

Geoffrey Bawa

A legend in Tropical Modernism

An investigation to what extent,
does Geoffrey Bawa utilize space and place in his architecture
to develop his concepts of tropical modernism?

Jordan Wright

Introduction

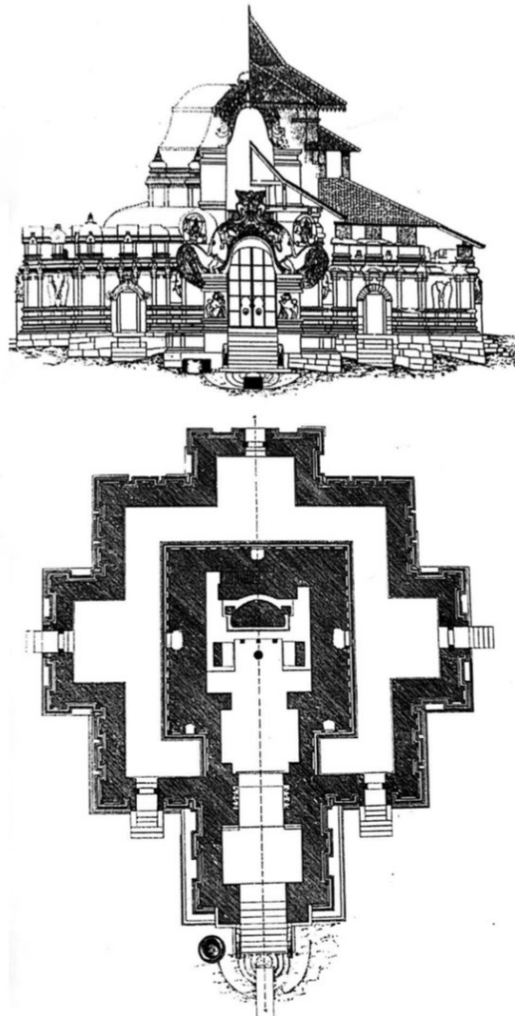
Sri Lanka (previously known as Ceylon) is an island, with 21 million people. It is home to rich and diverse traditions of architecture. An architect that stands head and shoulders above all is Geoffrey Bawa. A rare architect who primarily sought to use environment sensitivity with cultural awareness, Bawa fused local building traditions with modern designs, the prime example of an architect of the present day. The structures he designed and developed are standing legacies in the region and influenced architecture worldwide.

This paper will study the works of Geoffrey Bawa through the field of visual arts. By investigating his work by virtue of analyzing his use of space and place to depict his perspective on interweaving modernism, cultural sensitivity and the beauty of the environment. The approach developed the form of tropical modernism and the concept of vernacularism and Bawa believed that architecture had to be experienced rather than described or studied theoretically.

I intend to investigate Bawa's work and architectural concepts by reviewing his structures in the context of Sri Lanka rather than other masterpieces he constructed in South-East Asia. The introductory segment describes his architecture, followed by a survey of the historical perspective, primary influence as well as a study of Geoffrey Bawa and his career. In addition, rich illustrations of Bawa's works through documentary plans and my own photography have been included to further visualize his talent.

Architecture During the Era

During the 1960s, Bawa became renowned in the field of architecture, a time of self-government after decades of being under colonial jurisdiction. The social and economic state was impaired which impelled Bawa to establish a fresh approach. With increasing communal tension after independence in 1948, Bawa incorporated classical Sinhalese concepts into the creation of his new architectural designs (Robson, 2004, 50). These buildings consisted of pitched roofs, natural features such as courtyards, verandas, glassless windows and water bodies. The layout of the buildings followed a simple concept of axial composition, a design with a central axis that focuses on reciprocal symmetry. Bawa exemplified this approach in architecture.



Drawing Layout Plan 1: Layout Plan of the exterior view of the Lankatilaka Temple, near Kandy (Robson) that shows the concept of axial composition

Serendipity: Who was Geoffrey Bawa?

Geoffrey Bawa was one of the most important Asian architects of the twentieth century (Robson, 2004, 12). Originating in Sri Lanka, he was born in 1919 in what was known as British Ceylon. He came from a wealthy family and graduated from Cambridge in 1938 having studied English and Law. Following a short career as a lawyer, Bawa acquired a rubber estate in Ceylon, which he converted into a series of tropical gardens inspired by his visits in Italy during his time in Europe. For the reason that he lacked the technical skill of architectural design, this compelled him to earn a degree from the Architectural Association of London in 1957 (Robson and Posingis, 2016, 15).

