



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

***UOM Verified Signature***



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

This is to declare that this dissertation presented to the University of Moratuwa for the Master of Science degree in Landscape Design, 2003, has been written by me.

***UOM Verified Signature***

(M.G.Thushari Kariyawasam)

**To my mother.....**



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

## **CONTENTS**

**Page Nos.**

---

<b>Acknowledgement</b>	<b>i</b>
<b>List of Figures</b>	<b>ii</b>
<b>Abstract</b>	<b>x</b>
<b>Preface</b>	<b>xii</b>
<b>Summery</b>	<b>xiv</b>

---

### **Introduction**

i.	Topic Explanation	1
ii.	Intellectual Basis	2
iii.	Method of Study	3
iv.	Scope and Limitation	4

---

## **Chapter One**

<b>1.00 Space as a factor of Generating Experiences and Behaviour</b>	<b>5</b>
1.1 Human Attributes of the space	6
1.1.1 Perception	7
1.1.2 Cognition	7
1.1.3 Spatial Behaviour	10
1.2 Space formation and "conditioning" of spatial experiences	10
1.2.1 Basic formation of a space	10
1.2.2 "Conditioning" of spatial experiences by space formation	13
1.3 Experience of spatial relations in architecture	16

---

## **Chapter two**

<b>2.00 "Transitional spaces" as Conditioning spaces of behaviour.</b>	<b>23</b>
2.1 Nature of the need of a " transitional space"	23
2.2 Types of transitional spaces	30
2.2.1 Spatial Transitional spaces	30
2.2.2 Visual Transitional spaces	32
2.3 Basic psychological 'need' of the transition and transitional behaviours	36
2.3.1. Arousal of behaviour	37
2.3.2. Regulation of behaviour	39
2.3.3. Sustenance of behaviour	39

## **Chapter three**

<b>3.00 Use of the out door space as a “Transitional space”</b>	<b>43</b>
3.1. Motivational Attributes of out door spaces	43
3.2. Formation of out- door Transitional spaces	49
3.2.1. Enclosed out- door spaces (Room gardens)	51
3.2.2. Open out-door spaces (Visual gardens)	57
3.2.2.1 The view (Panorama)	57
3.2.2.2 The vista	60

---

## **Chapter four**

<b>4.00 Various forms of Transitional Behaviours and corresponding out-door space types in Architecture.</b>	<b>66</b>
4.1 Categorization of Transitional behaviours	66
4.2 Transitional Behaviours and satisfaction of Transitional needs by out-door spaces.	68
4.2.1 Transitional Behaviours and <b>enclosed outdoor spaces</b> (“Room gardens “)	68
4.2.2 Motivation and open out door spaces (“visual gardens”)	77
4.2.2. (a) Panoramic views	
4.2.2. (b) Vistas	



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

---

## **Chapter Five - Case study**

<b>5.00. “Conditioned” attainment of ultimate goal / Objective by out-door transitional spaces in 5 selected public buildings</b>	<b>95</b>
5.1 Attainment of ultimate objectives in public buildings.	95
5.2 “Conditioned” attainment of ultimate objectives by out-door transitional spaces.	97
5.2.1 A Religious Institution – ‘Madakada Arannya Senasanaya’, Ingiriya.	97
5.2.2 An Institutional building – Integral Education Centre, Piliyandala.	107
5.2.3 A Commercial building – “Future Park” Supermarket, Bangkok, Thailand.	120
5.2.4 A Building for Art & Culture – Kandyan Cultural Centre, Kandy.	126
5.2.5 An Educational Institute – Asian Institute of Technology, University of Bangkok, Thailand	134

---

<b>Conclusion</b>	<b>146</b>
-------------------	------------

<b>Bibliography</b>	<b>149</b>
---------------------	------------

## ACKNOWLEDGEMENT

I gratefully acknowledge all the individuals who have rendered their help to me, throughout my effort in preparation of this dissertation. My special thanks are rendered to the following persons for the dedication of their time and energy to help formulate this study:

Architect Vidura Sri Nammuni, Senior lecturer, Department of Architecture for invaluable advice and for directing me towards this end from the very beginning.

Architect Channa Daswatta (Year Master) and the Lecturer, Department of Architecture for the valuable advice given at the preliminary stages.

I thank Architect Shirani Balasooriya, Course Director- landscape unit for guidance and invaluable advice and all her encouragements through out my M.Sc. study, Sri Lanka.



