, producing prototypes for a range of new categories of building including offices, factories, schools and resort hotels. His was an architecture of place which responded to site and to culture. He embarked upon a search for the new and the authentic, informed by lessons from the past. He believed that one should learn from the whole of history – "from Vignola to the Bauhaus". He was inspired as much by the monasteries of Anuradhapura as by Le Corbusier's Chapel at Ronchamp, as much by Keralan palaces as by the gardens of the Alhambra.



Working like a scenographer, he conceived of a building as a series of tableaux to be experienced sequentially. He sought to break down the barriers between 'inside' and 'outside' and to establish a dialogue between building and landscape, juxtaposing buildings in such a way as to create outdoor rooms.

Bawa was born in the British Crown Colony of Ceylon into a family of mixed ancestry - his father was a successful Anglo-Moslem lawyer and his mother a Dutch Burgher. Having grown up in Colombo during the final years of the British Empire, his career unfolded during the decades that followed Ceylon's independence. Although he was brought up in a Europeanised environment, he developed an increasingly Asian outlook and drew as much from his explorations of India and his native Sri Lanka as from his long sojourns in Europe.

Set on a legal career, he studied English at Cambridge and Law in London during the Second World War, finally returning home in 1948 just as Ceylon was celebrating its independence. Soon after this he purchased 'Lunuganga', an abandoned rubber estate, with a view to creating a tropical evocation of an Italian garden. The garden project fired his imagination but revealed his lack of technical knowledge and in 1954 he enrolled to study architecture at the Architectural Association (A.A.) in London, finally qualifying in 1957 at the age of thirty-eight.

Back in Colombo, Bawa became a partner in Edwards, Reid and Begg, the ghostly remnant of a former British architectural practice. His time in London had coincided with the founding of a new Tropical School within the A.A., and, although he didn't enrol, he became a friend of course-leader Maxwell Fry and his wife Jane Drew. Fry and Drew were leading proponents of 'Tropical Modernism' – a post-colonial version of the International Style that was broadcast, indiscriminately, across the entire tropical zone. Bawa's first buildings – classroom blocks for two Colombo schools and an industrial estate at Ekala – were essays in Tropical Modernism, and employed simple white geometric forms, patterned brise soleils and supressed roofs. Indeed, one of them, St. Thomas's Prep School, featured in Fry's book 'Tropical Architecture in the Dry and Humid Zones' .

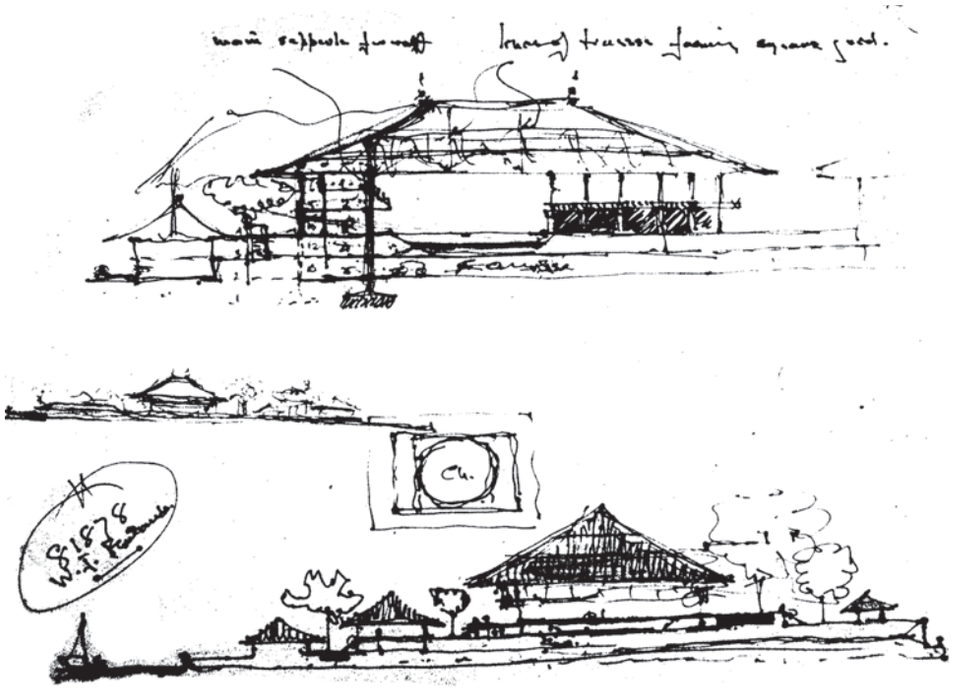
However, it soon became clear to Bawa that, as well as ignoring the particularities of culture and context, Tropical Modernism could not cope with the humid heat of Ceylon: pure white surfaces discoloured, grilles let in rain spray, flat roofs leaked. Inspired by the pioneering work of his compatriot Minnette de Silva, he began to experiment with the use of traditional forms - verandas, courtyards, overhanging roofs - and traditional materials – clay tile, stone and timber. During the early 1960s he shifted to the Regional Modernist approach that would become his hallmark. This shift can be seen in a clutch of projects which were published in the Architectural Review of 1966 , including the Ena de Silva House (1961) with its hierarchy of courtyards conceived in the manner of a Kandyan manor house, and the Bandarawela Chapel (1963), built entirely of materials from its immediate surroundings.

Bawa went on to build a series of magical hotels that served Sri Lanka's burgeoning tourist industry. The Bentota Beach Hotel (1969), now demolished, was conceived like a monastic fortress with rooms clustered around a central courtyard, fusing memo-

Lighthouse Hotel staircase, Laki Senanayake

Lighthouse Hotel aerial

Parliament across lake



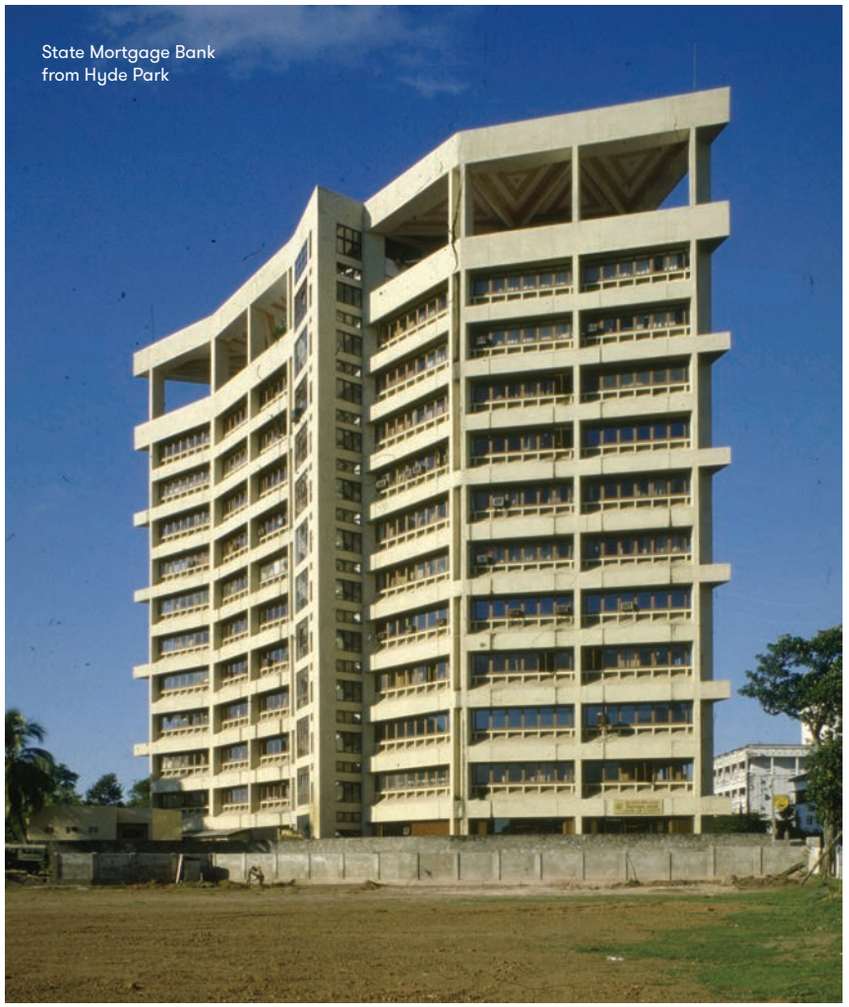
Bawa's sketch for Parliament

He sought to break down the barriers between 'inside' and 'outside' and to establish a dialogue between building and landscape, juxtaposing buildings in such a way as to create outdoor rooms

Bentota Beach Hotel,
staircase

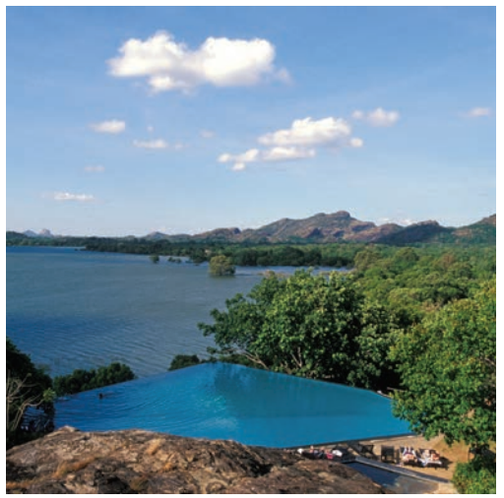
Lunugangga garden plan

Bawa's parents, Darley Road, 1908



State Mortgage Bank
from Hyde Park

Bentota Beach Hotel



Kandalama Hotel, pool and view twards Sigiria

Steel Corporation Offices

Ruhunu aerial - the library

ries of Le Corbusier's La Tourette and Kandyan manor houses.
It was one of the first hotels in Asia to provide foreign tourists with a unique and seemingly authentic local experience.

Like many of his background he felt threatened after 1970 by the nationalist policies of the S.L.F.P. government and he opened a subsidiary office in Madras. This led to his being commissioned to design a staff club in Madurai for Madurai Mills (1973). At the same time, he undertook work in Bali where he designed the Batujimbar Estate for Donald Friend (1974). In both projects he demonstrated that, when supported by thorough background research, the Regionalist approach could be applied successfully to very different contexts. His design for the new national Parliament in Kotte (1982) echoed the monasteries of Anuradhapura by creating an asymmetric group of roofed pavilions on an island in the middle of an artificial lake, while his masterplan for the Ruhunu University campus (1984) was conceived as a checkerboard of buildings and garden courts spread over two adjacent hills in a manner reminiscent of the summit citadel of Sigiriya.

Throughout his career Bawa continued to fashion his garden at Lunuganga, using both it and his Colombo town house as space laboratories in which to conduct his architectural experiments. By the end of the 1980s, Lunuganga, a carefully manicured wilderness, had come to be recognised as one of the most important Asian gardens of the 20th century, while his townhouse had been developed from a row of tiny cottages into an introspective matrix of verandas and courtyards, crowned by a Corbusian tower.

Lunuganga, a carefully manicured wilderness, had come to be recognised as one of the most important Asian gardens of the 20th century

In Britain, Bawa was championed by Michael Brawne, who wrote a number of perceptive articles in the Architectural Review , and by Christoph Bon of Chamberlin Powell and Bon, a close friend who funded a monograph on Bawa in 1986 and published an elegiac photographic study of the Lunuganga garden in 1990. Both books were widely read across south and southeast Asia and each incorporated drawings from the Bawa office, executed in the unique picturesque manner which would become the lingua franca of Tropical Regionalism.

At the end of the 1980s, exhausted by the big projects of the previous decade, Bawa closed his office and opened a small design studio in his Colombo home with a handful of young

Bandarawela Chapel, view from street

Lunuganga Aralia tree

Batujimbar Museum, Bali

Kandalama Hotel,
Sigirya Wing

Ena de Silva
House courtyard

33rd Lane Carport
and Corridor

Bentota Beach Hotel

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assistants. Over the next three years he produced imaginative designs for projects across Asia, which, although not built, were extensively published. These included a magical design for a pyramidal conservatory in the Singapore Botanical Gardens (1988) and an ambitious plan for an extension to the Hyatt Hotel in Bali (1989). In his seventies and in failing health, he then embarked on a final canon of innovative projects including the austere Kandalama Hotel (1994), built on a ridge above the ancient Kandalama reservoir, the rugged Lighthouse Hotel (1996), perched on a rocky seashore north of Galle and an elegant minimalist house on the cliffs overlooking Weligama Bay.

In 1998, whilst working on the design for a new presidential palace, he suffered a massive stroke that left him paralysed and, after a long illness, he died in 2003. During this period his work received wider recognition: in 2001 he was given a lifetime's achievement award by the Aga Khan, in 2002 a comprehensive monograph on his work was published, and in 2004 the German Architecture Museum in Frankfurt staged a major retrospective exhibition.

In Sri Lanka there are no mechanisms to protect heritage assets. During the fifteen years since his death a number of Bawa's buildings have been demolished or altered beyond recognition. Recent casualties have included the Hanwella Farm Orphanage, St. Bridget's Montessori School and the Bentota Beach Hotel. Others gems, such as the Steel Corporation Offices and the Bandarawela Chapel, are under threat. The sad irony is that, although lip-service is paid to his name, his buildings are often ignored and neglected, even by those who pretend to be his defenders.

[1] Maxwell Fry, 'Tropical Architecture in the Dry and Humid Zones', 1964.

[2] 'Ceylon Seven New Buildings', Architectural Review, February 1966.

[3] Michael Brawne, 'The Work of Geoffrey Bawa', Architectural Review, April 1978.
'The University of Ruhunu', Architectural Review, November 1986.

[4] Brian Brace Taylor et al, 'Geoffrey Bawa', Singapore: Concept Media, 1986.

[5] Geoffrey Bawa, Christoph Bon and Dominic Sansoni, 'Lunuganga', Singapore: Times Editions, 1990.

[6] David Robson, 'Bawa The Complete Works', London: Thames and Hudson, 2002.

pens | lines | colour

I started to draw caricatures of my friends in university and at the office (MICHA) where I worked for about a decade. I have drawn many of my collogues during break times at work and sometimes as little gifts for their birthdays. Mostly those early sketches were drawn on left out butter sheets, sketch papers, note books or corners of printed cad drawings. I used to scan and post those on social media sometimes to make them happy and sometimes to make them feel embarrassed.

Then it suddenly turned out to be a hobby and I started exploring different techniques and training for freehand drawings which is often helpful as an architect. I started to enjoy drawing caricatures of people and with that observing details or prominent features of the characters became a habit. Capturing those details and features in the caricature is the most difficult challenge but establishing one fine feature will make the caricature look like the real character.

When I draw well-known or famous characters I try to highlight the features I like in their characters and most of the times I use something they have said as a caption. I use a mix of mediums to draw caricatures from, ballpoint pens, water colors and color pencils to pelt pens.

Albert Einstein- 21cm x 29cm/ Ink pens and Pelt pens

Einstein is probably the scientist and philosopher who change the world drastically. He is famous for his knowledge, inventions and also funny stories of his life. When I saw this funny quotation of him where he connects the science and a very basic human emotion or feeling, that itself made me to draw him as a caricature. And his distinct look with his messy hair and funny mustache, has everything needed for a caricature. Because of those features it was very easy to draw him and by the first attempt itself I managed to capture him. And I wanted to draw him falling from sky while saying this idea about love.

Mahatma Gandhi- 21cm x 29cm/ Ink pens and Pelt pens

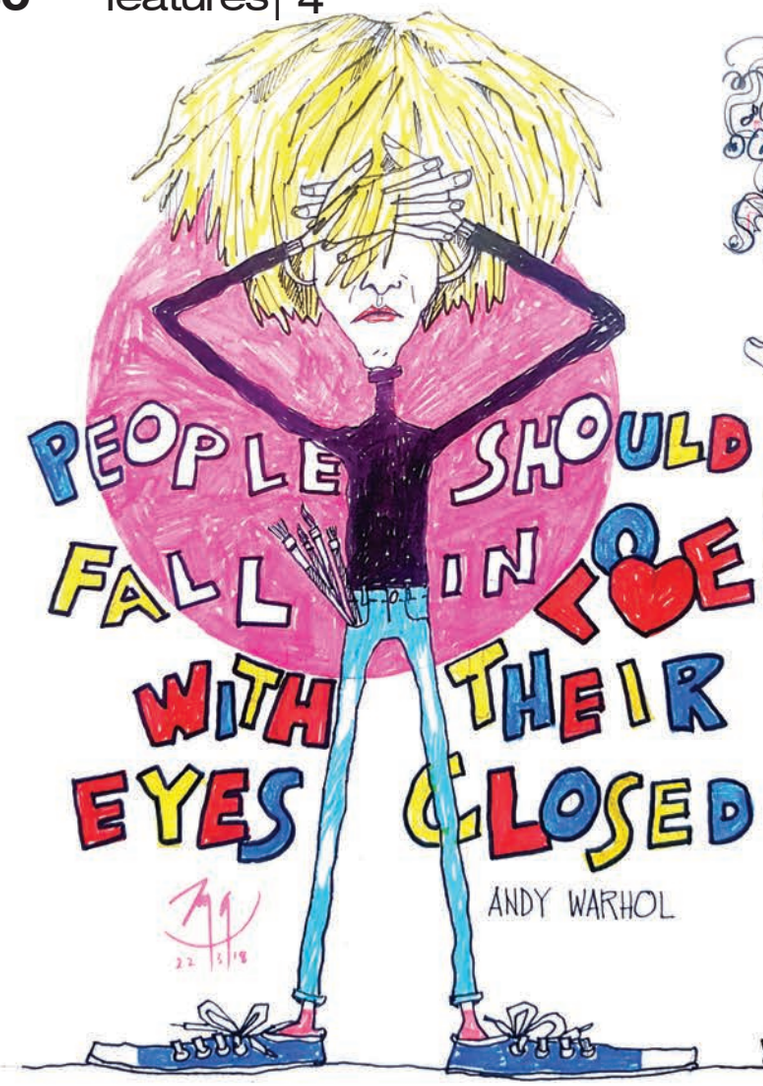
Gandhi is the father of innocence. He was bold personality where he lived upon his own philosophy. Still he is a true legend in India where any Indian would talk about with pride. His heroism was not a violent one. He made the world believe that if someone wants to change the world, they have to change themselves first, which sounds very true. I was inspired by that quote and I made him as a very happy person jumping up in the air, because I find he is such a joyful character.