After his graduation and upon his return to Sri Lanka, Bawa embarked on a new stage of his life and formed a group of like-minded designers and artists whose mission was to launch new ideas of creating buildings. In the initial stages of his work, Bawa incorporated international modernism, the style of which he was trained in London (10). He later shifted his focal point to vernacularism, a concept of embracing local traditions, materials, and needs. Bawa's unique style, blending traditional concepts while incorporating the post-independence colonial architectural style. His approach was very flexible as it took into account several contrasting architectural styles that best adapted to the Sri Lankan way of life. He incorporated the celebration of his culture this way:

I prefer to consider all past good architecture in Ceylon as just that – as good Ceylon architecture, for that is what it is, not Dutch or Portuguese or Indian, or early Sinhalese or Kandyan or British colonial, for all examples of these periods have taken Ceylon into first account – Geoffrey Bawa (Robson, 2004, 41).

Various elements from Sri Lankan history greatly influenced Bawa's work; these include pitched roofs, verandas, courtyards, use of water and the awareness of external influences taken from Classical Sinhalese architecture, circular arch openings from the Portuguese and conventional layout plans from the British. Likewise, his work was also influenced by Jane Drew and Maxwell Fry, who were 'tropical modernists' using simple functionalism, cubic architecture and sharply edged forms (Comfort Futures par. 1 and Robson, 2004, 51). The tropical modernism style developed a foundation for the majority of Bawa's work. The need to exploit and adapt to the tropical environment drove the concept of contemporary tropical modernism. Bawa's ability and talent to successfully use such concepts resulted in inspiring architects worldwide who operate in similar climates. "Most of all I remember him as a person who observed critically with amusement" (Sansoni, Dominic).

Modernism

This is a concept of architecture and design eminent in the early 20th century as a result of the development of technology and society, rational use of materials, and openness to structural innovation (RIBA, Modernism). Features included in Modernist buildings are open plan, flat roofs, large windows, and steel or reinforced concrete. Designs incorporate rectangular or cubist shapes and elements of simplicity and minimalism. Another key feature of modernism design is the asymmetrical composition of buildings and landscape. The form of Modernism influenced Bawa, as it set a bedrock for his understanding during his training in the AA (Architectural Association) (Robson and Posingis, 2016, 15). It developed into his approach of tropical modernism for which he is so well-known.

Tropical Modernism

Similar to Modernism, Tropical Modernism is an architectural style that includes the components of wide, open spaces, natural ventilation, rational use of local resources, and buildings features that equip cooling elements that are important to the location that he frequently worked. Geoffrey Bawa was one of the earliest advocates of this style, and it is a design evolution which primarily focuses on exhibiting sensitivity to the cultural context while interweaving the beauty of the environment and the principles of Modernism. This architectural style demonstrated that the cultural notion of a particular location could influence the architectural style that was developed.

A well-known concept underlined by many is the implication of space and place which are, two fundamental elements in the stages of architectural process and development. Space, an open, subjective and abstract conceptualization, can be defined with the presence of a tangible object- as the notion of space is linked to objects. In a like manner, the place is the backdrop concept of space, as it is simply the location and it can be considered as the amalgam of the arrangement of space and the built form. It includes a direct connection with the world. For instance, in Lunuganga, his rubber estate near Bentota, Bawa utilizes large windows to create a sense of the size of space as well as to connect the interior space with the exterior context.

Bawa, evidently applied these architectural conceptualizations in his work as he incorporated the style of modernism with relation to nature, prioritizing cultural sensitivity. By incorporating the different architectural styles of Sri Lankan history, Bawa blended the prominent features into a style of his own. He recognized the place of Sri Lanka, expressing awareness of the local lifestyle to depict an archive of features that would be most suitable for living in a tropical climate. His structures incorporated verandas, sloped roofs, internal courtyards, overhanging eaves, glassless windows and ponds- structured to maximize the degree of ventilation, natural lighting, openness, and solitude (Comfort Futures, Bawa par. 1).

Ceilão: Historical Perspective

Sri Lanka has such a rich history. It is located between the Bay of Bengal and the Arabian Sea neighboring India. It sits in the middle of the Silk Road which is now known as the 'One Belt, One Road' strategy for growth by the Chinese Government. The Silk Road resulted in the arrival of seafarers from all corners of the world as well as the occupation by the Dutch, Portuguese and British (Robson and Posingis, 2004, 27)

The Sinhalese Classical Architectural Structure

Architecture in the late stages of the Anuradhapura kingdom and during the middle ages featured 'Sinhalese classical architecture.' This concept included the ability to process external influences, such as the use of water, open spaces, and the creation of air currents for cooling (Robson and Posingis, 2004, 34). This became a prominent feature of this period of architectural style. This influenced Geoffrey Bawa's approach to his work.