I sincerely thank Dr. John Byrom also for his valuable comments and guidance given from the inception and the final draft of this dissertation.

I thank Architect Wasana Wijesingha and Architect Rasika for the great help she has rendered me. I also wish to thank Mr. Vithana and Mr. Weerasooriya, of the technical staff, Faculty of Architecture.

To all my friends who helped me in numerous other ways, who argued, criticized, commented, joked.... Yet encouraged me in all good fun.

Finally I am grateful to my dear parents and my husband Sujeewa for the assistance given in producing this Dissertation, for their persistent encouragement and constant guidance from the very beginning to the end.

## List of figures

## Page Nos.

- Figure 1 - Experiencing of "in" and "out" space, from one place. 9
- Figure 2 - Some common space – Establishing elements of a space  
in over, side and under positions.  
(Source; Environmental psychology, Proshansky, H.M. –1970) 11
- Figure 3 - Different overhead definitions of space.  
(Source – Landscape Architecture, Ormsbee, John – 1983) 12
- Figure 4 - Vertical definitions and connote meanings  
(Source – Landscape Architecture, Ormsbee, John – 1983) 13
- Figure 5 - Properly demarcated space, using natural and built  
Elements, University of California. 13
- Figure 6 - Tripartite sculpture in infinite desert cannot be properly  
perceived.  
(Source – Architecture/Dec. 1985) 14
- Figure 7 – Sculpture is made to be perceived by a portal, as a  
reference.  
(Source – Architecture/Dec. 1985) 14
- Figure 8 – The compass reflects the monument that is far away.  
(Source – Architecture/Dec. 1985) 15
- Figure 9 – At a closer proximity, the monument dominates the space.  
(Source – Architecture/Dec. 1985) 15
- Figure 10 – Rio-Grande Nature Centre-Building is experienced as out  
space or "view".  
(Source – Architecture/Dec. 1984) 17
- Figure 11 – The experience of the entrance from the compound of the  
centre. (Entrance as "out space" and the compound as "in  
space"). (Source – Architecture/Dec. 1984) 18
- Figure 12 - The Entrance of the passage  
(Source – Architecture/Dec. 1984) 18
- Figure 13 - The built tunnel that lead one to the inside as in-space.  
(Source – Architecture/Dec. 1984) 19
- Figure 14 - The room as in-space and views from windows as, out-  
Space. (Source – Architecture/Dec. 1984) 19

Figure 15 – Transition in appearance of the Washington monument with the change of day light. (Source-Architecture/Dec. 1984)	25
Figure 16 - Transition in appearance of the Washington monument with the change of weather conditions. (Source-Architecture/Dec. 1984)	27
Figure 17 – Transition between the palace and the road depicted by a "Transitional space". (Source – Kings palace Bangkok, Thailand.)	30
Figure 18 – Spatial transitional space designed as a static resting place. (Source – Golf court, AIT, Bangkok, Thailand)	31
Figure 19 – Spatial transitional space as possession in movement. (Source – Quick and easy Japanese Gardens, Katsuo Saito-1971)	32
Figure 20 – Differentiation of panoramic "view" and "vistas" (Source-Landscape Architecture-Simonds Ormsbee, John 1983)	33
Figure 21 – Differentiation of panoramic 'views' and "vistas". (Source-Landscape Architecture-Simonds Ormsbee, John 1983)	33
Figure 22 – Visual transitions as a panoramic view or a broad view.	34
Figure 23 – Visual transition as a vista or a restricted view. (Source-The gardens and grounds at Mount Vernon, Elizabeth Kellam de Forest-1977)	35
Figure 24 – "Arousal of emotions by observing" Primate discovery centre-San Francisco Zoo. (Source-Architecture/June 1985)	38
Figure 25 – Regulation of behaviour by a calm scene	39
Figure 26 – The percolation of view through the trees arouses interest to move towards it.	44
Figure 27 – Explanation of the body image theory.	45
Figure 28 – The transparent glass window stimulates a greater fusion between the person and the environment. (Source-Hospitals for people, James Calderhead, 1975)	46
Figure 29 – Shadiness under trees, provide comfort	46
Figure 30 – Changing attitudes of the natural environment	47