Alfred Hitchcock- 21cm x 29cm/ Pelt pens

Hitchcock is the father of horror cinema. He wanted to make people feel scared and shock in the cinema. He himself appeared in some of his own films and trailers with his serious look and distinct voice. I have never seen him smiling in any of the videos or photographs. But still he had this beautiful sense of humor. If someone suggests to cut the throat as a solution to a sore throat, you wouldn't be able to stay without laughing but in the next second you would look at him with a serious face thinking whether he seriously meant this. In the movie Psyco directed by Hitchcock, the shower murder scene is the most famous and scariest. That is why he is carrying a knife in this caricature. And we all know his famous movie, "Birds", that's why I have drawn birds flying towards you from distance to eat you alive.

Nikola Tesla- 21cm x 29cm/ Ink pens and Pelt pens

Tesla is the unsung hero in the world of science and technology. He made many wonderful innovations but up to date he was not given the credit for. It was believed that all his ideas were stolen by other famous science at that time and they showed off those as their own. But Tesla didn't want to go after pride but continued to do his research on more innovations. The infamous truth is that Tesla invented electric light bulb and telephone etc. He gave the world many new ideas about energy power and communication. I wanted to make his character vibrant and energetic yet without any attachment to his creations.



Andy Warhol- 21cm x 29cm/ Ink pens and Pelt pens

Warhol is famous for his unique paintings and his hairstyle. He is a major icon in the history of modern art. He had a totally different ideology about art and he invented techniques used in poster arts, screen printing and graffit. That is the very reason I made his caricature very colourful and nobody would fail to identify him if I draw only his yellow hair. The lettering I have used symbolizes the influence he had from graffiti and he is wearing his iconic, black t shirt and blue jeans. And in the quote, he is trying to say a very beautiful idea about love. And he is saying it closing his own eyes.

Boodee Keerthisena (Filmmaker)- 21cm x 29cm/ water colour, Ink pens and Pelt pens

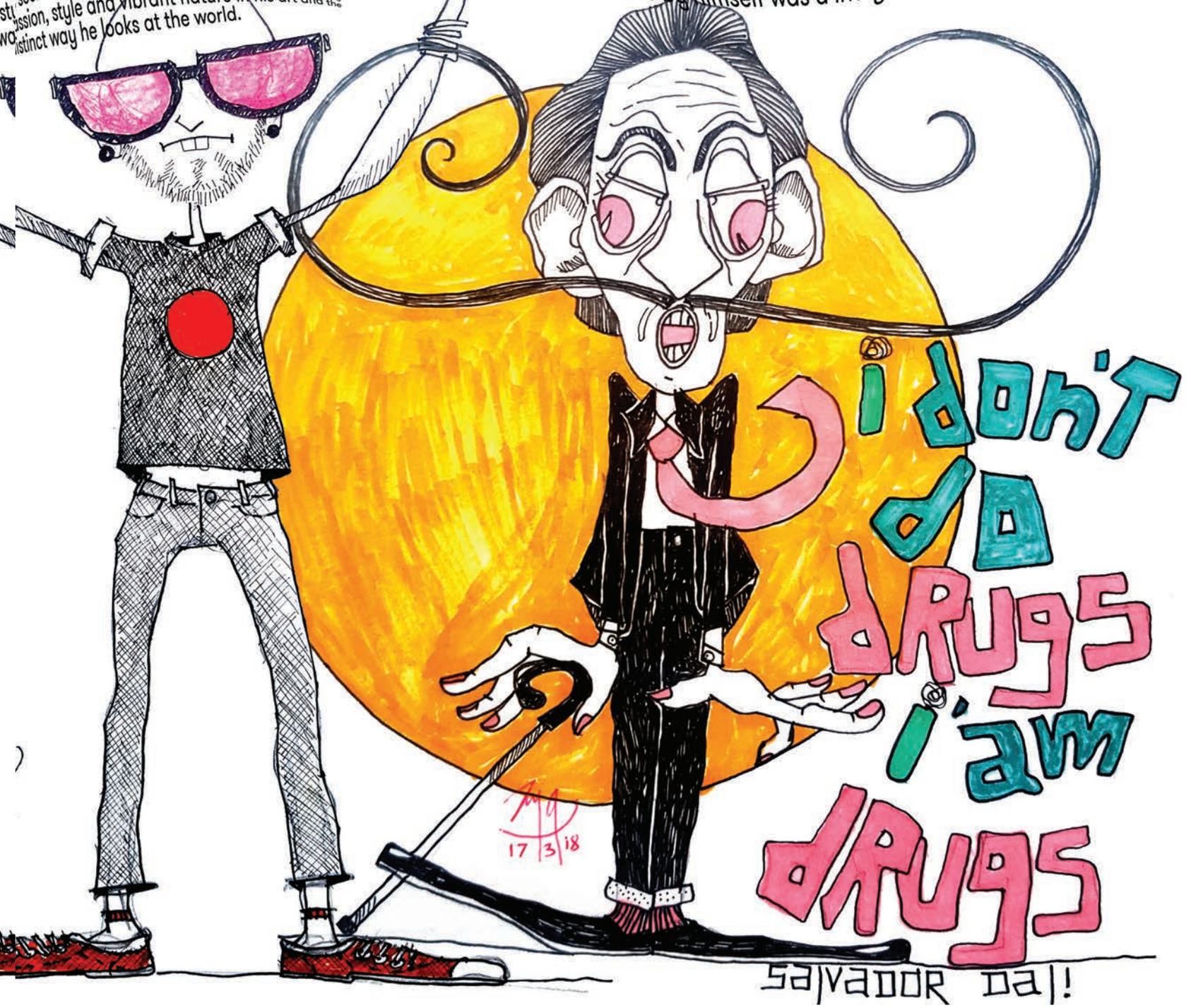
Boodee, first was a teacher and then became a friend of mine. The vibrant and joyful nature he has with him was the most powerful inspiration that I had to draw him. As a filmmaker he creates unique and artistic pieces. I wanted to capture his vibe, life style and his love for art in these caricatures. It is not difficult to draw him in a caricature because I really like him as a person.

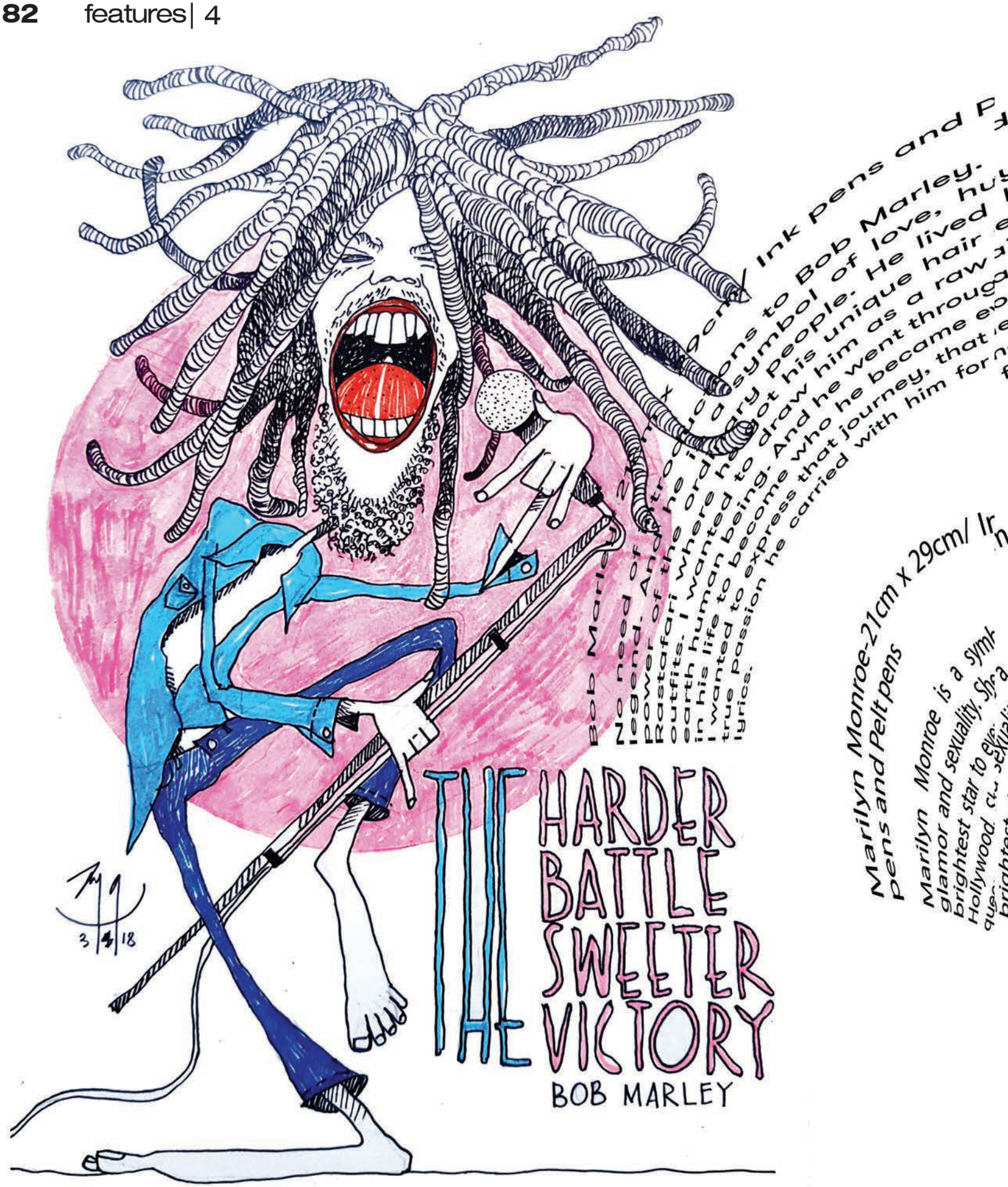
Salvador Dali-21cm x 29cm/ Ink pens and Pelt pens

Dali is the most dramatic, surrealist and the wicked painter of all time. He invented his own form of abstract art and he was living his life on his own unique style. His mustache was his most prominent feature and he always had a funny but surprising look with big eyes. He actually was a drug. He painted, lived and behaved like a drug. This is one of the very first caricatures I did in this collection and it was so easy to draw his character because he by himself was a living caricature.

alappaththi (Visual Artist)- 21cm x 29cm/
s and Pelt pens

is a film maker, creative writer and a visual
I still haven't met him in person and this is
caricature I drew of him which he was thrilled
ave, he is still keeping as his display picture for
social media pages. My attempt was to capture
ssion, style and vibrant nature in his art and the
istinct way he looks at the world.




Bob Marley 21cm x 29cm/ Ink pens and P
No need of introductions to Bob Marley.
legend. And he is a symbol of love, hu
Rastafari where he got his unique hair
outfits. I wanted to draw him as a raw
earth human being. And he went throug
in his life to become who he became e
I wanted to express that journey, that
true passion he carried with him for
lyrics.
THE HARDER BATTLE SWEETER VICTORY
BOB MARLEY
3/4/18
Marilyn Monroe-21cm x 29cm/ Ir
pens and Pelt pens
Marilyn Monroe is a symb
glamor and sexuality. She
brightest star to ev
Hollywood

Pelt pens
He is a true
humanity and
his life as a
style and his
down to
hard shift
eventually. And
battle and the
for his music and
Ink
symbol of
sexuality. She was the
star to ever appeared in
Hollywood. She lived her life as a
queen on the screen but she had a
dark side to her character which
nobody knew. But she was a bold
and passionate woman. She was a
true inspiration to womanhood in
that era and even to this day, This
caricature was inspired by the most
celebrated photograph she ap-
peared in and my attempt was to
capture the movement and glam
our she was carrying within her.
And the quote I have picked for this
is a beautiful inspiration to all
Women.
WE
ARE
ALL
OF
US
STARS
AND
WE
DESERVE
TO
TWINKLE
Marilyn
Monroe

Frida Kahlo- 21cm x 29cm/ Ink pens and Pelt pens

Frida is one of the most influential artists in the history. She suffered a lot physically and emotionally throughout her life, because of the horrible bus accident she faced and because of her eternal love to her teacher and husband. Her art was raised from her pain. All she painted was nothing but her pain. But she was a true rebel. Even though she was broken in many ways she continued to run her passion. And all the ideas she wrote on her diaries are darkly beautiful. She expressed her thoughts openly about the dark corners of love, sadness and death. She believed that death is beautiful thing and I am pretty sure she passed her soul to a wonderfully beautiful place after her death. That's why I wanted to draw her with a smile on her face and she winks to those who understand the truth to follow her.

Vivim

Vivim
and I
of life
and I
enha
to wr
caric

Vivimarie Vanderpoorten (Poetess) -21cm x 29cm/ Ink pens and Pelt pens

Vivimarie is a well-known English language poetess in Sri Lanka and her poetry has a distinct style. She expresses dark sides of life, love and human relationships through her writing and he has a unique style as a person. I wanted to enhance her joyful way of life and her passion to write about dark sides of life in the caricatures I drew of her.

illustrations and words by architect Sumudu Athukorala

layout design by Peshali Perera

Portfolio

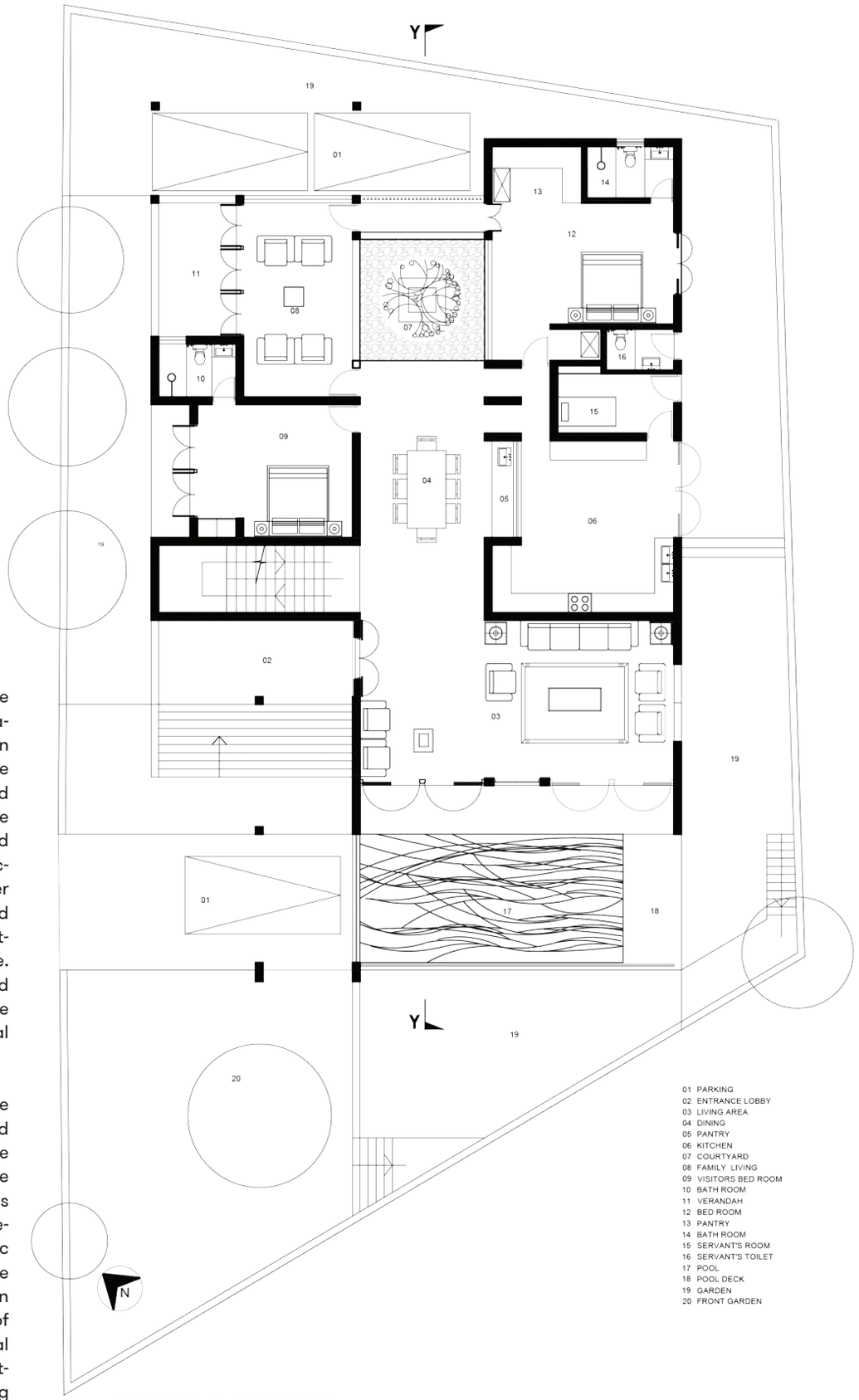
by architect dishna thilanka

photographs by prabhashwara nishshanka

Daily interaction of the family was at the core of the design for this geometric and airy modern dwelling

The house is located in the suburban area of Hokandara. The design is a modern courtyard building where all the spaces are wrapped around the center. The house is designed around a central courtyard where living dining and pantry spaces are freely connected. The upper floor corridors overlook the courtyard space, which floods with natural lighting coming from the skylight above. The concept of the house was derived to create a ventilation stack within the building so as to achieve a practical passive design to a large extent.

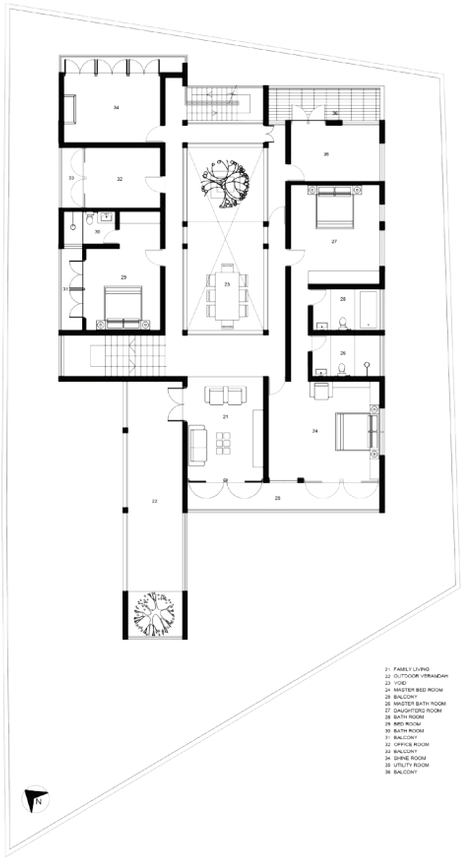
The initial idea of the client was to have a house where he and his family could unwind after the busy day's work. The brief clearly demanded a house where the interaction of the family becomes the core of the entire design. The creation of the courtyard was a symbolic approach used by the architect where everyone will gather around a common central space. The tree in the middle of the courtyard symbolises this spatial quality, which is seen predominantly in tropical architecture. The zoning of the house was done to achieve this core idea whilst preserving the private/ semi-private and common areas.