Traditional Sinhalese architecture exhibits compositions of buildings with the inclusion of water as well as the study of geometrical shape in conjunction with its layout. Another feature was the use of verandas and courtyards. Courtyards allowed for integrated natural ventilation (34) inside the house as it constitutes a unique relationship between the inside and outside spaces, verandas separated the public and private spaces which allowed for the circulation of air. These features were prominent in the architectural style of Geoffrey Bawa.

The Portuguese Period

In the 16th century, the Portuguese arrived in Sri Lanka with the intention of regulating the shipping lanes of the Indian Ocean (Anjalendran, et al, 2016, 19). They were the first to employ the concepts of the Western Classical architecture styles- installing large windows and circular arched openings. Likewise, the buildings incorporated the building style of vernacularism. This approach influenced architecture during the Kandyan Period (20).

The Dutch Period

There is limited evidence of Dutch architecture in Geoffrey Bawa's work however he utilizes a series of cultures to bridge various buildings with the main informatory, that stimulates the Dutch colonial villas present in Galle.

The British Period

In 1796, the British forces out the Dutch from Ceylon after a military campaign eliminated the rule of the last Sinhalese's monarch of the Kingdom of Kandy. They became the first foreign power to rule the whole island. The British made significant and broad changes in Ceylon: they brought in the concept of turning the "large garden" into an economically beneficial plantation system which altered the landscape of the country. They also established a pervasive civil administration, introducing a network of roads and railway and the development of buildings in the neoclassical style to express their imperial gravitas (Robson and Posingis, 2004, 38).

During this period, major buildings (town hall, general post office, banks, governor's residence, hotels, railway stations, and some schools) adapted to traditional British architectural styles as they disregarded the approach of the Dutch and Portuguese. Civil Buildings present in Sri Lanka grew exponentially as the country developed and the economy stabilized. They were grand in stature which emulated the power of the occupying colonial powers. An example is the National Museum of Colombo, which was built on a grand scale by the British Governor of Ceylon, Sir William Henry Gregory, to exhibit the historical artifacts of Ceylon (National Museum).



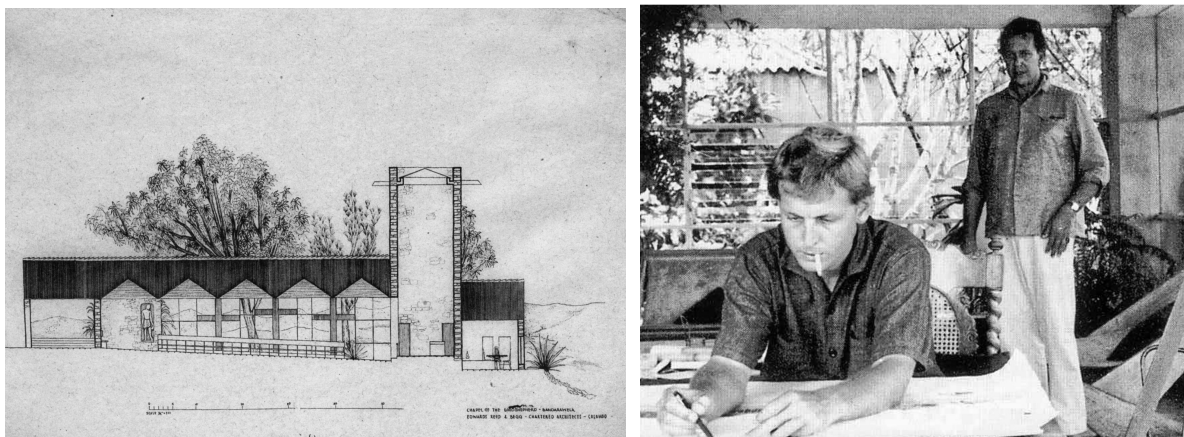
Figure 1: The National Museum of Colombo (National Museum).
Photo by Iris Liu. Licensed under CC BY-NC-ND 2.0.

On the other hand, dwellings and smaller buildings were still based on the Dutch architectural style which advocated the continuity of previously introduced forms. These included the concept of compact bungalows accompanied by large gardens and verandas (38). A conventional bungalow plan would consist of a central hall attached to two sections of enfiladed rooms aligned on opposing sides which extended from the front *Porte cochère* to a posterior veranda (38). With time, there was the addition of a second floor including bedrooms that were arranged on both sides. Servants' rooms and kitchens were situated outside incorporating Dutch-Sinhalese detailed designs which were later changed to Italianate elements; a common concept implemented in the practice of the British colonies. Bawa's childhood home was an Italianate style two-story building built in the 1870s.