Figure 31 – Nature is not disturbed, but it is not compatible for human survival	48
Figure 32 – Nature is eliminated and the replaced environment is too harsh for comfortable human survival. Bangkok-Thailand	49
Figure 33 – Complementary way of designing a building in its site- depicting the mutual transition. (Source-Basic elements of landscape architectural design – Norman K Booth, 1983)	50
Figure 34 – Contradictory way of designing in its site. (Source-Basic elements of landscape architectural design – Norman K Booth, 1983)	51
Figure 35 – Positive outdoor 'room' create enclosed private spaces (Source-Architecture/Dec.-1985)	52
Figure 36 – Negative out door space lack proper definition or an enclosure. (Source-Architecture/Dec.-1985)	52
Figure 37 – Creation of positive and negative outdoor space by designing (Source-Basic elements of landscape architectural design – Norman K Booth, 1983)	53
Figure 38 – Creation of positive and negative outdoor spaces by Detailing (Source-Basic elements of landscape architectural design – Norman K Booth, 1983)	54
Figure 39 – The definition of built room transitional spaces by extending out a part as a patio. (Source-Quick and easy Japanese garden, Katsuo Saito-1971)	55
Figure 40 – Creation of built 'room' transitional spaces. (Source-Responsive Environments- Smith Murrain Alcock-1985)	56
Figure 41 – Screening of a panoramic view.	57
Figure 42 – Creation of view using plant and trees.	58

Figure 43 – Concealment of a view of the building by plants. (Source- Architecture/Dec. 1985)	59
Figure 44 – Design treatment of a view by framing. (Source- Architecture/Dec. 1985)	60
Figure 45 – Vistas from above, which clearly shows a terminal and an enframement. Sigiriya west water garden vista towards its terminal rock.	61
Figure 46 – Creation of 'vistas' (Source-Townscape Cullen, Gordon)	62
Figure 47 – Creation of 'vistas' (Source-Basic elements of landscape Architectural design. Booth, K.Norman, 1983)	62
Figure 48 – Creation of 'vistas' (Source-Basic elements of landscape Architectural design. Booth, K.Norman, 1983)	63
Figure 49 - Built open room space for playing (Source-Architecture/December – 1985)	70
Figure 50 - Built open room space for gathering (Source-Architecture/December – 1985)	71
Figure 51 – The red-carpeted pitch in an enclosed room	73
Figure 52 - Contemplative room space for meditation (Source- Quick and easy Japanese gardens Katsuo Saito – 1971)	74
Figure 53 - The elegant exterior room space arouse interest (Source-Architecture/December – 1984)	75
Figure 54 - Inside and outside room spaces interpenetrate with landscaping. (Source-Architecture/December – 1984)	75
Figure 55 - The "interior" garden 'room' focussed attention to the inside with its water fall (Source-Architecture/December – 1984)	76
Figure 56 - The built 'room' space with trees allows static resting. (Source – Architecture/December – 1985)	77

Figure 57 - The view of the Potomac river in contrast to the dark room arouse interest.(Source-The gardens and grounds at Mount Vernon, Elizabeth Kellam de Forest 1788)	78
Figure 58 – The view outside, regulate the actions of the patient. (source – Hospitals for people-James Calderhead – 1975)	79
Figure 59 – ‘Panoramic view’ out from the ground floor allows an uninterrupted view of the immediate space and spaces beyond.	81
Figure 60 – View out from the 1 <sup>st</sup> . floor concealed it with the branches of the trees.	81
Figure 61 – ‘View’ out from the 2 <sup>nd</sup> . floor reveals the scene.	81
Figure 62 – ‘View’ out from the 3 <sup>rd</sup> . floor allows a broad panoramic view of the landscape far away.	81
Figure 63 – The still, calm view regulate emotions and actions.	82
Figure 64 – The lighted building focuses the eye towards it.	82
Figure 65 – The tranquil, calm view of the garden space give a relief.	84
Figure 66 – Unseen terminus direct people towards it (Source – Quick and easy Japanese garden – Katsuo Saito 1971)	85
Figure 67 – The sublime quality is given by the enframement of the vista. Entrance way to the Chinese Temple.	86
Figure 68 - The close vista gives a static, stable outlook (Source – Architecture June 1986)	87
Figure 69 -The calm attention is given to the elements of religious spirit. (Source-Easy & quick Japanese gardens, Katsuo Saito – 1971)	89
Figure 70 -The enframement and the manipulation of the tight give due attention to the monument. (Source – Architecture/September – 1982)	90
Figure 71 - The vertical enframement reveals the whole scene making a person comfortable.	91
Figure 72 – The sequence of conditioned attainment of ultimate goal in a temple. (Source-Landscape architecture, Simonds, Ormsbee-1963)	92
Figure 73 – Guiding layout that depicts the sequence of experiences. (Note-not according to the scale)	96