GROUND FLOOR PLAN

The semi-covered enclosure of the terrace creates an introspective ambience against the shadows of the setting sun

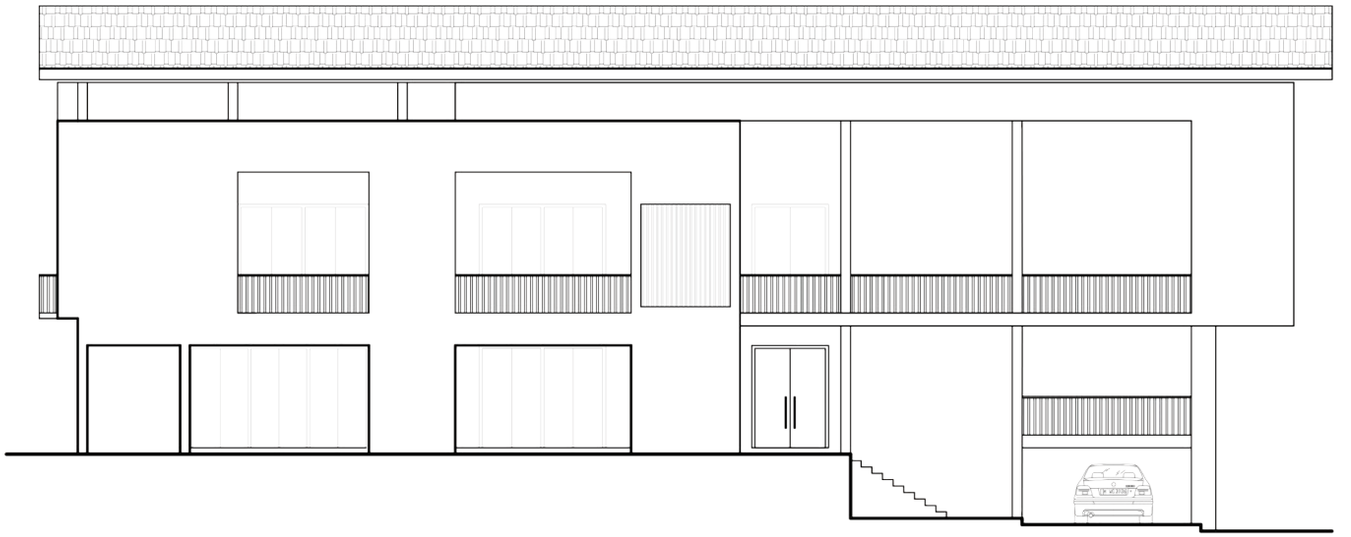
Timber floored corridors wrap around the central courtyard and afford visual connectivity to the central living spaces below



1st FLOOR PLAN

The material palette used consists of <u>cut cement and timber in varying proportions</u> to create the desired spatial quality.

A solid cube, softened by shades of turmeric, breaks away from the building's geometry to add a sturdy character



FRONT ELEVATION

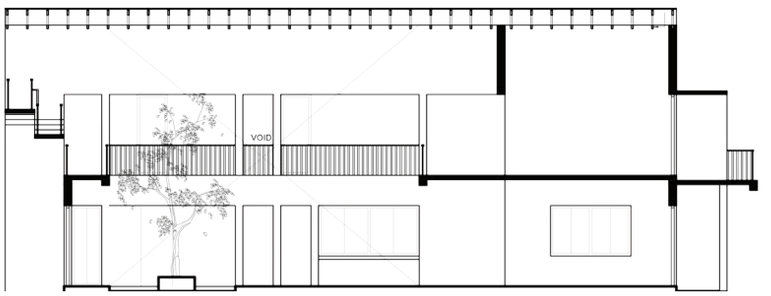
The narrow building is accentuated with tall spaces that provide an airy feel throughout. The house has symbolic features at the entry with the columns and step up approach which matches with the dynamic personality of the client. Further, the cubic form of the house resembles the inhabitants' character and also adds value to the immediate neighborhood as well. The geometry was given due thought as the surrounding context is clustered with a classy community. The entrance to the premises was highlighted by the high guard wall and the entry porch was given a grand feeling by the pillars and granite steps mentioned above. The house reveals gradually, highlighting the central atrium that acts as the central attraction of the entire design. The height of the space is artistically broken by the horizontal corridor line that breaks the scale effectively.

Since the house consists of modern luxuries like a pool the architect has strategically placed it to complement the courtyard and the common living area. The landscape and the pool water body are directly linked together to demarcate an extension of habitable space. The pool water body connects with the free flowing spaces via the central courtyard at the heart of the design. The living room and upper floor lounge spaces are designed to facilitate the openness, whilst considering the security aspects. One of the significant features of the design is that it facilitates the cool evaporative breeze of the pool circulating within the house as a result of the stack effect created. This adds to the overall thermal ambiance which provides the inhabitants with a comfortable micro-climate. The pool also creates reflected shadows into the interior, creating a zen-like quality that is further accentuated by the calming sound of water.

The material selection and colours are done in such a way to maintain the overall modern feel both from within and out. The material palette used consists of cut cement and timber in varying proportions to create the desired spatial quality. The turmeric colour used on the cubic form has created an earthy feel without alienating the structure to the context. Timber is predominantly used in floors and tall windows,

The narrow building is accentuated with tall, double height spaces to create a light, airy feel, allowing greater interaction

The strategically placed pool allows a cool evaporative breeze to circulate inside the building



PROJECT DETAILS

LOCATION:
Hokandara

CLIENT:
Mr. Dhammika Senevirathne

PRINCIPAL ARCHITECT:
Architect Dishna Thilanka

PROJECT PERIOD:
18 months

PROJECT COST:
Rs 38 million

The building lights up to create a scenic juxtaposition of the turmeric shades of the walls against the navy blue night sky

The minimal décor matches perfectly with the modern theme of the house.

guard rails in wrought iron add character to both interior and exterior.

The use of glass at the center of the roof creates a light airy feel within the house; this clearly contrasts with the heavy symbolic structure of the exterior. The glass usage makes all interior spaces airy and spacious, thus creating a pleasant environment during daytime. During the night time the skylight provides a view that gives the client a glimpse of the starry skies and heavens above.

The furniture and lighting design is customised to further highlight and compliment the internal spaces. The tones and colours of the furniture have a subtle blend with the wall colours and tones of the flooring materials. The minimal décor matches perfectly with the modern theme of the house which gives it a subtle beauty all together. The end result of the house design has given the client a soothing abode feeling, even though the house sits within close proximity to all urban luxuries.

By day a restaurant and by night a discotheque, this walk through structure encourages mental relaxation for anyone who enters

by architect kalpa jayaweera

photographs by madhushan indika de silva

THE HOOK

beach restaurant

and discotheque

The middle part of the building acts as the main dining space during the day time and it converts into a discotheque for the night time

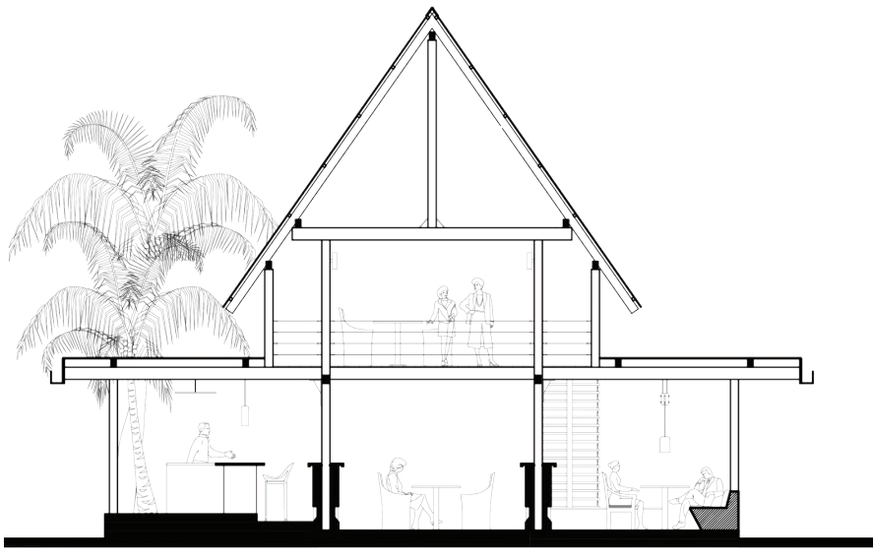
The entire building space is visibly inter-connected from the entrance in a single rhythmic building form

The site consisted of 60 perches of land, faced on one side by the Galle road and the beach to the other. It is located in Hikkaduwa, which is 99 kilometers away from Colombo and the heart of the south. With a coral reef, surfing waves, and golden sand beaches, it is a well-known international destination for good surfing and the night life makes it a popular tourist destination. The area is mainly patronized by young tourists who spend their daytime on the beach and party into the night.

This project is designed to function from morning till evening as a fusion restaurant, and from night till morning as a beach discotheque. The site extends as a narrow strip reaching from Galle road to the beach.

The concept was to develop a meaningful "walking through facility" to the beach. The conceptual idea

Group dining

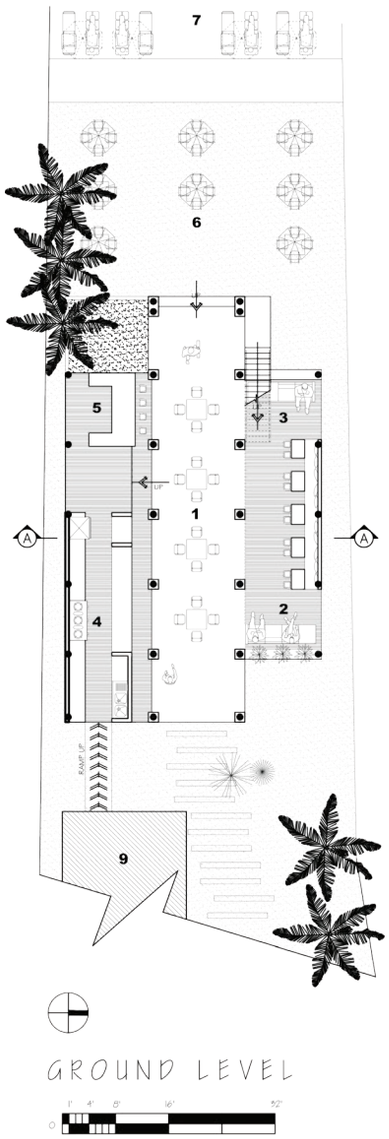


SECTION AA

was to pump the guests to the beach through the remaining access route. The initial idea was to make a simple sheltered arcade, providing access to the beach with minimum disturbance to the character of the context.

The main design idea was to build an openly built enclave, with narrow geometry to promote the entry along the wind corridor, and both vertical and horizontal volumes of the context. The design was intended to be a transition between the fast moving urbanized road side and the calm and relaxing beach side. Walking through the building dilutes the hectic feeling the person carried from the road and prepares him or her for visual and mental relaxation. The building's design is influenced by a traditional fisherman's hut. Basic form and minimal temporary structure are used to hold the long eves, thus providing clear story lighting to the main space. The skeletal structure, floating lightly on the sandy beach, creates a direct axis to the sunset.

The beach facing mezzanine level timber open deck is used as lounge from sunset



1 . Main Dining Area
2 . Seating Area
3 . Seating Are
4 . Open Kitchen with Food Outlet
5 . Bar
6 . Out Door Dining
7 . Beach
8 . Lounge
9 . Existing Building

PROJECT DETAILS

LOCATION:
Hikkaduwa

CLIENT:
K.M.Anuruddha

PRINCIPAL ARCHITECT:
Architect Kalpa Jayaweera

PROJECT PERIOD:
4 months

PROJECT COST:
Rs 20 million

Beach bar

The design was intended to be a transition between the fast moving urbanized road side and the calm and relaxing beach side.

Inside, spaces are linearly arranged to tackle the guests while promoting the beach access. A random placement of railway sleepers leads people along the path through the shelter, where the guests can find different informal spaces, from seating to fine dining. Circular timber poles and the arrangement of free circulation spaces merge with the habitat vegetation and the activity pattern. The dining hall is the main dynamic platform, which extends towards the beach with the food outlet and the action corner. It was assured that the guest's level of attraction to the beach and sea would not be deviated from by the introduced built form. Functionally, the whole entire system acts as a single unit, directing the guest into the building from the beach. It has a contemporary restaurant space, with a display action kitchen able to provide service to up to 100-150 customers at a time. The open space can accommodate a significantly larger variety of occasions than dining. The mezzanine level with a timber open deck lounge, can be used by those who need more privacy and relaxation.

Artificial lighting, illuminating in warm white, creates a stunning atmosphere at night by making a vertical breakthrough from the gloomy horizontal coastal line.

singer apparel

An upgraded showroom cum workshop space with a revitalised identity is taking Singer Apparel Solutions to the next level

by architect mohan wijayaratna

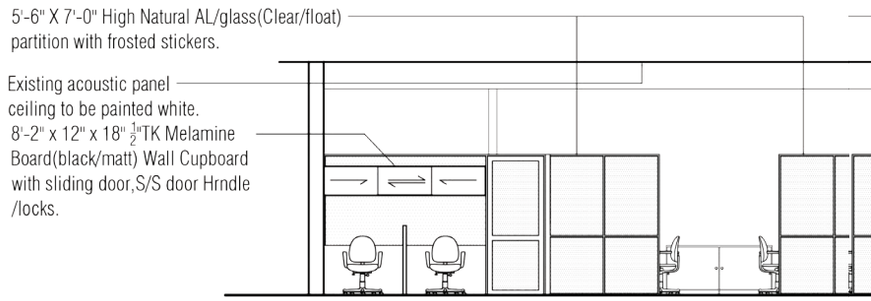
solutions

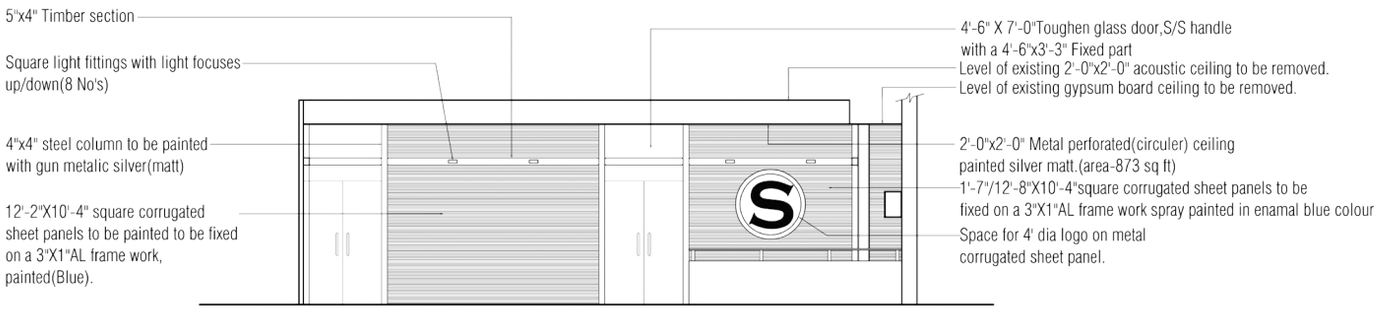
showroom, union place

Main reception

Cashier between show room and office

Super sleek and opulent finishes were minimised to create an industrial, tangible feel





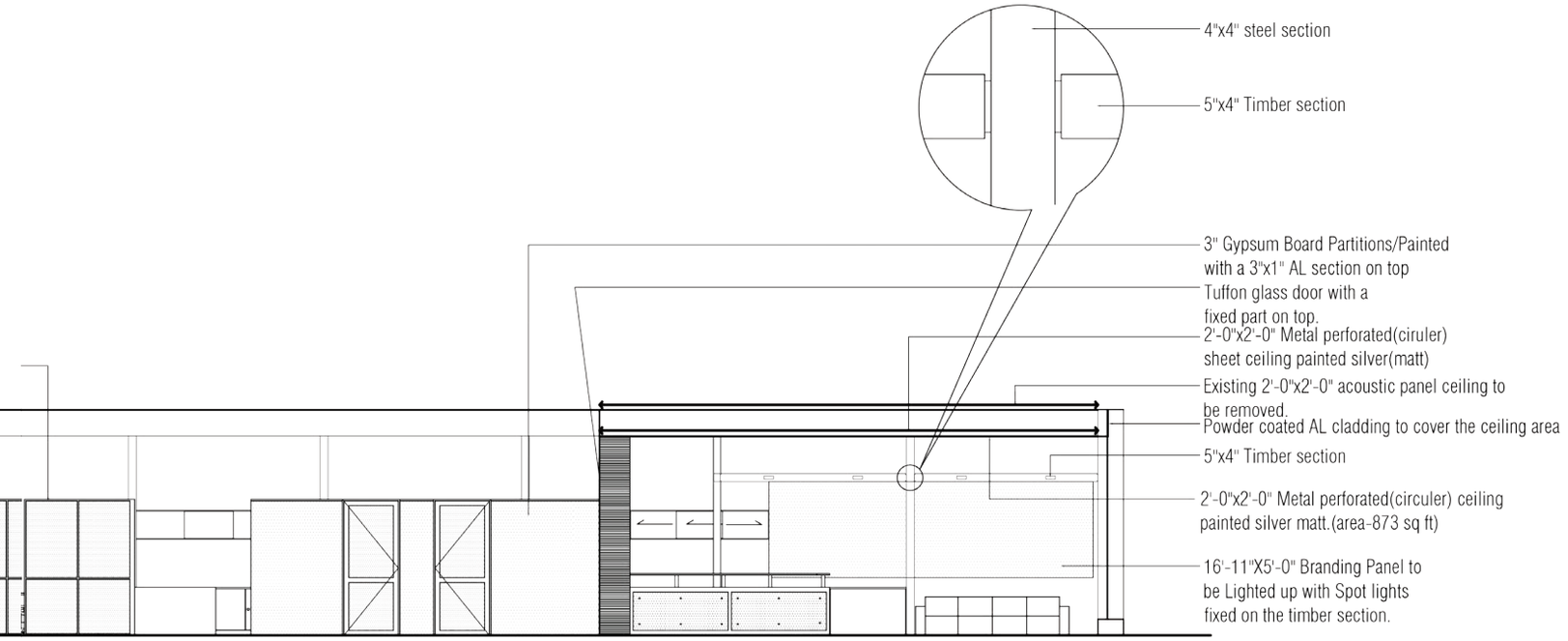
SECTION THROUGH SHOWROOM

An existing compact showroom cum workshop space with a back office was upgraded to bring a fresh look to its corporate identity. An attempt of subconscious effort to initiate a potential prototype to be replicated in other showrooms; to perhaps boost a marketing strategy was brought about by the designer himself.