Primary Influence

When Geoffrey Bawa initiated his career in architecture in Sri Lanka, he studied the concept of modernism and the cultural implications that resulted in his establishment of a new style of design. With this new development, there were a number of primary factors that influenced his approach to the construction of buildings, such as the architectural principles of modernism and influences of architects like Jane Drew, Maxwell Fry and Ulrik Plesner (Robson and Posingis, 2004, 51; Robson, 2016, 17).

This influence is evident in his works in the early years which consisted of simple functionalism, sharp-edged forms, and cubic architecture. The tropical modernist concept sufficed as the fundamental platform to Bawa's approach to architecture.



Drawing Layout Plan 2: Layout Plan of the Chapel of the Goodshepered in Bandarawela (comfort futures)

Figure 2: Ulrik Plesner on the left and Geoffrey Bawa standing in the background (Robson)

Ulrik Plesner, a renowned Scandinavian Modernist, inspired Bawa's engagement with tropical modernism which was promulgated by Drew and Fry. They collaborated with establishing many industrial designs such as the classroom development in Bishop's College (1960) in Colombo. The building was designed in sharply edged forms and utilized the white cubic architecture on spaces in the façade (Robson and Posingis, 2004, 51; Robson, 2016, 17). This created an enticing aesthetical view under the vigorous daylight of Sri Lanka.

They soon discovered that the Tropical Modern approach did not complement the humid climate of Sri Lanka as the features of the building created cramped and stale interiors, and the white façade became faded. They concluded that modification was required to adapt to the tropical climate and their designs needed to adopt overhanging eaves and cross-ventilation as fundamental principles of a building.

Exploration of Geoffrey Bawa's Buildings

The context of architecture during the period immediately after independence was particularly uninspiring (50). Bawa's early works coincided with the social disorder, economic tension and common strains present in post-independence in Sri Lanka. His architectural profession began in sync with the need for greater creativity. Bawa adopted and advocated the architectural approach that gave attention to the sensitivity of the cultural context while interlinking it with the principles of tropical modernism. A style which proposed that the place and the cultural notion is capable of influencing the use of space.

Lunuganga Garden (1948. Dedduwa, Bentota)



Figure 3: The view from the cinnamon hill towards the south façade of the house. Photo by Jordan Wright.

In 1948, Geoffrey Bawa's journey into architecture commenced with the purchase of an old rubber estate near Bentota. He transformed this working plantation into an 8-hectare tropical garden inspired by the British and Italian gardens that he had previously seen on his travels to Europe (Robson, 2016, 116). The Lunuganga residence and its adjoining buildings demonstrate Bawa's utilization of nature that encompasses the design of space. Primarily conceived as a shifting sight; each space contained a different sense of place which continually developed with age. This highlighted Bawa's intention that the building would live with the natural surrounding and embrace the environmental context, a primary goal of a tropical modernist approach.



Figure 4: North View of the summer house garden. Photo by Jordan Wright.



Figure 5: View of the pavilion expansion of the house. Photo by Jordan Wright.

In addition, Bawa ensured that there was no barrier separating the interior and exterior of his buildings with frequent use of verandas and glassless windows that created a sense of space (evident in the image above). This allowed protection from the sun, monsoon rain and permitted cross-ventilation preventing claustrophobic and congested areas. This displayed Bawa's awareness of the environmental context in the hot, humid climate of Sri Lanka and the lifestyle that he wished to encourage. The open area of tropical nature defines space, and the materiality of the building is modulated by the installment of verandas that constitutes space, which is seemingly divided into light and shadow. The architectural design was also conscious of cultural sensitivity by adopting pitched roofs which were classically Sinhalese in nature. The Lunuganga separates itself into some contrasting spaces that all include a unique sense of place, these interlinked with pathways and the garden is divided into a perpetual number of spatial niches. A moving space that includes a series of scenographic snapshots. During his lifetime, Bawa enjoyed these spaces at various times of the day- as recounted by a tour guide on a recent visit.



Figure 6: View of the side façade of the house from the garden viewpoint. Photo by Jordan Wright.

Bishop's College (1960-63. Boyd Pl, Colombo)



Figure 7: Classroom Block for Bishop's College, 2018, a view of the façade.

Figure 8: An interior insight of the breathable wall- permitting natural lighting. Photos by Jordan Wright.

In 1963, Geoffrey Bawa completed the construction of a classroom block in Bishop's College, Colombo (Robson, 2016, 130 par. 2). A three-story classroom building (seen in Fig. 11) with two upper levels for classrooms and a ground floor as a portico much like a veranda, the façade incorporated a breathing wall to permit the free flow of air and cross ventilation in the manner of the tropical modernist approach. This ground floor has since been transformed as another level of classrooms due to the increasing demand for space.