Figure 74 – The panoramic view of the flight of step ascending up. (Refer A)	98
Figure 75 – The anticipated vistas enframed by the rising ground and trees. (Refer C)	99
Figure 76 – The rising step amidst the rock in the natural open 'room' heightens respect. (Refer O)	100
Figure 77 – The tranquil open 'room' for worshipping. (Refer G)	100
Figure 78 – Enclose portion of the image house made out of the rock. (G)	101
Figure 79 – Walking gallery formed as a built 'room' for meditation	102
Figure 80 – Inside of a natural cave, reserved for meditation.	103
Figure 81 – Interior of a cave with a skeleton	103
Figure 82 – Exterior view of a 'room' or 'kuti', surrounded by the thick forest.	103
Figure 83 – The flight of steps formed an anticipated vista.	104
Figure 84 – The 'vistas' enframed by the massive rock, and rising steps serve to focus on the natural forest.	104
Figure 85 – The Madakada temple evolving panorama of the pinnacle of the dagaba above the rock.	105
Figure 86 – Open outdoor room release all tension.	106
Figure 87 – The tranquil pathway for meditation	106
Figure 89 – Guiding layout depicting the sequence of circulation spaces and pavilions comprising The Integral Education Centre at Piliyandala, designed by Geoffrey Bawa.	108
Figure 90 – The narrow gravel road that leads one to the entrance pavilion of the Integral Education Centre at Piliyandala position 'A' in plan figure 89.	109
Figure 91 – The open entrance porch as a 'built room'. Position 'B' in plan figure 89	110
Figure 92 – The view towards down from the porch. Position 'C' in plan figure 89.	110
Figure 93 – The horizontal vista of the land beyond that one sees entering into the auditorium.	111
Figure 94 – The panoramic view is allowed through wide openings of the auditorium	111

Figure 95 – The panoramic view of the surrounding landscape from the reception lobby.	112
Figure 96 – The open passage 'room' formed a deflected vista	112
Figure 97 – The open passage 'room' formed a deflected vista	112
Figure 98 – The open passage arouses curiosity to proceed further	113
Figure 99 – Panoramic view of the intimate courtyard with its open verandah.	114
Figure 100 – Open built room	115
Figure 101 – Panoramic view from the lecture room	115
Figure 102 – The restricted view through the opening form the passage	116
Figure 103 – The corridor that lead on to the quarters, formed a vista of the out side space beyond.	117
Figure 104 – The panoramic view from the balcony	118
Figure 105 – The panoramic from the terrace	118
Figure 106 – The panoramic view from the other side of the lake.	118
Figure 107 - Location map	120
Figure 108 – Layout plan, Future Park-Bangkok, Thailand	121
Figure 109 – Panoramic view of the massive form of the building	122
Figure 110 – The panoramic view of the flexible front facade treatment.	122
Figure 111 – The view of the main space at the middle court.	123
Figure 112 – Open, live corridor as a built room.	124
Figure 113 – Panoramic view of the double height interior space	125
Figure 114 – Axonometric view of the Kandyan Art Association building complex designed by Minnette de Silva	127
Figure 115 – The panoramic view of the entrance or "thorana"	129
Figure 116 – The panoramic view of the entrance moonstone of the building.	129
Figure 117 - Modern and traditional combination of detailing in the entrance lobby.	129
Figure 118 – The open columns give an image of a village setting	130
Figure 119 – Open quality given by the opening on the roof.	130
Figure 120 – The inside view of the theatre	131
Figure 121 – The open space beyond the stage.	131

Figure 122 - The features of the rock garden that depicts modern attitude.	132
Figure 123 - The features of the rock garden that depicts modern attitude.	133
Figure 124 – Panoramic view out, give the appearance of the lake	133
Figure 125 – The 'panoramic view' from the other side of the lake	133
Figure 126 - Location map	135
Figure 127 - Lay out Map	136
Figure 128 - The ceremonial approach path way that leads on to the AIT centre gives a tunnel effect towards the buildings.	137
Figure 129 –The landscape leads the people to the AIT centre	137
Figure 130 - The panoramic view extends through wide openings of the main building.	138
Figure 131 - The open passage 'room' as an alternative path to the enclosed passage inside, directs towards the interior of the complex.	138
Figure 132 - The view back to the entrance port from this passage expresses an open, inviting feeling given by the terraces and planting	139
Figure 133 – The open passage stimulates the visitor to venture forward	139
Figure 134 - Panoramic view of the intimate courtyard from the open verandah.	140
Figure 135 – Surrounding natural environment gives the calm and relax mind for studying.	140
Figure 136 - Open built room with trees and terraces stimulate the background for discussion.	141
Figure 137 - Panoramic view of the resting place.	141
Figure 138 - Students accommodation need a calm and relax environment to allow for a static residing.	141
Figure 139 - The landscape (pavings and trees) that leads to the student village forms a vista of the out side space beyond.	142
Figure 140 - The pathway with colonnade tree trunks draws the eye forward forming a point vista and draws the visitor on.	142
Figure 141 - The panoramic view from the other side of the lake express its complementary relation with the context	143