The existing shell comprised of a steel column and beam structure with a few brick partition walls. The architect was inspired by the quality of space and proposed to construct minimal additions and alterations to accommodate the client's brief. The characteristic features of lightness, minimalism, transparency and translucency of the existing physical set up coincided with the general office staff concept of cohesiveness. This in turn, was translated into architecture through improvisation with materials, structure, colour and texture.

The trademark quality of the Singer branding itself was highlighted by isolating the "S" in its name, with its unique font style was emphasized by accentuating the edges of the letter. The red lettering against a white background was transformed to modern, sleek sophistication by replacing the white with a matt silver hair line finish stainless steel disc. The matt silver produced derivatives of neutral grey for walls, which set off the mood for the deeper hues of matt black for the floor tiles. This produced a sober background to the vibrant red textured mdf partitions, along with clean crisp white gypsum cubicles. The integration of vibrant coloured and textured partitions, perforated s/s ceilings with subdued flooring and solid wall backdrops created a sense of cosmopolitan character that contributed to the new signature style established by Singer Apparel Solutions. The architect succeeded in enhancing the client's requirements with aesthetic value by adding a contemporary twist to the existing brand.

The essentials of detailing interior elements took the platform to its next level. In order to acquire the

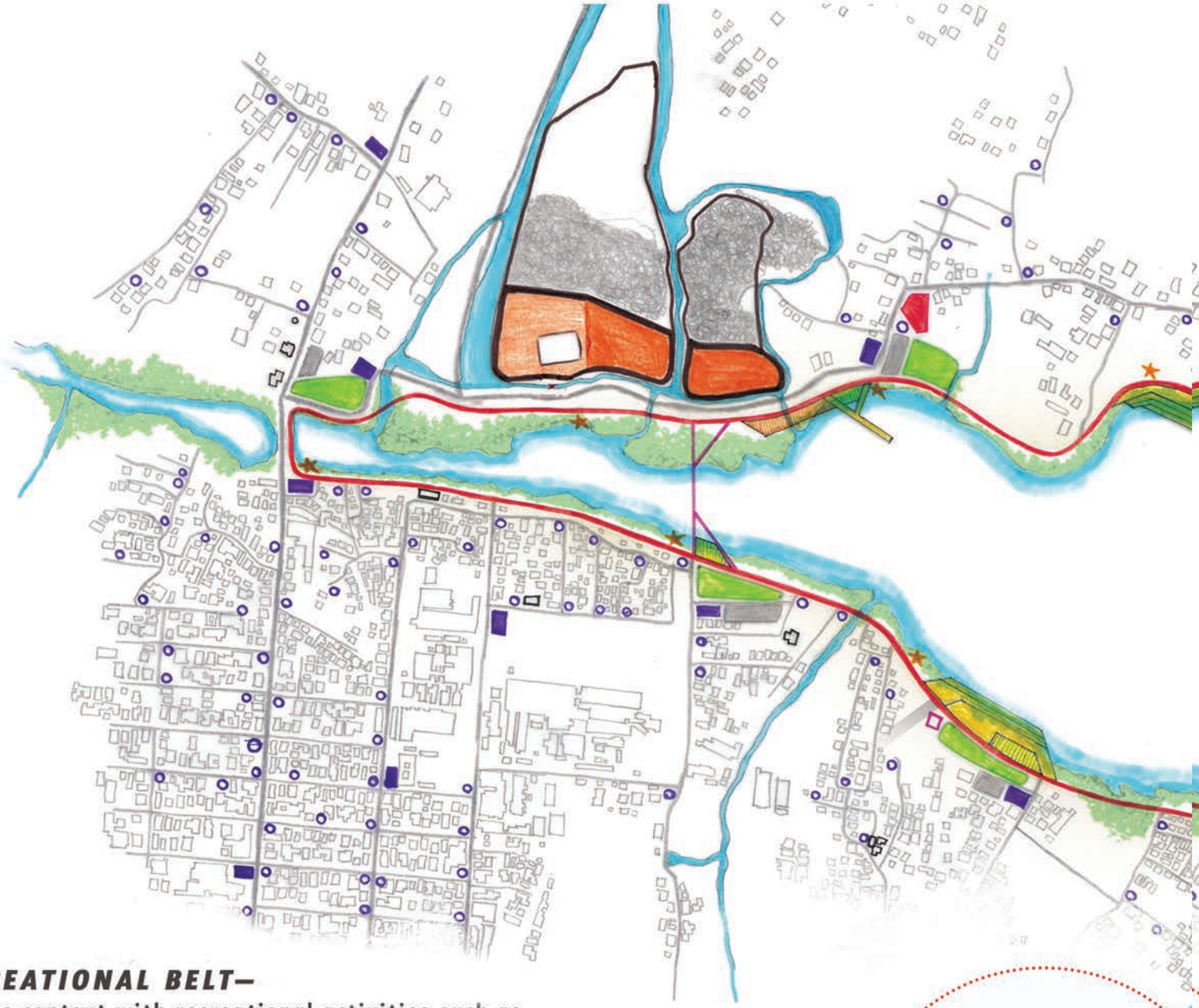


SECTION THROUGH SHOWROOM

perfect finish, lighting levels were effectively modified, precision in edges and smooth/rough textures were altered. Several samples of design elements were fabricated for architect's approval and many were rejected. However the contractor didn't give up and displayed enthusiasm to produce and reproduce sampling to achieve the required end product requested by the architect, thus creating satisfactory milestones for both architect and contractor.

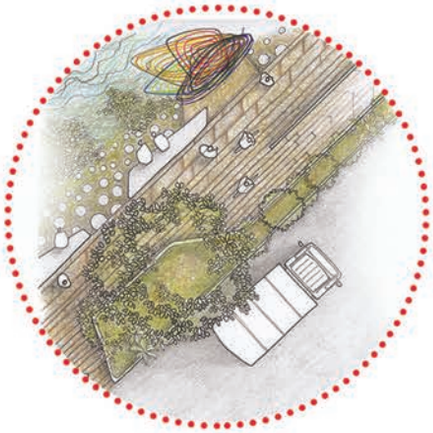
Not forgetting to maintain a close relationship between customer and service provider, the interior reflected a sense of invitation and intimacy with the use of warm finishes such as timber, warm white lighting and soft seating. The design of the main reception desk was edited in such a way which transformed light weight glass counter tops to solid, wide timber receivers, that could briefly accommodate industrial sewing machines. Certain design decisions prevailed to encourage custom designed, user friendly and pragmatic solutions, which finally resulted in an interior concept that suits its identity to the utmost. Super sleek and opulent finishes were minimised to create an industrial, tangible feel rather than a hi-tech state of the art ambience. 'Designer ego' did not impose to override the customer and service relationship. Interestingly, the initial concept matured and metamorphosed into an attractive signature brand. Finally, the prototype that was created was successful in projecting out an image to its consumer base that can go beyond boundaries, therefore taking Singer Apparel Solutions to its next level.

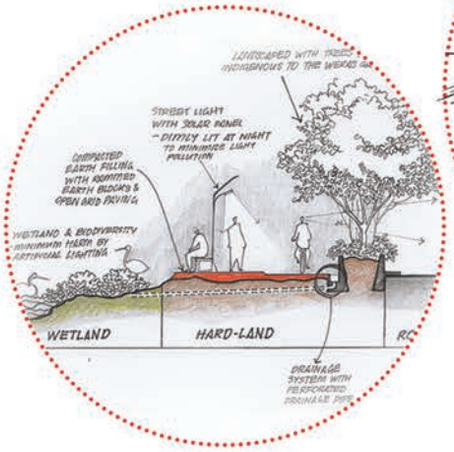
Sewing machine display area

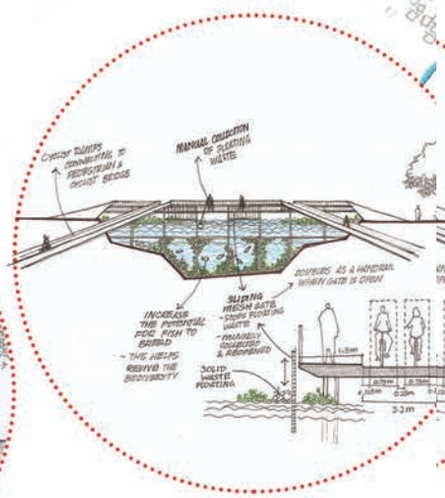


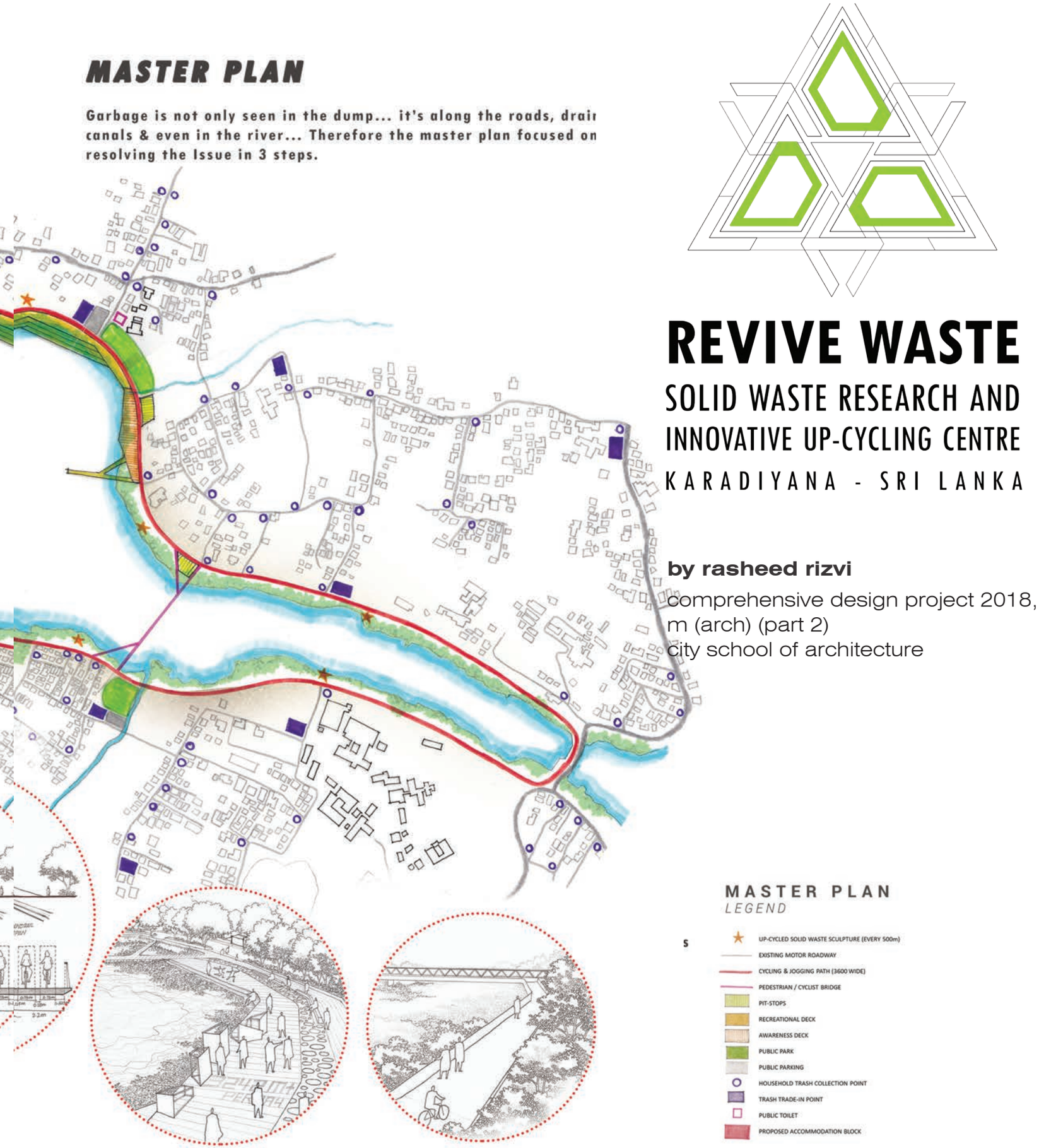
THE RECREATIONAL BELT–

Activating the context with recreational activities such as jogging, cycling, awareness/ recreational decks as well as pedestrian bridges which connect people and filter floating waste.









REVIVE WASTE

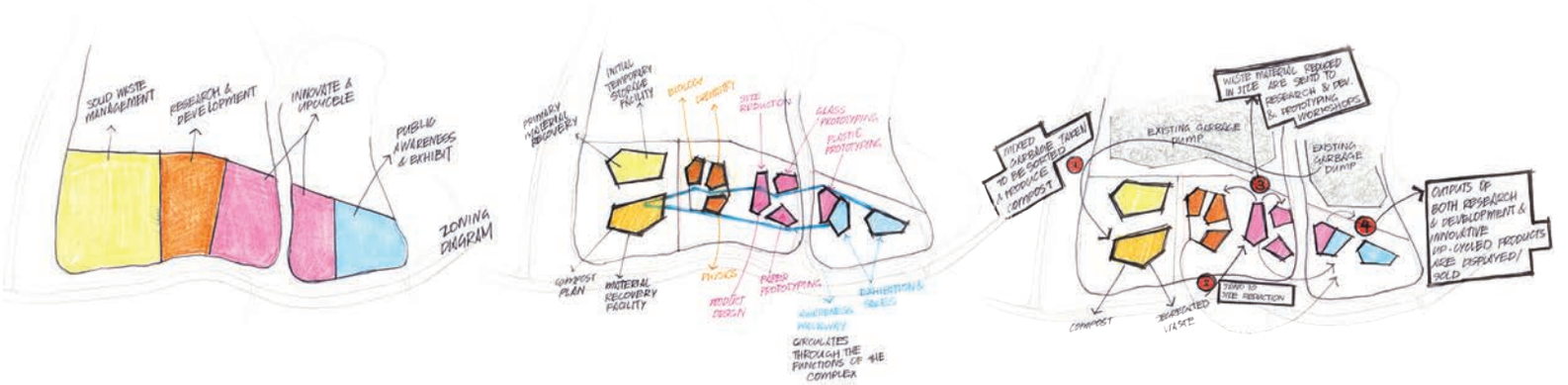
SOLID WASTE RESEARCH AND INNOVATIVE UP-CYCLING CENTRE

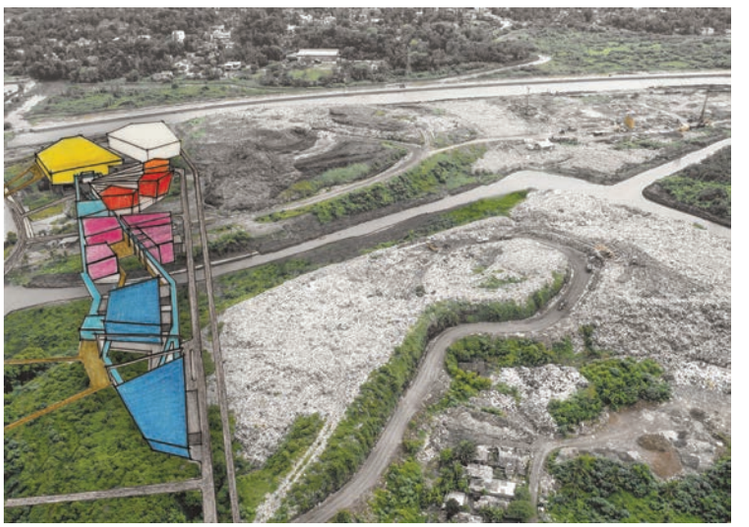
KARADIYANA - SRI LANKA

by rasheed rizvi

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

DESIGN DEVELOPMENT



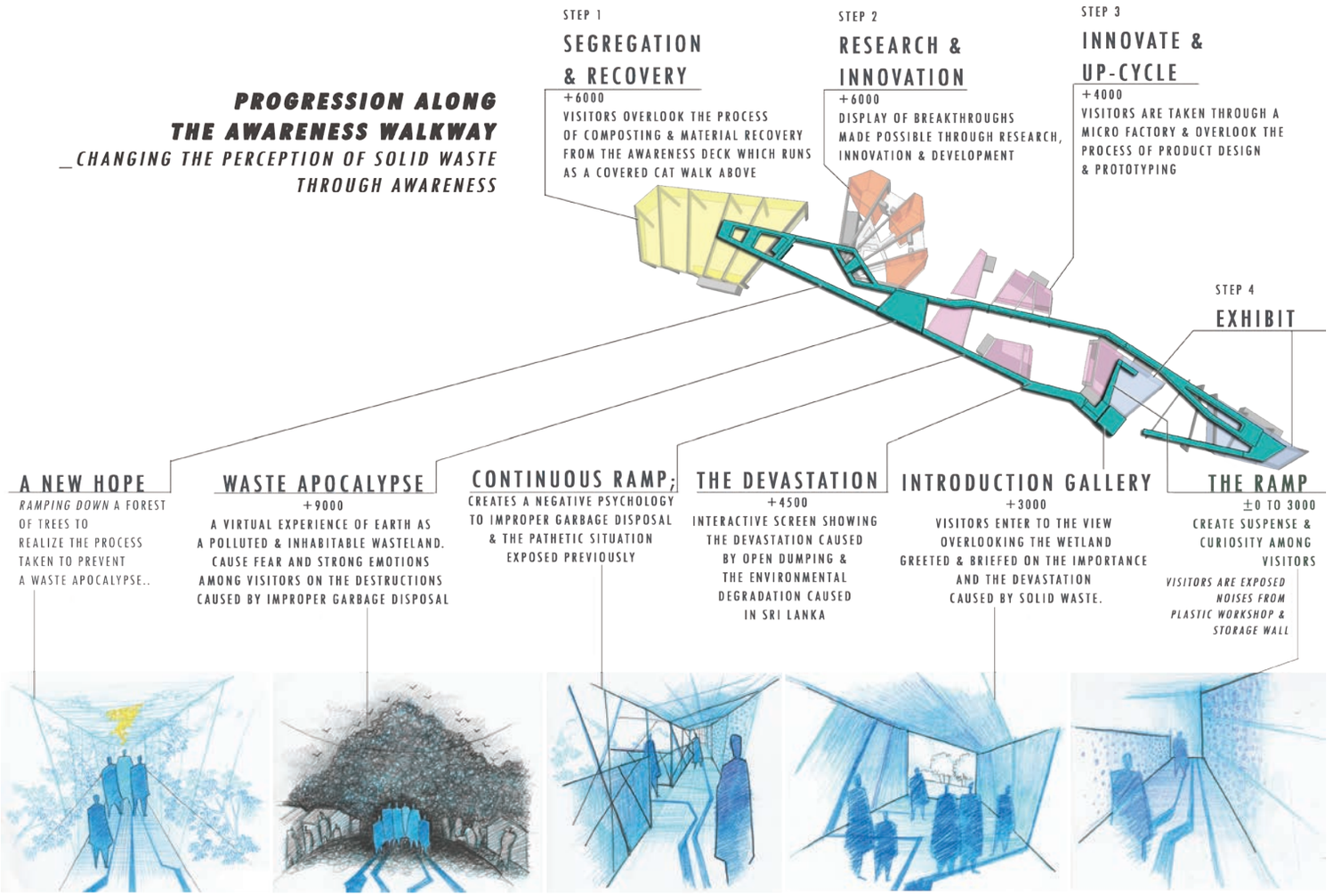


THE CRISIS
'Sri Lanka, the pearl of the Indian Ocean'; is a tropical island of scenic beauty and vibrant culture. Today it's under threat from a global crisis: Garbage.