The general design concept for this building was the use of white edged forms and cubic architecture for the exterior. The aesthetically appealing building however weathered with the exposure to the sun. The breathable wall (Fig. 12) encompassed the rhythmic inclusion of circle holes that admitted natural lighting that shifted depending on the position of the sun. This gave the impression that the interior and exterior areas integrate. This is a classic example of Bawa's earlier approach to architecture.

Gallery Café (1961 and 1998. Alfred House Rd, Colombo)



Figure 9: Paradise Road, Gallery Café, 2018, Entrance Archway. Photo by Jordan Wright.

In 1998, Paradise Road Gallery Café opened as a restaurant, one of Colombo's most desirable and fashionable destination for gatherings. Originally a commissioned house it later became Bawa's Colombo office (Robson, 2016, 32). An exhibition of Bawa's architectural approach, space is divided into three pavilions that constitute a sequence of three open courtyards. This design allowed for natural ventilation, creating a sense of surprise as each space was encountered, it also gave recognition to the Sinhalese architectural styles of the past. Bawa's approach of vernacularism is evident with the use of granite support and arch-shaped clay tiles for the roof arranged over cement sheets.

The layout included a front entrance with a courtyard which connected to a central gallery court that subsequently adjoins to the final gallery court, consists of the dining space (Fig. 9 and 10 — a collection of linked spaces due to the adoption of the axial composition. In current times and despite being surrounded by high rise structures, the outdoor spaces remain comfortable due to the well-designed cross-ventilation features of the building as it advocated the free flow of air.



Figure 10: The central gallery court-evident of the overhanging eave, sky-to-floor courtyard. Photo by Jordan Wright.



Figure 11: Corridor of the central gallery court next to the pond. Photo by Jordan Wright.

The physical arrangement of the building is narrow and deep in length, with compact neighboring buildings on all sides. Bawa acknowledged this arrangement, to later include a design that promoted natural ventilation to prevent stale, claustrophobic spaces as this approach was more suitable for the tropical climate. The central gallery court (Fig. 10) includes overhanging eaves and pitched roofs that allow the monsoon rain to drain into a central pond. Bawa's acceptance of the environmental context was evident as the internal courtyards and façade were planted with lush trees and walls covered with a creeper that further softened the surrounding buildings and enhanced the connection with nature and natural decay. Moreover, the implication of trees assimilated shade from the sun in the same manner as overhanging eaves- a factor for protection.

Bentota Club Villa (1976-. Galle Road, Bentota)



Figure 12: Bentota Club Villa, 2018, a view of the pool court of the Mohoti Walauwe (Robson, 2016 111).
Photo by Jordan Wright

A small boutique hotel located in Bentota, with a neighboring rail line (Robson, 2016, 110), Bawa designed this hotel to continue his architectural approach of tropical modernism. The building adopts an introspective collection of open spaced, free flowing areas with the inclusion of verandas and courtyards. Similar to Lunuganga garden, Bawa incorporated a pitched roof and overhanging eaves to accommodate the tropic climate and which permits cross-ventilation. An infrastructural design that adjoins so seemingly to the nature that surrounds it. The use of white forms (in Fig. 6) created problems as it would deplete with exposure to the sun, thus needed frequent maintenance to sustain its original characteristics. The assemblage of these tropical modernist concepts permitted the building to facilitate connection to the local landscape, both in appearance and socially.



Figure 13: The west front of the initial villa- evident of the use of overhanging eaves and veranda permitting open flow. Photo by Jordan Wright.

These tropical modernist principles can be seen from the figure (6) with the tropical overhanging eave and modest space allocated for a verandah to compensate with the climate. Bawa's hotel incorporated the general principle of no doors as he linked one bungalow with another along long corridors- the concept of axial composition. This created a free-flowing space which ultimately became Bawa's trademark.



Figure 14: Walkway along the side of the building. Photo by Jordan Wright.

Conclusion

The most prominent architect in Asia. Geoffrey Bawa successfully designed many standing legacies and has influenced architecture worldwide. A leading creator in Sri Lanka, he has adopted the approach of tropical modernism with the awareness of cultural sensitivity, merging local traditional buildings with modern designs. With the research by virtue of analyzing Bawa's use of space and place in his buildings, this investigation has examined four of Geoffrey Bawa's renowned designs: Lunuganga Garden (1948), a classroom block for Bishop's College (1960-63), Gallery Café (First built in 1961/ Transformed in 1998) and Club Villa (1976-) (Robson, 2016; Robson and Posingis 2004).