## **Abstract**

The experience of space is a common and vital human need, similar to food, sleep, and clothing. Man as a species with inherent emotional needs experiences space with the aim of satisfying the objectives or needs for which space is supposed to be used. For achieving such aims particular spatial behaviours are needed by particular situations. Therefore special experiences should be defined and conditioned, to generate appropriate behaviour patterns in a given place.

With regard to the experience of a building, these spatial experiences usually form a sequence, in which each experience is conditioned by the successive experiences of past and probable future experiences. Sudden change of experience from one condition to another causes physical and psychological separation, often resulting in stressful and inappropriate behavioural patterns in man. In relation to building, front garden spaces created as in between spaces might avoid such behavioural changes, by conditioning the spatial experience of people. Either providing physically occupied spatial transitional spaces or allowing vision from one space to another as usual transitional space, such intermediate space might perform its role in conditioning the behaviours of people.

Motivation is the basic psychological need that should be satisfied by a transitional space for such a conditioning of behaviour. Motivation accomplishes its role by sustenance of different patterns of emotions and actions. In architecture, intermediate approach space allows people to gradually achieve the ultimate objective of the building. This may be referred to as "threshold space", and in Sri Lankan culture it has special meaning.

Natural spaces are man's basic desirable experience and characteristically they provide inspiration, comfort and relaxation. Due to reciprocal relationship with a building, and also due to its infinite motivational attributes, threshold spaces of buildings can be used to achieve this end. Either in a form of a natural space or a combined natural and built space, these garden spaces can be made to fulfil this task. They take two forms namely, spatial transitional spaces of "rooms" and also visual transitional spaces of "panoramas" and "vistas".

These types of out door spaces thus can be formed to satisfy different transitional needs, by generating transitional behaviours.

Thus in relation to architectural experience, properly designed threshold spaces condition the behaviours of people and lead them gradually, to achieve the ultimate objective of the building and to make architectural experiences more efficient and successful. Landscaped front garden threshold outdoor spaces in and around buildings always forms a reciprocal relation with each other. **Therefore landscapes of out door spaces perform an important role in making architectural experiences more efficient and successful.**



## **Preface**

"Architecture for people, people for architecture, humane architecture, building for people, designing for the human individual" - these are all subtle nuances of meaning which connote a strong implied message that "we could do better" than we have been doing so far, in making our homes, our cities, our biosphere worthy of man in all his biological social and cultural peculiarities". 1

Designers follow various strategies and methods to fulfil this implied message of "we could do better", as described by the theorist Byron Mikellides.

These concerns of designers to create better architecture are frequently limited in treating the building as an object in the landscape. They tend to upgrade the quality of the building only giving attention to the designing of interior spaces – the using of high quality materials, innovating in building forms and proportions, using a variety of colours and textures and so on. But is this the ideal method to create humanized environments for day today survival? Can man always be happy and comfortable in such an environment? What else can make architectural experiences more efficient? Attempting to answer these questions reveals that there is another important factor that may be utilized to make architectural experiences more efficient. This factor is "threshold space" in and around buildings forming a reciprocal complement to the building.

As its name implies these threshold garden or out door spaces are considered mostly, only as spaces which are arranged as front yard courtyards.

This dissertation argues that creating an out door space/garden is no longer limited to provide such a garden but every piece of land left over by the building, and even with the building located as an object in the

site all of this space can be used to condition human spatial experience. According to it not only the tangible occupied spaces, but the spaces beyond, should be designed to be seen from the particular point to get inspiration. All such properly designed garden spaces, thus would satisfy the human physical and psychological needs, by conditioning the behaviour of people to achieve the objectives of the building.