Scattered amidst the abundant greenery on this island one finds abandoned garbage. Open dumps have become a serious environmental concern, which has in turn given rise to a social stigma: a tendency to associate garbage with 'filth'.

THE CHALLENGE
The project aims to break the social stigma and provide a sustainable solution to solid waste management through architecture.

THE DRAWBACKS
Due to the social stigma and scale of the project, the incineration of solid waste is incompatible within the context of Sri Lanka. As a result of Tropicalization, solid waste is susceptible to decay and



contamination, hindering the efficiency of the process and resulting in harmful emissions. Furthermore, the damage already done to the environment is not addressed, therefore an alternative approach is required.

CONCEPTUAL RESPONSE - THE VIRUS

This garbage epidemic resembles a virus, in the mannerism of its spread and the stigma attached to it. As a response, an anti-virus was proposed through the intervention of architecture:

1) **DIAGNOSIS** – open dumps regenerate and spread pollution from its source.

2) **MITIGATE THE SPREAD** – as a priority we need to control the spread through solid waste management and controlled landfills.

3) **FIND A CURE** – the project looks into a long-term sustainable solution through research & development.

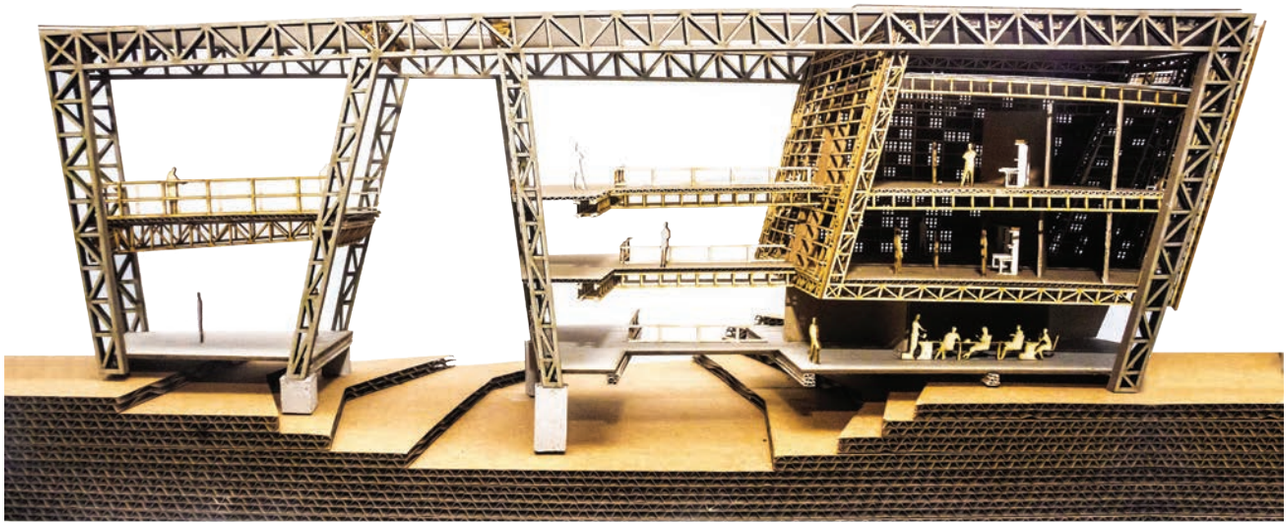
4) **TREATMENT** –'What if we converted the problem to an opportunity?' by innovating and up-cycling garbage to be beneficial socio-economically and environmentally ('one man's trash is another man's treasure').

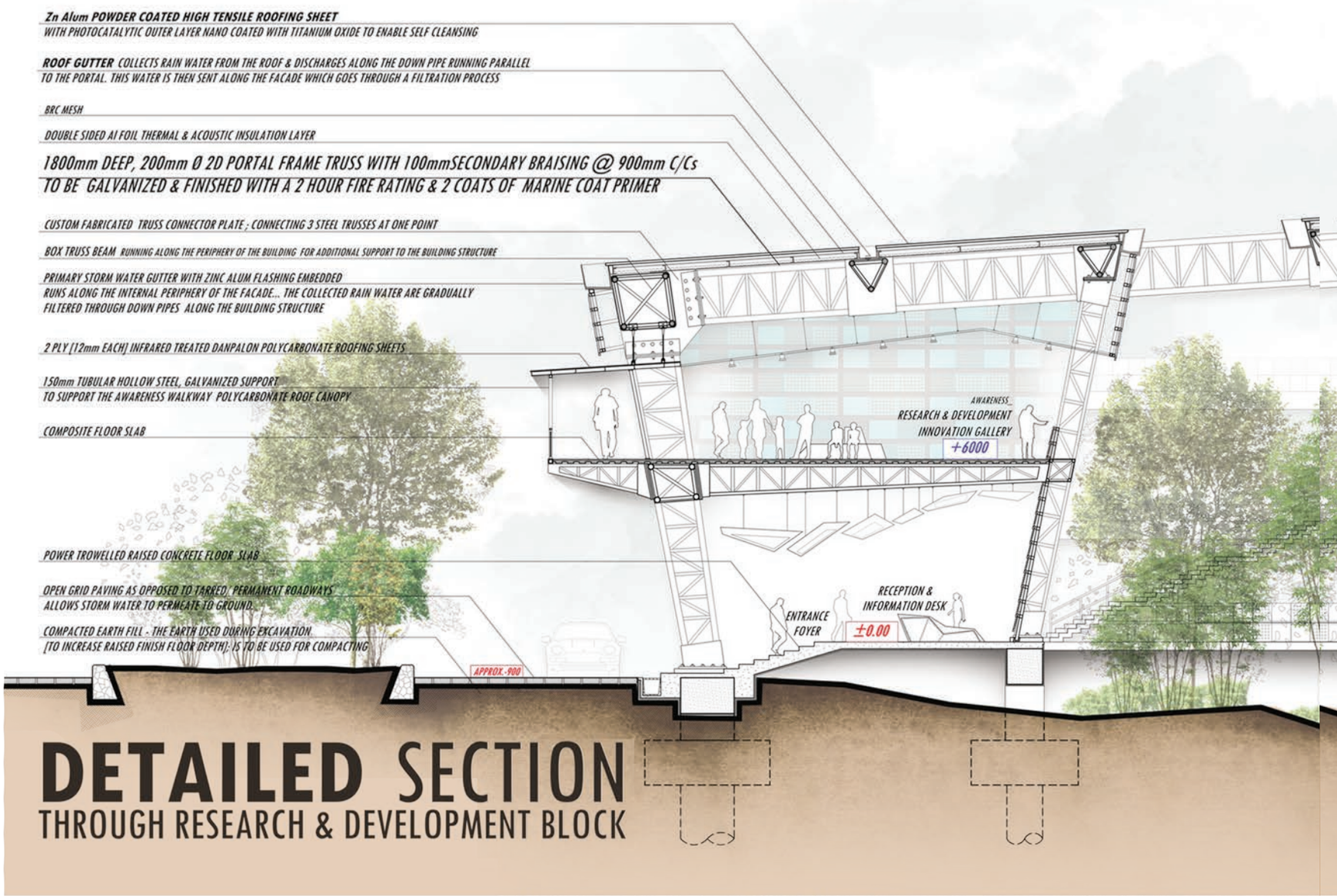
5) **AWARENESS** – all these efforts would be in vain if people are unaware of the innovations made possible through solid waste. Therefore, an awareness & exhibit platform is introduced to educate and encourage refuse to be viewed as a resource.

6) **RECOVERY** – the utilisation of the buildings' functions would help deplete open dumps and convert Sri Lanka's wastelands to green wetlands. Consequently, the project too could be REUSED to adopt a new and vibrant function to merge with the lush greenery that was once an eyesore…

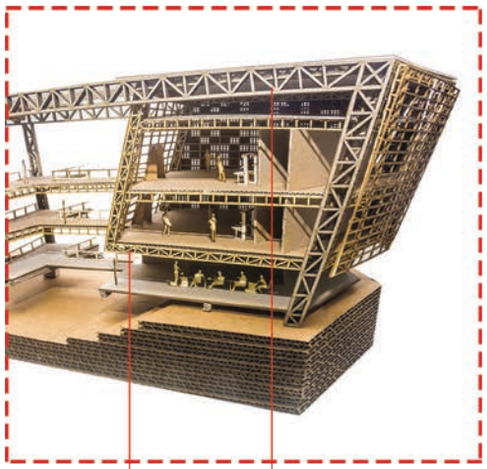
THE SITE_ KARADIYANA

Covering a whopping 20 acres at present, Karadiyana was identified as the largest garbage dumping site in South Asia as of 2011.





DETAILED SECTION
THROUGH RESEARCH & DEVELOPMENT BLOCK

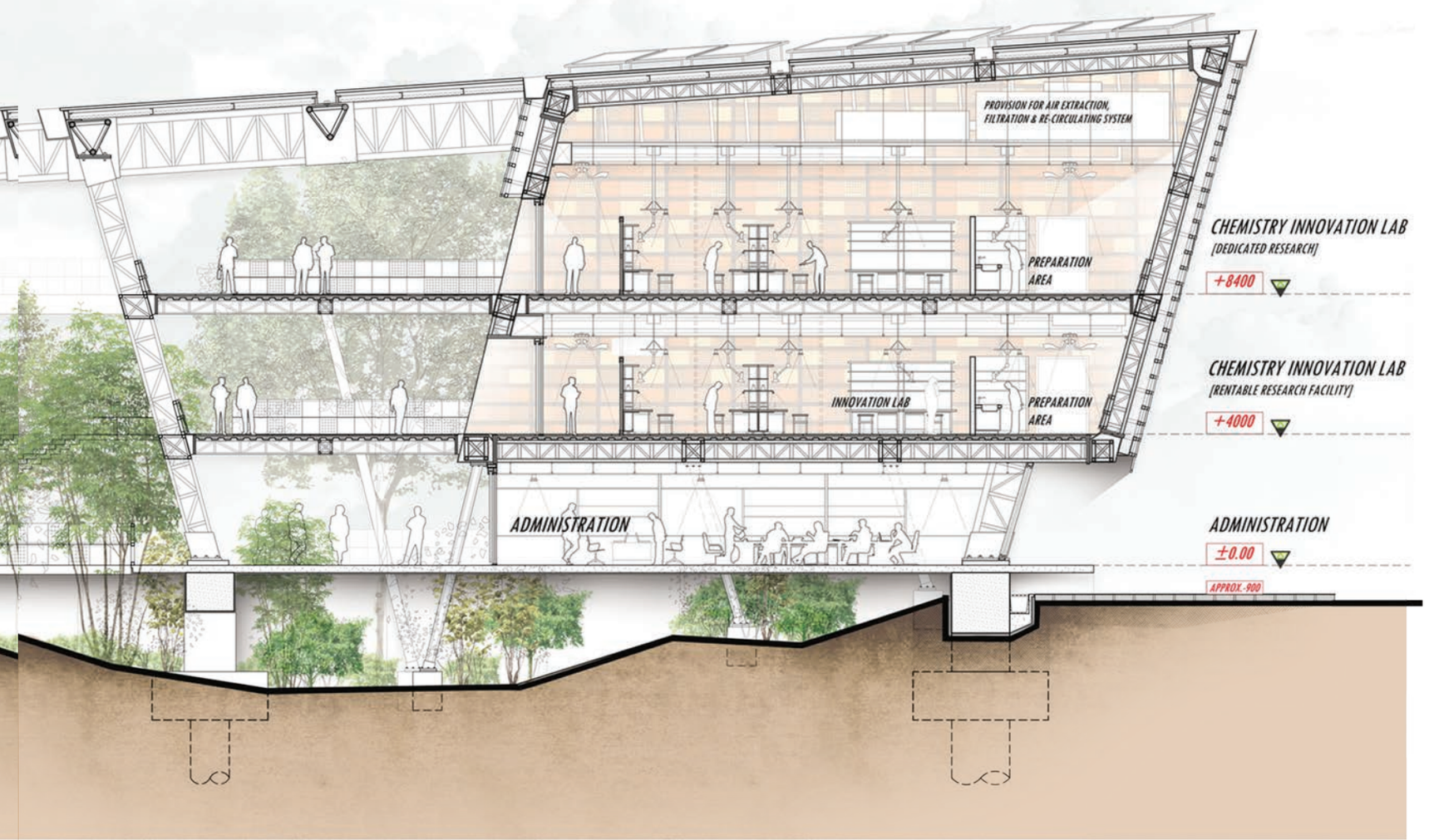


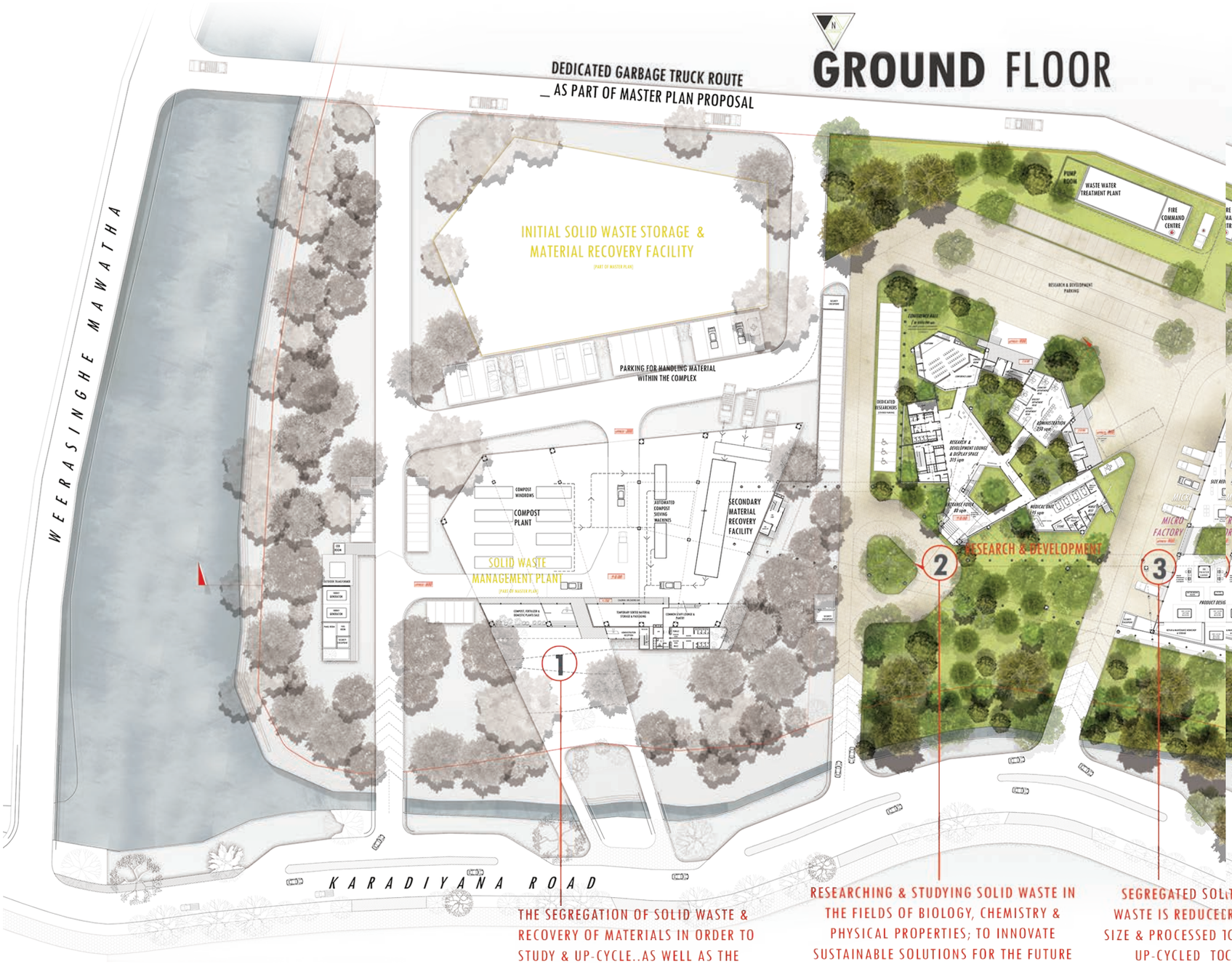
POD STRUCTURE

MAIN PORTAL FRAME

FACADE STRUCTURE

UPCYCLED SLATES ON STRUCTURE





THE SEGREGATION OF SOLID WASTE & RECOVERY OF MATERIALS IN ORDER TO STUDY & UP-CYCLE..AS WELL AS THE COMPOSTING OF ORGANIC WASTE