To conclude it is evident that Bawa utilizes the architectural style of tropical modernism in unification to the environmental awareness and cultural sensitivity. Bawa's approach to his commercial designs followed as he adopted the consolidation of vernacular architecture. The place being the backdrop concept of space, it can be considered as demonstrating adjustment to space. Bawa acknowledges the humid climate of Sri Lanka thus advocates the development of his architectural approach of tropical modernism to abandon his decision of using white forms, flat roofs, and sunscreens as it was not ideal in this type of architecture.

Bawa, acknowledging the economic and social instability, he embraced the use of locally produced materials and referred to classical Sinhalese concepts in his designs. Bawa's recognition of the context of Sri Lanka, adopting traditional rooftops that would be appropriate for a place that suffers humid climates and monsoon rains. The roof was a fundamental component to function for protection from the sun and the rain thus it allowed for the free flow of space, cross-ventilation and an open area. He utilized the concept of pitched roofs which conflicted with the modernist approach of flat roofs to best suit the environmental context of Sri Lanka. Bawa discovered that an architect working in this kind of environment must accommodate the prospect of decay as the buildings constituted by Bawa upheld the intention that they would live with the natural environs to espouse the environmental context. This resulted in the removal of a barrier separating the exterior and interior spaces by utilizing verandas and internal courtyards- principles of a tropical modernist.

The architectural styles he adopted enabled the landscape and building to entwine. Rhythm in Bawa's work adheres to the elements like verandas, overhanging eaves, and courtyards, admitting for a mesmerizing experience –entirely designed to echo the local environment, the tropical climate and the cultural context. The premise of Bawa's work was the use of space within the building, the space encompassing it thus the relation between the two. To treat each space, so it associates with an insight of place. Bawa was an inspiration to many generations of architects, and his legacies live on in Colombo and the region.

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Appendices

A. Interview Questions:

1. In general, what do you know about Geoffrey Bawa?
2. How would you describe Geoffrey Bawa's personality?
3. Do you know anything about tropical modernism as an Architectural style?
4. How does Geoffrey Bawa approach architecture to develop his concepts of tropical modernism?
5. How does Bawa use space and place to develop his concepts?
6. Do you know anyone who might have influenced Bawa's approach to architecture and how?
7. Do you think the traditional Sinhalese architecture of adopting the use of water, open spaces and air currents for cooling and the British establishment of compact bungalows accompanied by large gardens and verandas, influenced Bawa's work?
8. If so, in what way did it influence Bawa's approach to tropical modernism and the concepts he established?
9. What do you think about the difference between Bawa's approach to architecture in contrast to modern architecture?
10. Do you think that place (in the context being Sri Lanka) influenced Bawa's decision of adopting the Architectural style of tropical modernism?

B. Unedited Interview responses with Dominic Sansoni

1. Geoffrey Bawa is someone I have known all my life; our families have been friends for many generations. I remember as a young boy, being a great storyteller. Stories around a dining table were fun and amusing. Then, of course, there was GB the architect. He had a superb eye for photographs, and way back in 1978 when he lent me his Leica M3 and a 21mm wide-angle Summicron lens to use while I was at Lunuganga.

2. Geoffrey was quiet and spoke softly. He was very aware and of course so smart. He preferred meeting with a very small group of people, or preferably just one or two, rather than large gatherings. Most of all I remember a person who observed critically with amusement.

I was very honored when I was invited to work on the book *Lunuganga* - a record of that fine property near Bentota. I worked alongside an architect, Christof Bon (who helped design the Barbican in London, do look him up...). Geoffrey was very clear that the book would be in black and white. He was most aware of the tonality of a garden rather than its color. Working on that book with Geoffrey as a very strict and severe editor of final images was a great experience.

3. Very definitely.

[Question 3,4,5,6,8,9,10 was not answered].

Additional Pictures for Exploration of Geoffrey Bawa's Buildings

Lunuganga Garden



Figure 15: Facade of the cinnamon hill house. Photo by Jordan Wright.



Figure 16: Facade of the cinnamon hill house, close up view. Photo by Jordan Wright.



Figure 17: View of the house and the north terrace. Photo by Jordan Wright.



Figure 18: Sitting area in front of the entry court from the South Terrace. Photo by Jordan Wright.



Figure 19: Bridge adjoining two gardens. Photo by Jordan Wright.



Figure 20: Bawa's Bedroom court. Photo by Jordan Wright.



Figure 21: View of the Pavilion extension of the house and the Eastern Terrace. Photo by Jordan Wright.