Reference:

1. Mikellides Byron – Architecture for people 1980. p.6.



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

## Summary.

In its broadest sense, space is typically conceived as a void or a volume of atmosphere, which is never complete nor finite. This endless unlimited space, when situated within a large context, cannot be understood in isolation and therefore is not capable of perception. A proper experience of space is a vital necessity of any living organism, for a continual adaptation to different kinds of environments. So man by proper formation of space attempts to transform this infinite space into perceptible spaces and adapt to it through the conception of the space processes of perception, cognition and spatial behaviour. The emotions of a person are always thus conditioned by the way that the space has been formed, generating different kinds of human actions and reactions. If the spaces are properly designed, using his perceptive abilities, man will adapt to the environment, positively satisfying his needs. If not, different inappropriate behavioural conditions are created with no satisfaction of needs or objectives. Likewise spatial experiences and spatial behaviours are always conditioned by the way that the space has been formed and the way it is conceived.

Though spaces are formed as separate entities to perform different functions, according to the phenomena of perception, spatial experiences are always connected from one to the other. A person in a given place is said to have experienced more than one space at a time, that is occupied space or in space and the view or the out-spaces. Likewise spatial experiences always form a sequence of experiences, from one space to another. Architectural experiences for this reason invariably connect with the natural spaces beyond and form a sequence of experiences as in and out spaces. With regard to experiences of a particular building, the keeping of this sequence has become a necessity for proper experience and behaviour.

Since man has to change his settings both in physical and psychological terms from one condition to another, for his day-to-day survival, the continuous establishment of this sequence of experience becomes a problem. The "transitional space" as an "in-between" space thus assists in keeping a gradual sequence of experience, between such different experiences. It maintains that relationship either by allowing spatial transitional spaces for actual physical movements or by allowing visual transitional spaces to condition the emotions of the people via the vision. It thus basically acts as "conditioning spaces" between different spatial experiences. It is identified that as conditioning spaces of experience, the transitional spaces motivate people to behave properly by generating transitional behaviours of arousal, regulation and sustenance. According to the conception of space process, the responding behaviour, results as changes of emotions and actions. Therefore in the presence of transitional spaces, a person's emotions and actions begin to change, conditioned by these spaces to a gradual experiencing of the building.



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

In architecture, such spaces thus lead the person gradually to achieve the ultimate aim or objective of the building. Garden/out door spaces as one of man's inherent motivational attributes of giving inspirations and emotions also can be designed to act as a transitional space in relation to a building. Due to these motivational attributes and also due to its reciprocal relation with architectural experiences, these garden/out door spaces can be a great asset to utilize as a "transitional space" in architecture. It perform its role, as mentioned, by providing physically occupied "room" spaces and psychologically perceived "out spaces" or views". It is again according to the angle of vision divided into broad views or "panoramas" and restricted views or "vistas".

The formation of these, with regard to a particular building is part of the building designing process and part of the landscape process.

The satisfaction of transitional needs by these properly formed garden transitional spaces generates transitional behaviours of arousal, regulation and sustenance as required, in different situations as previously mentioned. As changes of emotions and actions, these transitional behaviours, particularly arousal and regulation, generate six inter connected behavioural responses as follows.

1. Arousal of emotions and actions.
2. Arousal of emotions and regulation of actions.
3. Regulation of emotions and arousal of actions.
4. Regulation of emotions and actions.
5. Regulation of emotion and arousal or regulation of actions.
6. Arousal of emotion and arousal or regulation of actions.

Satisfaction of transitional needs by the generation of these behavioural responses, in each of these types of garden transitional spaces of “rooms”, “panoramas” and “vistas” will be studied by taking examples from public buildings.



Finally by taking selected public buildings, the study will clarify the ways of utilizing garden transitional space to achieve the ultimate goal or objective of the building. These examples will investigate such provision by garden/out door spaces in each of these case studies of

1. The Madakada Arannya Temple – the ultimate objective of gaining spiritual comfort and contemplation.
2. The integral Education centre – the acquiring of maturity and fullness through individual and integrated programmes.
3. Future Park super market, Bangkok, Thailand - The need to attract and sustain interest to use the space for effective transactions.
4. The Kandyan Cultural Center for the Kandyan Art Association – the realization of the cultural adaptation of traditional and modern visions.

5. The Asian Institute of Technology, University of Bangkok, Thailand.

The generation of transitional behaviours by the garden/out door spaces as means to satisfy these needs in a sequence will be considered. Likewise the study will conclude by establishing the role of garden/out door spaces as “transitional spaces” in architecture.



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)