RESEARCHING & STUDYING SOLID WASTE IN THE FIELDS OF BIOLOGY, CHEMISTRY & PHYSICAL PROPERTIES; TO INNOVATE SUSTAINABLE SOLUTIONS FOR THE FUTURE

SEGREGATED SOLITE WASTE IS REDUCEDRE SIZE & PROCESSED TCE UP-CYCLED TOCLI VALUABLE PRODUE P

CROSS SECTION X-X

OLITED SOLID
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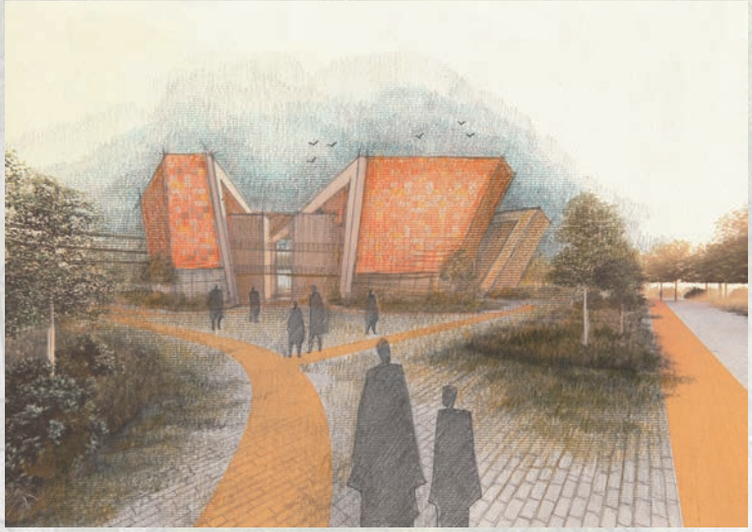
DUE PRODUCTS

K A R A D I Y A N A R O A D

GLASS, PAPER & PLASTIC PROTOTYPING WORKSHOPS WHICH INNOVATE PRODUCTS IN THE FIELDS OF FASHION, ART & ARCHITECTURE

UP-CYCLED PRODUCTS FROM THE PROTOTYPING WORKSHOPS ARE EXHIBITED TO THE PUBLIC...THIS ENCOURAGES AN UP-CYCLING CULTURE, WHILST BRINGING TOGETHER INNOVATORS & INVESTORS



Conversely, the most prominent feature of the site is the highly bio-diverse wetland and the Weras Ganga river front. The site is surrounded by a range of industrial, institutional, residential and commercial nodes which further contribute to the project in terms of technical, human and economic resources.

MASTER PLAN

Garbage isn't limited to the dump; it's seen along the roads, drains, canals and waterways.

A recreational belt and pedestrian bridges were introduced to activate the context, connect people and filter floating waste; thus deterring the dumping of garbage.

Segregated solid waste collection points were located to collect household and bulk waste within the context.

THE ANTI-VIRUS

Functionally the project encompasses and merges the aspects of studying, processing, transforming and up-cycling solid waste, whilst assimilating the public through a journey of self-realization; altering their perception of solid waste.

To do so, the design breaks away from the stereotype of the conventional 'factory'. A series of independent pods were strategically located through the site and interlinked by a winding ramp; composed of a symphony of form, light, colour and sounds to create suspense and drama through architectural interventions.

Anticipating the long-term sustainability and the projected transformation at site; the design incorporates flexibility from the inception. The buildings' function, structure, façade as well as the landscaping concepts have been designed to adopt and adapt to a range of building typologies.

THE ASPIRATION

The project aspires to be a prototype which would gives way to a waste free and up-cycling generation within the country and serves as a regional pioneer in sustainable solid waste management; where architecture serves as the problem solving medium…

Here, garbage is not filth; garbage is resourceful, garbage is good.

SEYLAN CLASSIFIED

Always wanted the perfect house in the hills overlooking the endless blankets of tea?
With a view so dreamy, right outside the master bedroom windows and a fine fireplace in a spacious living room that stretches out to the terrace, where you can sit back, relax and enjoy a fresh hot cuppa.

Have you been looking for the swankiest apartment right in the heart of Colombo? With a 360 degree view of the metropolitan cityscape that catches the best sunrise in all of Colombo, and premium plush furnishings and fittings that speak of nothing but comfort so you can come home to a technologically advanced secure home controlled by you with just a click.

Did you always want that amazing infinity pool in a 3-storey home of your own?
A rooftop pool area with a spacious deck for all the fun parties, and five luxury bedrooms opening out to grand walk-in closet spaces and spacious bathrooms.

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Have the best holiday home in the suburbs overlooking a large garden space stretching out to a grand lake. With one salt water pool, as well as a fresh water pool, just because, and an indoor bowling alley for all the fun family games.

A drawing room, a grand library, an inbuilt mini cinema all sound like just the place for you.

Penthouse luxury living in city?

Always dreamed [illegible] living under [illegible] stars? Your [illegible] glass c[illegible] just a call away. [illegible]rooms, 3 bathro[illegible] tub, and l[illegible]ge a[illegible] you can [illegible] back and [illegible] th[illegible]onstellation of s[illegible] ev[illegible]y single day.

Looking to own the finest 3-storey luxury home in prime land in the city?
With an indoor swimming pool, sauna and gym, as well as 4 bedrooms with attached baths, a state-of-the-art kitchen and dining area, for cozy evenings and an amazing gaming room all to yourself.

★★★★★

Thinking of owning a holiday beach bungalow with multiple swimming pools?
Have them in any shape you want, perfect for lounging and relaxing, with an outdoor BBQ deck and cosy outdoor furniture to just sit back and take in the views.

Dreaming of your own city house with an indoor water fountain feature?
With marble flooring and granite counter tops, the bedrooms will not be the only luxury space in the house.

Do you want to have a home on the highest peak of the island with unbelievable views?
Waking up to the clouds and going to sleep with the stars, in lavish bedrooms, magnificent bathrooms and luxurious living spaces.

Want to have the most luxurious home with your very own ballroom for endless entertaining?
With multiple spaces for hosting, a grand kitchen, large dining area and comfortable living room spaces.

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Renovated, [illegible]olonial bungalow w[illegible]ll the modern a[illegible] for luxury li[illegible] in th[illegible]s. 10 be[illegible]oms and bath[illegible]ns, 4 livi[illegible] ro[illegible]paces, a large

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★★★★★

Are you looking for a beautiful villa with multiple cascading terraces built on acres of lush greens?
With Scandinavian architecture that lets you have the most spacious living spaces, and French windows that open out to the gardens.

Have you always wanted a lavish home alongside a golf course of your own? Why not add in a tennis court and a grand swimming pool with an in-built jacuzzi, a fireplace for

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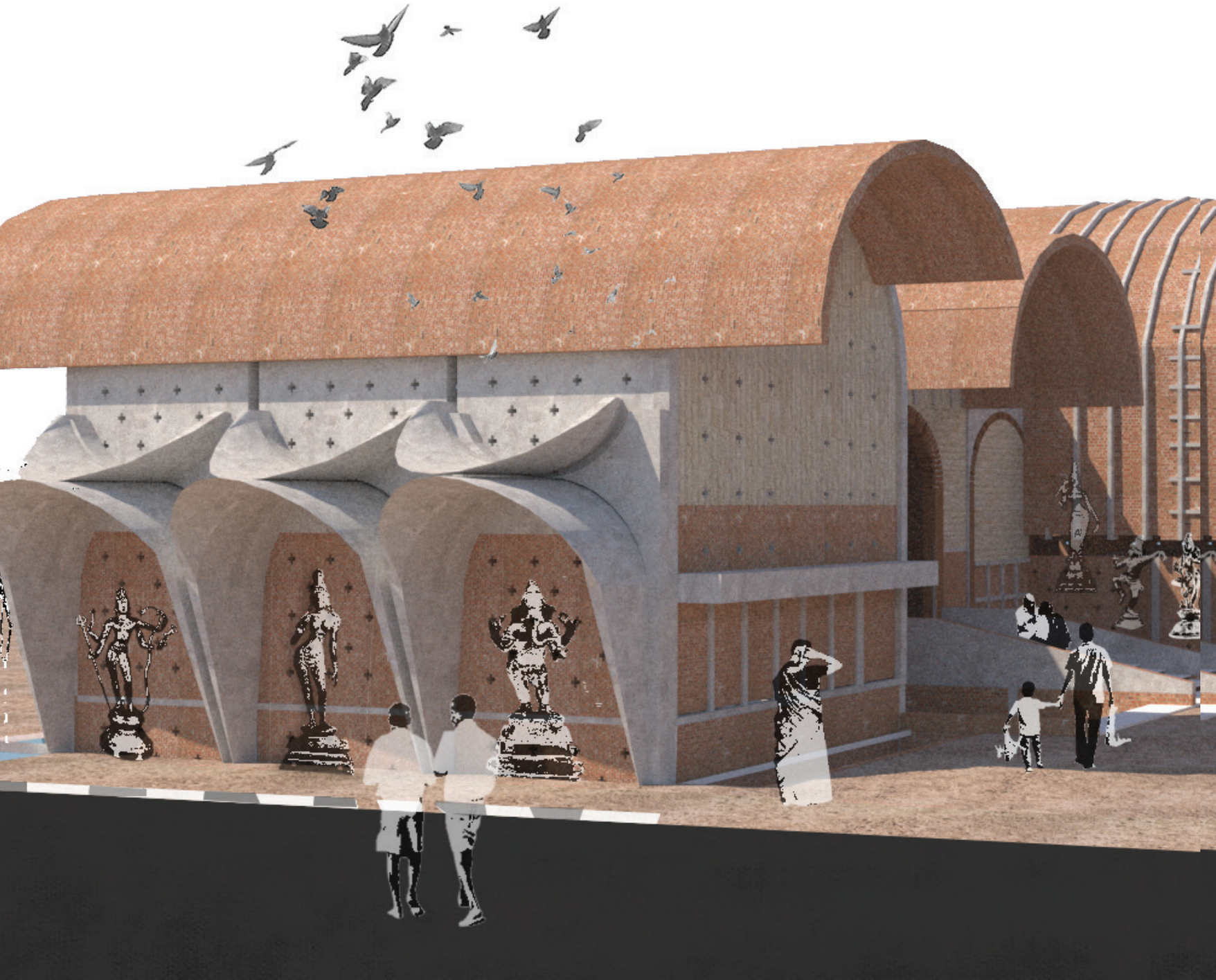
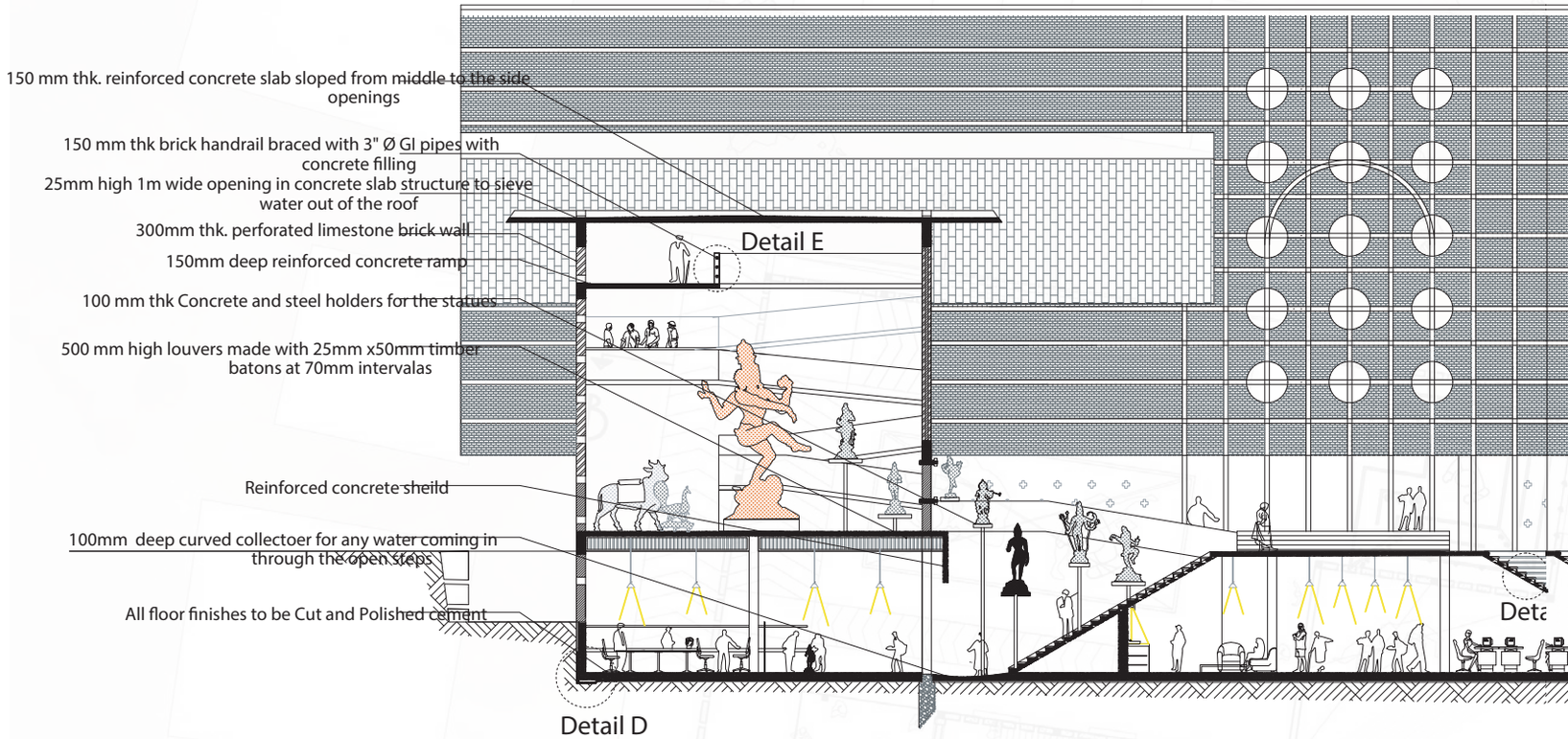
amara vimanam



nthine

as a society, we should recognise the benefits of having healthy seniors in the greater community. Providers should recognise the service opportunities they provide and that social interaction is an essential ingredient for a healthy life