Analysis of Work Cited

1. Anjalendran, Chelvadurai, et al. *The Architectural Heritage of Sri Lanka*. Talisman, 2016.

Architect C Anjalendran's (assisted by some assistants and students) book offers a record of Sri Lanka's architectural heritage. It documents many compelling and frequently overlooked buildings across Sri Lanka. This book features detailed architectural measured drawings alongside photographs and insightful text, which the focal point is to examine the broad cross-section of buildings of contrasting nature and from different time periods. This includes the analysis of the ancient classical era of Anuradhapura and Polonnaruwa, through primitive times, the colonial interval and through the years succeeding Sri Lanka's regain of Independence in 1928.

In the procedure, Anjalendran includes an examination of the different buildings that hold contrasting features designed to be informative to how styles and forms develop through influence and time. The content provided in the book offers reliable and concise material of the different buildings supported by detailed drawings and illustrations. It gives an overview of buildings that hold significance in Sri Lanka, with the different styles and features. The text includes the submission of architectural jargon to provide a thorough understanding through the lenses of a researcher that's the focal point is examining buildings. The main objective is to display the different architect's authority and how each include their own unique character.

Text included in the book is appropriate to my study of architecture in Sri Lanka, it permits a more profound understanding of context such as history. Its concise structure and format will help as a template when I analyse works of Bawa.

2. Comfort futures, "Geoffrey Bawa." Retrieved from: www.comfortfutures.com/geoffrey-bawa/. 25 June 2018.

This section of the website, Comfort Futures, is dedicated to providing informative material on Geoffrey Bawa's life and his approach in architecture. It explores Bawa's stages of his career with a focus on his personal development in the field of architecture. Providing an insightful description of the tropical modernist approach hence his primary vision of all his buildings. This is completed with an analysis of the Kandalama Hotel's design and the close correlation with the environment.

In the process of evaluating the viability of this work, it provides descriptive and useful information through an analytical approach towards Bawa's use of space and place. Comfort futures offers material that's text focal point is to examine the physical designs of the infrastructures and how his architectural approach of tropical modernism has interwoven the environment surrounding it. In addition, information about his personal history is provided beforehand to allow the readers to grab an understanding of Bawa as a person.

The text included on the website page is useful with my investigation of how Bawa uses space and place to develop his concept of tropical modernism. The framework of the text will give me an idea of my exploration of his buildings.

3. "Garden History, Vol. 37, No. 1 (Summer 2009), pp. 126-128." Bawa: The Sri Lanka Gardens by David Robson and Dominic Sansoni, edited by David E. Cooper, The Garden History Society. JSTOR, The Garden History Society.

This section of the book (Bawa: The Sri Lanka Gardens by David Robson and Dominic Sansoni) Vol. 37, No. 1, is complete with very descriptive and informative material that concisely focuses on Geoffrey Bawa's gardens especially the one situated at Lunuganga. It explores his utilization of modern construction and the relationship with the tropic landscape while including a fusion of vernacular style. Thus, it compares Geoffrey Bawa's perspective to the architectural aspects with his brother Bevis Bawa, and this likewise scrutinizes both of their gardens. In the process, this section offers viable analysis of the gardens and its close relationship with their overall concept in interlinking with tropical design and design based on local needs and availability of construction materials. The inclusion of comprehensive data is planned to inform the architectural fields that are the focal point is Bawa's work. A remark amount of the text contains Bawa's appreciation towards the tropical aspect and this link to tropical modernism. This passage does not hold any photographs and sketches to support the text as its approach is very formal and is primarily for researches of an architectural field. Consider the cultural background that influenced Bawa's sensitive treatment towards his incentives.

Text included in the section is accurate information that ties with my area of study of tropical modernism. It acts as an introduction to this area of research as we examine Bawa's use of tropical designs.

4. Lewcock, Ronald, et al. *The Architecture of an Island: The Living Heritage of Sri Lanka: A Thousand Years of Architecture Illustrated by Outstanding Examples of Religious, Public, and Domestic Buildings*. Colombo, Barefoot (Pvt.), 2010.

The architecture of an island is a book that offers information that is descriptive on the designs of buildings situated in Sri Lanka. This book is complete with a record of ninety-five monuments which focuses on the architectural component. Through its description, it adopts architectural jargon. The sections in the book are arranged according to the buildings type and nature, and collectively it is organized in chronological order. Within it, offers information on the changing forms and styles of buildings. In the process, this book provides examples of different buildings and architectures across Sri Lanka equipped with text that analyze the work. The text focal point is to examine the significance of changing forms and styles of buildings, with the many established example they are all analyzed through different perspectives as distinguished artist and architects present each work. The inclusion of text supported by photographs clarify the themes and evaluate the sketches.