by gayathri kumari
b (arch) 4th year
university of moratuwa



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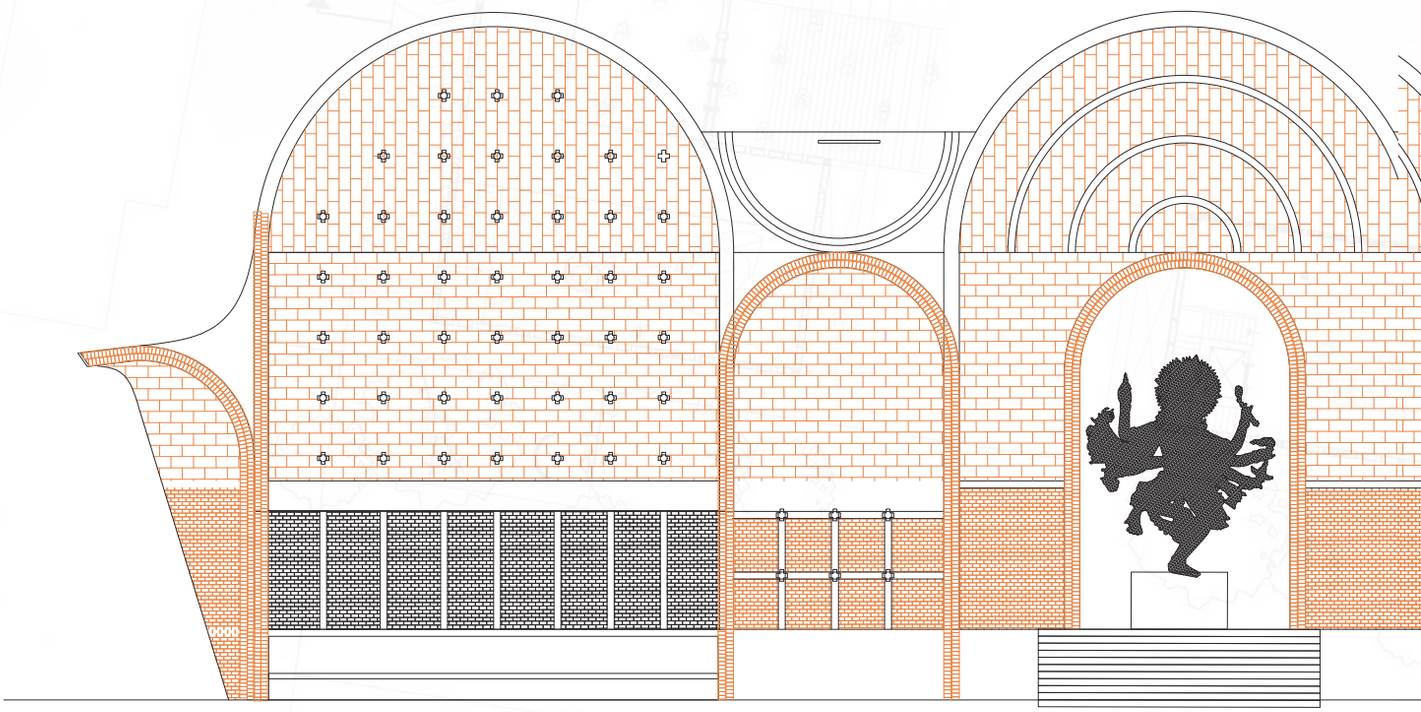
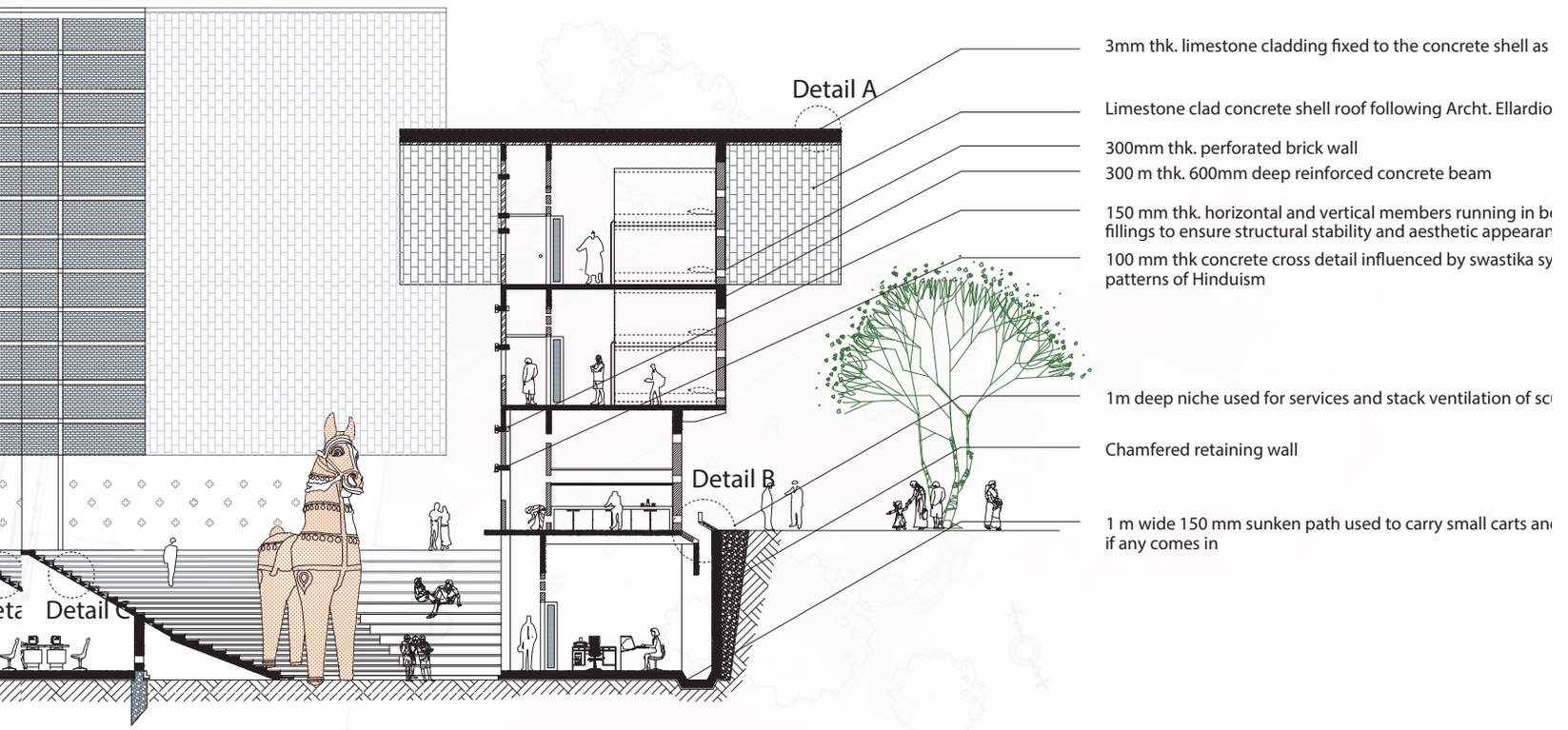
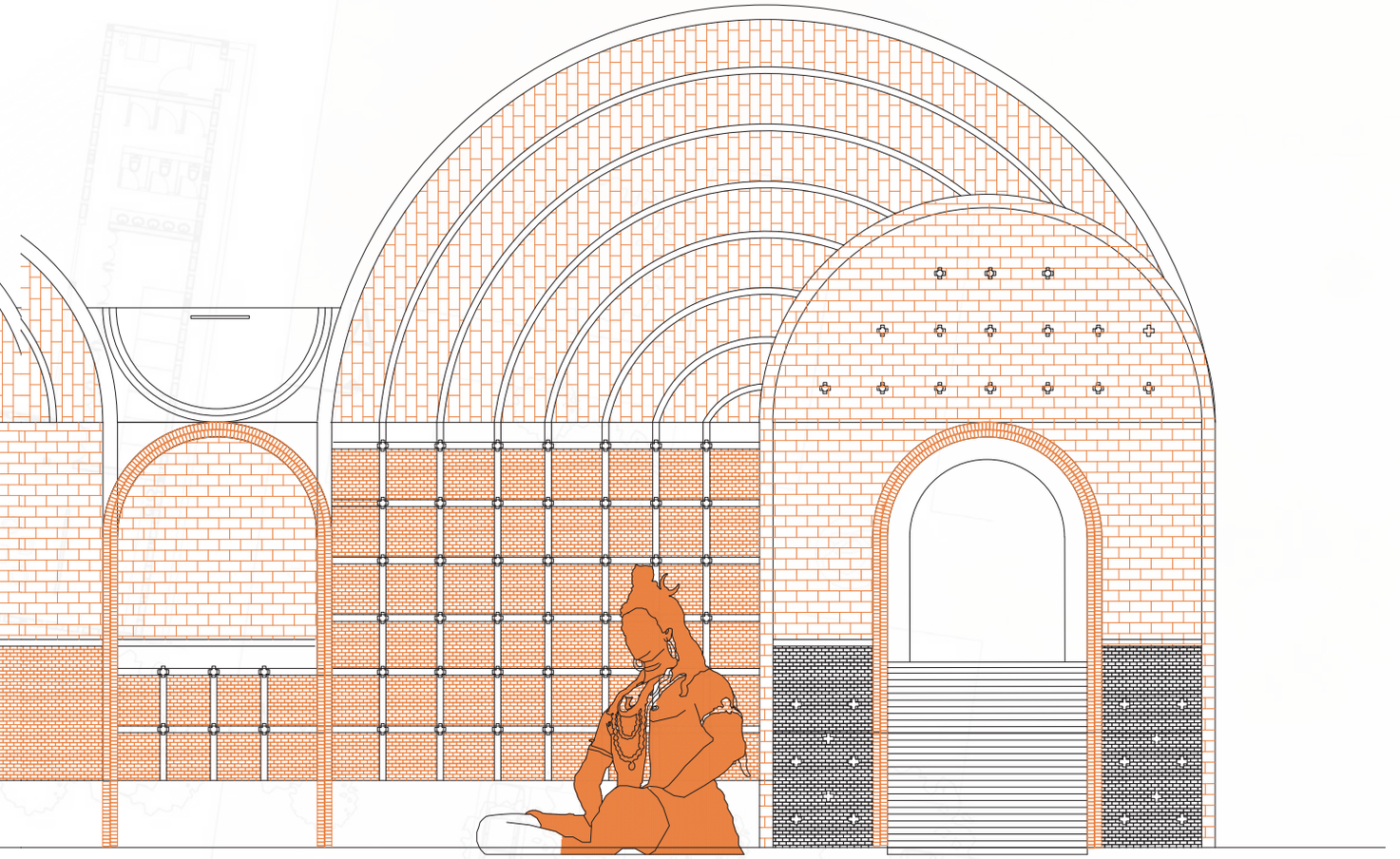
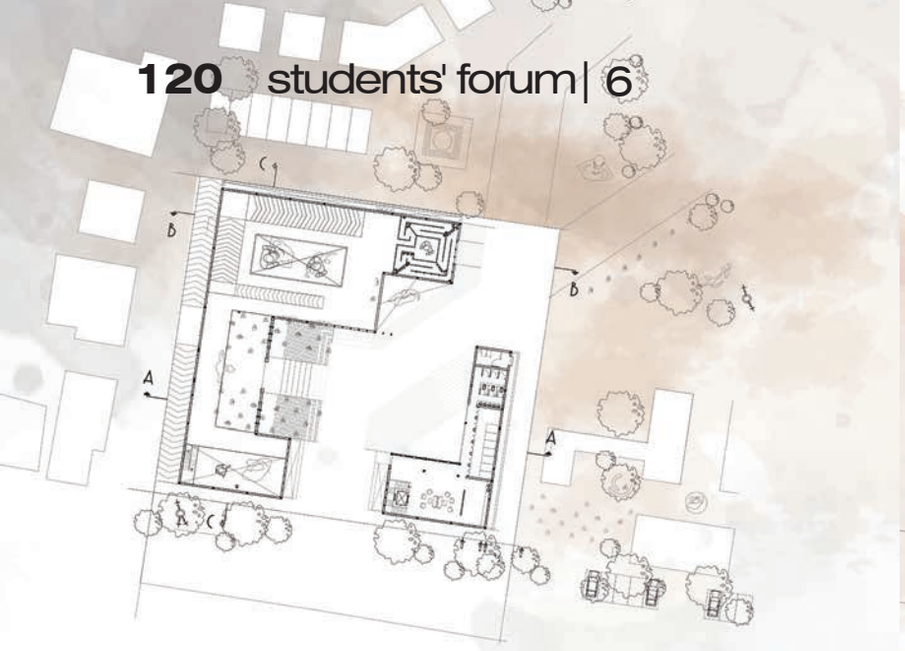


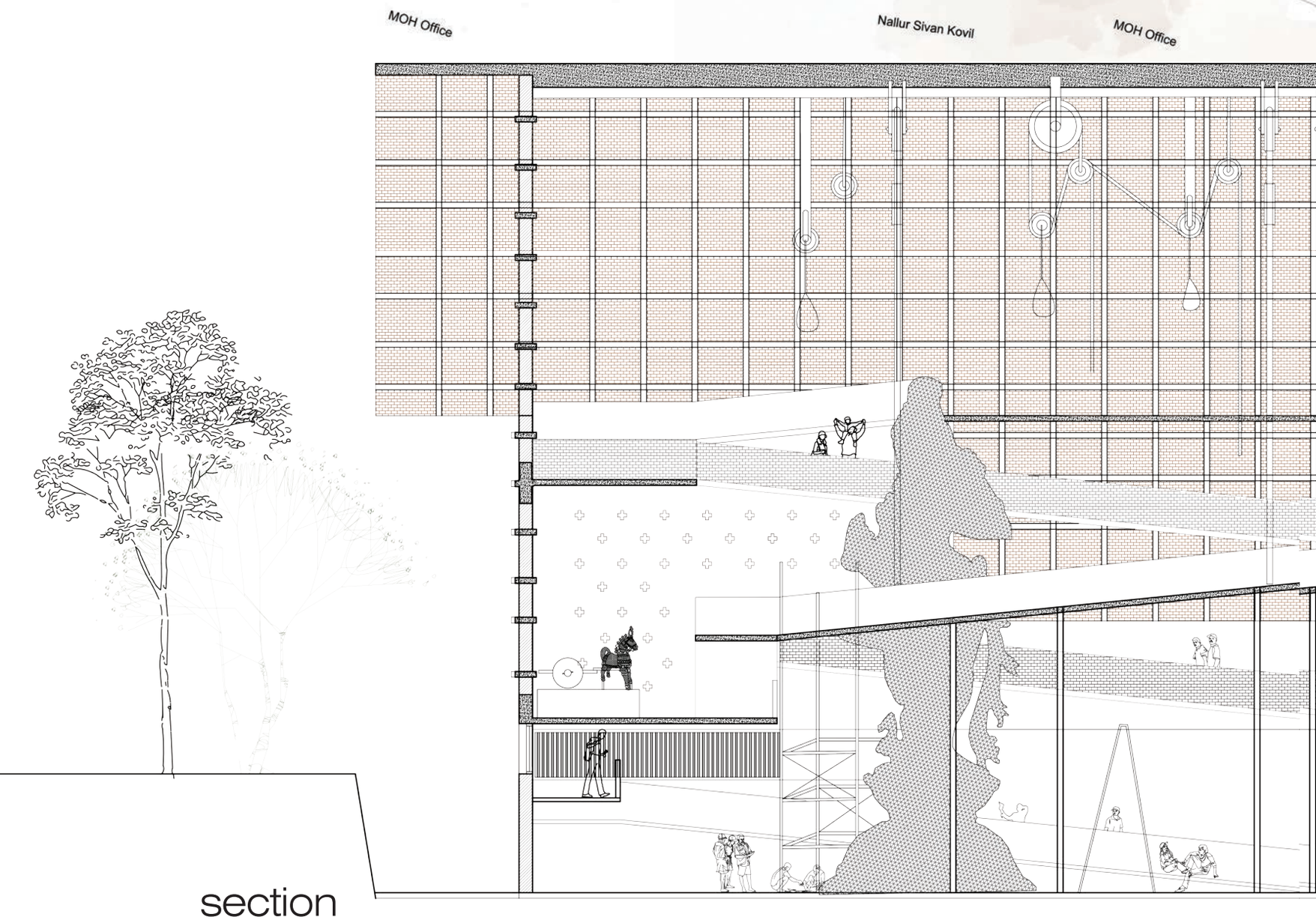
elevation


Detail A
Detail B
Detail C
3mm thk. limestone cladding fixed to the concrete shell as
Limestone clad concrete shell roof following Archt. Ellardio
300mm thk. perforated brick wall
300 m thk. 600mm deep reinforced concrete beam
150 mm thk. horizontal and vertical members running in b
fillings to ensure structural stability and aesthetic appearan
100 mm thk concrete cross detail influenced by swastika sy
patterns of Hinduism
1m deep niche used for services and stack ventilation of sc
Chamfered retaining wall
1 m wide 150 mm sunken path used to carry small carts an
if any comes in



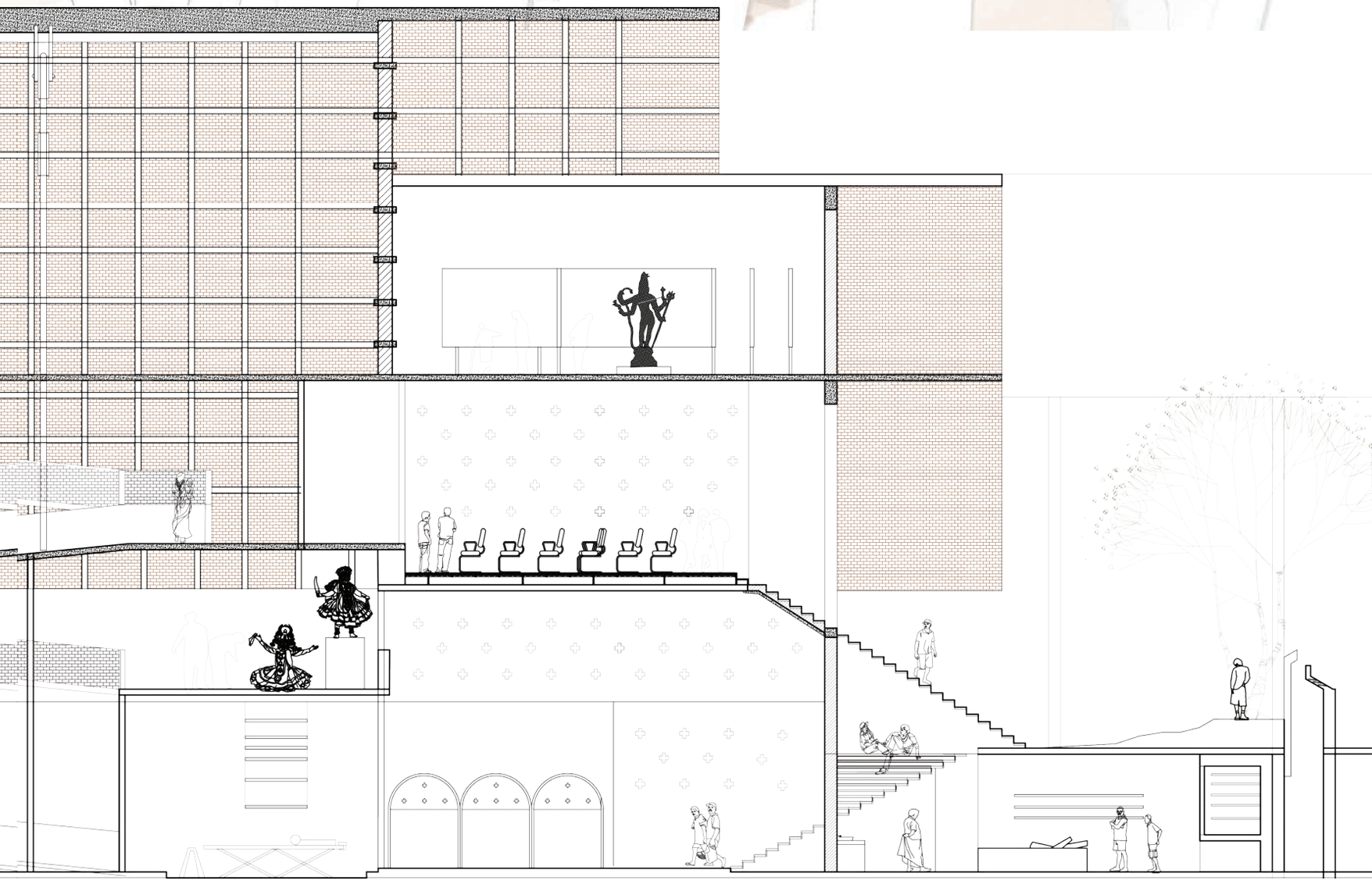


plans



section

Rio
Rio
Nallai Aatheenam
Nallur Sivan Kovil
MOH Office



Jaffna is full of Gods and their lore. One could sit and listen to them while the bells and chantings fill the background. The smell of fruit offerings and incense brings you to a new world. The most mesmerizing thing to watch is to see the revival of a god by the hands of a man. Artisans have always kept true to the arts of animating the legacies and have proved through continuous evolution of techniques, even in challenging times, that these beliefs and folk lore are there to stay. This project is an offering to the artisans that create gods, so all of us can see the power and glory of the beliefs among ourselves.