The text included in the chapters could easily be incorporated to my study when I analyze the buildings of Bawa as it can act as a template for my examination, how the information is structured and formatted. The framework of the text would assist how I analyze the subject and express my views on the subject.

5.RIBA, "Modernism." Retrieved from: <https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/modernism>. 20 May 2018

The Royal Institute of British Architects provides a section on their website dedicated in providing information about the architectural concept of modernism. It includes superficial information on the history of the coming of this architectural approach; hence it provides clear and precise material on the characteristics of this style and qualities that should be anticipated when examining modernist buildings. The information included in this website will help my process in explaining the concept of modernism before I explore the tropical modernist approach. It will give the readers an understanding of the architecture styles which will enable an easier awareness on my investigation of Geoffrey Bawa's architectural approach thus how it impacts his use of space and place.

6. Robson, David. Geoffrey Bawa: *The Complete Works*. 2004 ed., Thomas & Hudson, 2004. Robson's book provides accurate and viable information on Geoffrey Bawa, entire with the early life of Bawa, the architectural influence in Sri Lanka from colonial powers, an insight to the works of Edwards, Reid and Begg, the exploration of his buildings with a focus on the architectural approach, a portfolio on his most important works.

The sections in this book provide descriptive and insightful material on his buildings while depicting in-depth appreciation to his early life. Robson includes photographs derived from Geoffrey Bawa archive in Brighton and Colombo. Illustrative material to permit a simpler depiction of grasping Bawa's life and the understanding of the buildings. The intention for this publication is to supply comprehensive documentation and acknowledgment of Bawa and his work. The information included in this book is valuable for my study on Bawa. It gives me an insight into his perusal life, the architectural influences through history and insightful description of his work. The format of this book will enable me an understanding of what structure is most applicable to investigate how he uses space and place according to his tropical modernist approach.

7. Robson, David and Sebastian Posingis. In *Search of Bawa: Master Architect of Sri Lanka*. Talisman Publishing Pte, 2016.

Robson's book provides authentic material on Geoffrey Bawa, complete with his life, education, his judgment on architecture, and administers an inquiry of the 44 Bawa Buildings situated across Sri Lanka. The chapters in Robson's book are very descriptive and offer architectural jargon on every building designed by Bawa. This inquires texts, contemporary and archive photographs, and a profusion of drawings that depict the individual constructions. In the process, Robson incorporates concise summarization designed to be informative to both architectural fields and for people that have significant interest to Bawa's work. Robson offers material for researchers with the focal point of studying the architectural aspect of Bawa's buildings. Although, his preliminary explanation is to assist Bawa's believe that architecture can only be completely comprehended through written explanation, pictures and should be experienced face-to-face. This text presents an abundance of reliable information that focuses on Bawa from a biographical aspect.

Chapters in this book could simply be incorporated in the structure of my Extended Essay. Several chapters exclusive to Bawa's buildings enables students studying his work an endowment of thorough understanding as well as information of places for primary research involving visiting the buildings. The chapters that analyze Bawa's background information addresses the writing process that associates with architectural components and would serve to generate discussion when carrying out questionnaires as well add context to my paper.

8. Taylor, Brian Brace, et al. Geoffrey Bawa. Revised edition. ed., Thames and Hudson, 1996. Taylor's book includes descriptive text and illustrations which focuses on a range of Bawa's work. Included with documentary plans, background information of Geoffrey Bawa, Chronology of Bawa's works, and distinct emphasis on the substance and significance of his architecture in relation with the character of the natural landscape as well as the interface of Western traditions. The chapters in the book include material of Bawa's buildings alongside an eloquent of architectural jargon.

In the process, Taylor incorporates descriptive analysis on Bawa's work planned to inform researchers, that's the focal point is to examine Bawa. Taylor offers original copies of Bawa's architectural plans and includes photographs which permit a visually understanding of his buildings. His main intention for this publication is to provide the concise reader understanding of Bawa's message in his work, and to highlight Bawa's relation with including the elements of time, history and geography. The insight comes from visual examination as the book includes more pictures and architectural sketches than text. Although, the text is essential because of its descriptive information, reliable context, and its architectural approach. Several chapters closely focus on Bawa's appreciation on Western humanist traditions in architecture, particular significance on Bawa's gardens and an examination of his private houses, schools, offices and public buildings are represented. Sections within this book are valuable to my study as I have access to reliable information of Bawa's work and his intentions. I can utilize his architectural plans and photographs to examine how he adopts space to depict his message. Hence, it allows me to analyze how he links his buildings to elements of time, history, primarily geography and the relationship with tropical modernism. Some of the text provided would be appropriate to include in my analysis.

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