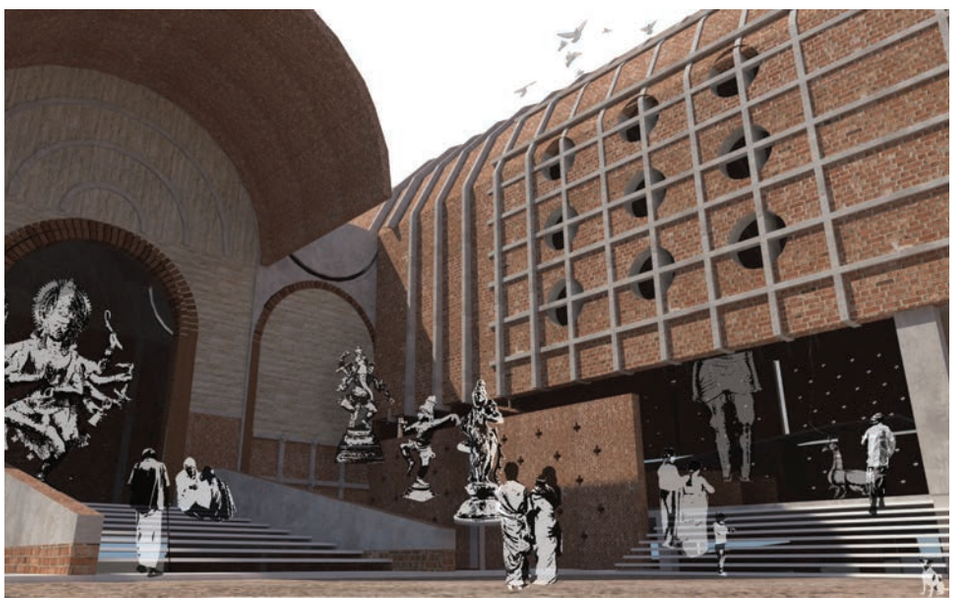
Amaranthine Vimanam offers an open studio for the sculptors of Jaffna in association with the University of Jaffna Arts Faculty. This is a people-oriented alteration to the original plan of creating a craft village along the A9 road funded by the Indian government, so it can benefit from the cultural values of Nallur. The idea is to create a space for undergraduates to work with existing artisans to understand and innovate new techniques, create hybrid materials and express freely. It would accommodate the students working day and night continuously.

Opening the building to the general public through the gallery and sculpture garden is expected to open up expressions of the visitor on the creation of "the image of god", while incorporating the natural flow of people in the site.

Woodwork, metal and ceramic sculptors are accommodated within the different levels. The journey through the complex is filled with a multitude of sensory inputs. Once one comes down the stairs, the collective of celestial statues builds curiosity towards the main gallery space. The galleries can accommodate large exhibits of celestial art as well as on site sculpting. Size has been considered a particular priority in accommodating divine sculptures. The visitors could hear the chisels in the semi-basement level in the background and maybe even see one or two sculptors working on assembling a large exhibit.

The sound of metal being hit and lathed will be heard faintly by one walking down the path, watching students at studios working in courtyards. Some would go in to the cafeteria at the front and watch the temporarily exhibited work of students in the court. As a person exits the path of the complex, they will be greeted with the celestial sculpture garden facing a famous ice-cream vendor of Jaffna. The garden is both a link and a facilitator, benefiting from the flow to the popular commercial destination and presenting comfortable recreational space for the inflow.

The brick exteriors of the building and smooth vaults are influenced by the initial architecture within Jaffna and "gedige" techniques. Limestone has been used as a locally available material initiating a unique character, while keeping a sustainable trait in the building process.



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impermanence

photography by dhanushka amarasekara
written by architect vinuri ethapane

the spirit of place, space and people

With a single push of a button a moment caught forever describes the art of photography in the simplest of ways; yet there is so much more behind this art form than what meets the eye.

Looking closely at a photograph, be it a scenic shot, a portrait, or even an act in motion frozen in a frame, it is easy to assume that this form or art is all about angles, timing and the artist's equipment, and forget all the magic that really takes place behind the lens. Photography is an artist's expression. It is the art of balancing, proportion, scale, lighting and the subject being photographed, in perfect harmony for the perfect shot, a skill that has been mastered by Photographer Dhanushka Amarasekara.

The creative mind is one that is never still; yet is focused, and it is this focus that drives for perfection. Dhanushka finds that her focus is attributed to her connection to spirituality through photography, an interesting take on what drives her to find, focus and capture the perfect shot. The state of mind of the artist greatly influences the product, for Dhanushka, when behind the lens, there is a deep almost overwhelming sense of calm that overtakes all other senses and focuses her mind to the task before her. It is this calming sense that enables her vision, and in turn, it is in the act of taking the perfect shot that she is able to experience this deep sense of tranquility that connects her to her spiritual self. She further explains that what exhilarates her about this art form is the ability to create permanence in an otherwise impermanent world, to capture a moment that would otherwise be lost forever.

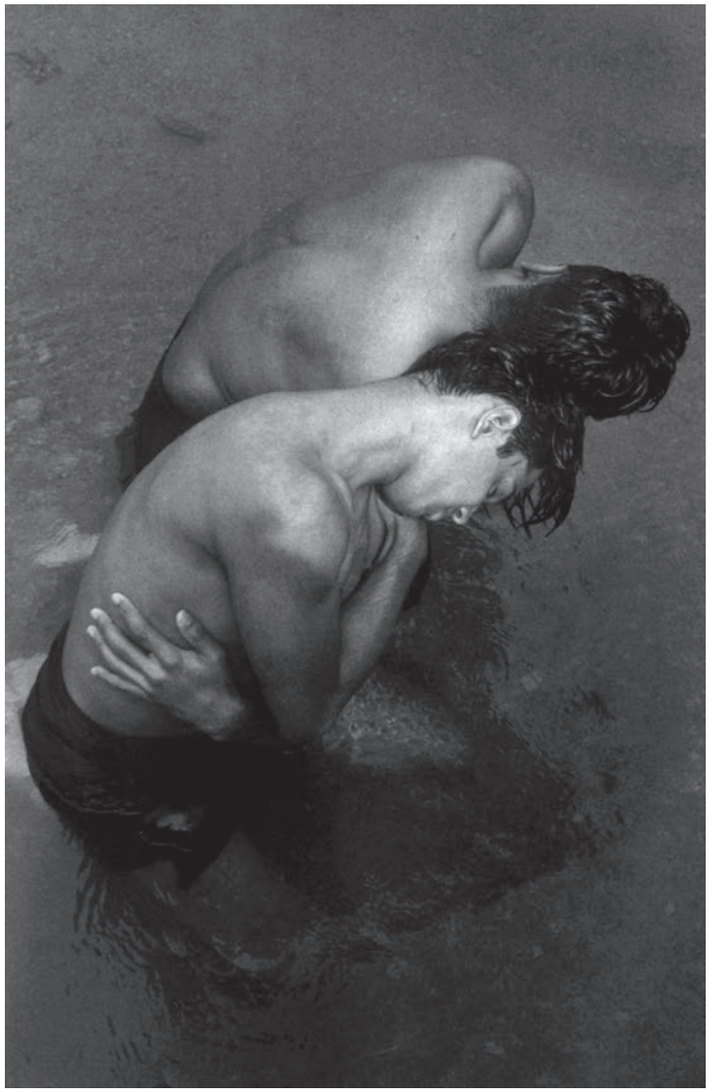
When her parents gifted her with a camera at a very young age, Dhanushka found pleasure in making her family members her subjects. She pursued her interest in photography in Australia from the age of fifteen, taking a more serious direction with it by pursuing the subject at the Queensland University of Technology, as a major alongside Fine arts and Visual arts. The countless hours spent behind the lens and in the dark room developing, processing and printing her own photographs, culminated in a series of exhibitions in Australia and then in Sri Lanka upon her return to her homeland.

"In the act of deeply seeing, we transcend boundaries merging with time and space"

The Bench - A Journey
series: The The Eye of the Beholder

series: Male Nudes

...at the waters edge
series: Games Between Friends



"I try to evoke a sense of imagination, mysteriousness, and emotion...

...I have a great interest in simply observing, I like to capture and tell a story, sometimes challenge my viewer."

"I love the idea that you can capture someone's essence—their emotions, their being, their spirit—in a photograph. I believe that there is no permanent self or soul, but we all have something that is deeper, more meaningful, and more essential than just our bodies."

series: "Quiet" a red string of Faith

Dhanushka has experimented with other art forms from a very early age, painting and sculpture were two mediums of expression that not only interested her, but also in which she excelled. Today she no longer finds the time for these two mediums as her first passion of photography takes the forefront. Yet she recalls how painting and sculpture have in their own way, influenced her abilities and views as a photographer. With painting, she finds she trained her mind to be disciplined, found herself exploring the characteristics of the human from by drawing and painting, and then bringing the figure to life on a canvas. Sculpturing especially has influenced the way she perceives forms through the lens, as she describes the three dimensional feel of the form is better understood by her through her experience with sculpture. This has further helped her understand the sensuality of the human body, a subject matter she finds both fascinating to study and capture.

The raw uncut human form is by far the most favored by Dhanushka. She loves to capture unguarded moments, where true emotions and the spirit of the individual in that instant is captured. Here she pays tribute to both the physical form and the intangible sprit of the soul. Her journey through New Delhi, India, produced the work she is most proud of, titled “Eye of the beholder” and “The Bench” a series of images which capture not only the spirit of the Buddha but also her journey in photography. In the series of black and white images titled “The bench”, where a single bench and wall opposite the sacred site of Bodh Gaya becomes the backdrop for many faces and expressions, Dhanushka proves exactly what it means to capture the diversity of spirit of the different beings that come to pass in that very same place.

As Dhanushka finds an inexorable link between her own spirituality and photography, her experience in New Delhi was pivotal in her career as a photographer. She found herself though discovering, through the lens, the spirit of the Buddha in the places he lived and traveled as well as the legends and tales of the Buddha which still resonate in the places and in these people.

Mentored in New Delhi by Indian photojournalist and independent photographer, Pablo Bartholomew, Dhanushka found herself engaging in reportage photography; as capturing real moments in time and freezing them where the people and the action caught speak the story of that moment, became a favored photography style.

It is often thought that all artists have one particular style when it comes to their work, however for Dhanushka the shooting style all depends on the subject and the final vision she wishes to capture. While photojournalism allowed her to capture very real moments, she finds that portrait photography is better suited for her work with the nude form. Besides these styles she excels at and enjoys documentary photography and fine art photography.

As a female photographer, the male nude has always been an inspiration. She further finds that “the female gaze” - the perspective that a female brings to the photograph - greatly differs from what the male subject would

bring. This thought process has been refined through the acute and persistent observation of her subjects.

She prefers to see her subjects from an emotional point of view, empathizing with their story, rather than objectifying them. She believes in building trust between her and her subjects and that this trust is crucial for her to delve deep into the core of her subjects to bring out the spirit she loves to capture as much as the body. In her series "Games between friends" which documents homosexuality, she wished to portray the respect and the raw truthfulness of the subjects. She believes strongly that it is her duty as a female photographer to honor all her relationships with her subjects, as it is that respect for each other that brings the best out of both the subject and photographer.

Photography holds the power to transport us to a point in time, it helps us to relive a story or it forms the backdrop for our own imaginations to work; all this is possible through the vision, dedication and skill of the photographer; and as leading female in the field of photography Dhanushka Amarasekara truly captures more than what the eyes behold.

Dhanushka Amarasekara has exhibited both overseas and in Sri Lanka, some of her most popular works have been exhibited at the following exhibitions:

- "Sri Lankan Memories" An Exhibition Of Photography To Commemorate 50 Years Of Sri Lankan Independence
- Selected As One Of The 2 Sri Lankan Females To Be Part Of The World Press Photo Seminar Series In Sri Lanka
- Selected to represent Sri Lanka in Singapore - Conference & Photo Exhibition
- Selected as one of 3 Sri Lankan photographers for Imaging Peace - Women Photographers Of South Asia in New Delhi
- Selected for the residency program at Khoj International Artists Residency, New Delhi
- Selected to exhibit at the Singapore International Photography Festival
- Selected as part of a group exhibition - Museum Of Ethnology, Vienna, Austria
- Selected to participate at CHOBI MELA V - International Festival Of Photography, Bangladesh
- Artful Resistance - Contemporary Art From Sri Lanka, Museum Of World Cultures In Frankfurt, Germany
- ARTFUL RESISTANCE - Contemporary Art From Sri Lanka - Museum Of Cultural History In Oslo, Norway

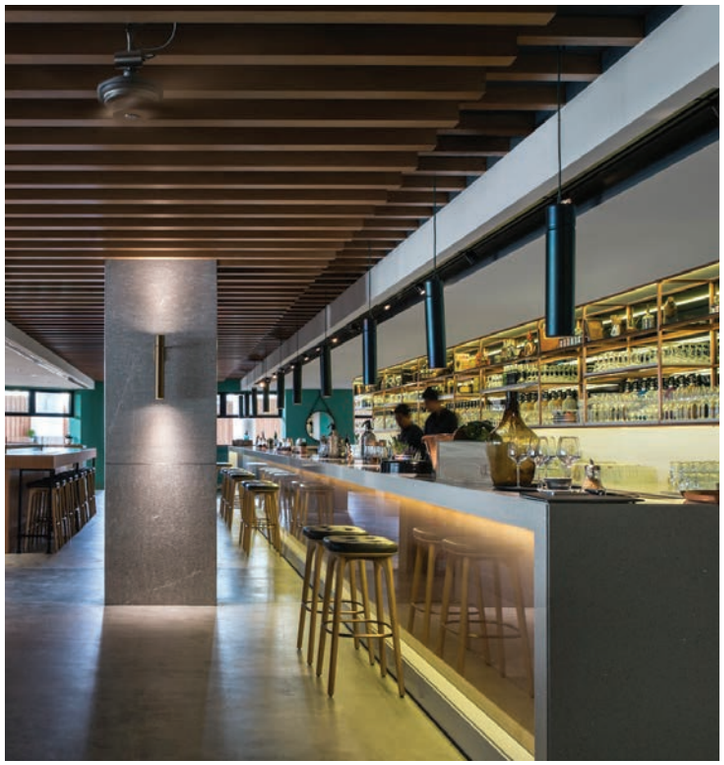
She is currently working on her latest exhibition - "Quiet" the red string of faith - a concept derived from the invisible string that connects us to those we meet and inevitably our destiny.

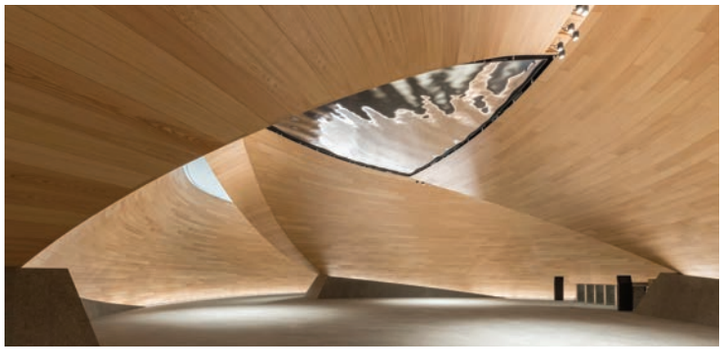
hardwood lumber

AMERICAN HARDWOOD EXPORT COUNCIL

exports to india rise considerably during the first quarter of 2019

A record 273 percent and 397 percent increase in the value and volume of lumber exports respectively





While U.S. hardwood exports to India still remain low relative to the potential size of market, awareness is increasing, perceptions are changing, and demand is on the rise

The value of U.S. hardwood lumber exports to India topped USD 664,224 in the first quarter of 2019, according to the American Hardwood Export Council (AHEC), the leading international trade association for the American hardwood industry. The statistics, which have been compiled from the latest data released by the United States Department of Agriculture (USDA), reveal an incredible 273 percent increase in the value of exports compared to the same time period last year. In addition, the volume of American hardwood lumber shipped to India in the first three months of this year reached 1,168 cubic meters, increasing by 397 percent from the 235 cubic meters recorded in the same time period last year.

The increases in the volume and value of U.S. hardwood lumber are indicative of the massive potential for the consumption of American hardwoods across many different sectors and both for domestic and export manufacturing in India. In contrast, exports of U.S. hardwood logs to India in the first quarter of 2019 have dropped by 49 percent in volume from 1,830 cubic meters to 930 cubic meters. A closer look at the numbers revealed that red oak and hickory exports in the first quarter jumped to 597 cubic meters and 249 cubic meters respectively from next to nothing in the same time period last year. In addition, white oak exports also grew to 189 cubic meters from the 152 cubic meters recorded in quarter one of last year.

"Globally, American hardwood lumber exports to all markets were down 21 percent by volume and 23 percent by value, whilst log exports were down 26 percent by volume and 31 percent by value. The increase in exports to India is representative of the change we have been witnessing in India with there being, now more than ever, a genuine interest in buying kiln-dried American hardwood lumber from a growing number of manufacturers. A handful of companies have already imported and worked successfully with U.S. hardwood lumber during the last twelve months or so and we strongly believe that more will follow," said Roderick Wiles, AHEC Regional Director.

India has traditionally been a log-focused market. The increase in U.S. hardwood lumber exports is in line with a study by the World Bank, which projects that India's organized furniture industry will cross USD 32 billion this year. While U.S. hardwood exports to India still remain low relative to the potential size of market, awareness is increasing, perceptions are changing, and demand is on the rise. AHEC believes that this is a key time for the industry to redouble its efforts in India and to try to capitalize on what could be a turning point in the market.

"Our commitment to cater to and expand further in India has seen AHEC participate at DelhiWood 2019, with seven U.S.-based hardwood and veneer exporters, who are all keen to do business in the country. Following a successful outing at DelhiWood, we organized a mini-convention and series of factory visits in partnership with the Jodhpur Handicrafts Exporters Association (JHEA). We firmly believe that the timing is right for American hardwoods in India and that genuine opportunities for business now exist. With this in mind, we fully intend to keep up the momentum in India and are planning another miniconvention in Jaipur in October, in addition to our participation at the Mumbai Wood trade show," concluded Wiles.

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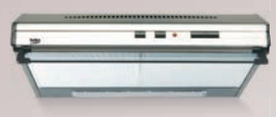

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Developed by Nippon paint Japan to suit Sri Lankan climatic conditions, the products are part of the brand's wellness range of products, designed for extra wear and tear, as well as protection from most common germs and bacteria.

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In addition, Nippon Paint Easy Wash is fungus and alkali resistant, as well as being resistant to fading, chalking, blistering and peeling over time. This environmentally friendly paint is certified under the Singapore Green Building Product Certification Scheme to be of the highest standard.

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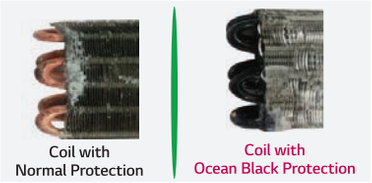

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